Herz Film Corporation presents

Lucy Doraine
in the gigantic society melodrama
with a cast of 10,000 persons

GOOD and EVIL

Support this picture—filled as it is with spectacular scenes and episodes—with intelligent and vigorous exploitation and use some of the newspaper advertising mats in your local papers.

You will find people talking about the unusual character of the picture; the beauty of the star. Such word of mouth advertising increases patronage.

Prints are now in all our branches.

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY
Jesse L'Leashy presents a.
William deMille
PRODUCTION
"After the Show"
with
Jack Holt, Lila Lee, and Charles Ogle
Adapted from "The Stage Door"
by Rita Weiman
Photoplay by
Hazel McDonald and
Vianna Knowlton

The drama of the girl who wanted to be a star, and of the world of romance and adventure she found back-stage.

A heart-filling masterpiece, an unforgettable revelation of life's greatest emotions.

A Paramount Picture
SELZNICK PICTURES

Starring

EUGENE O'BRIEN

have long been
Guarantees of
Capacity Crowds

Book the 1921-22 Series

"CLAY DOLLARS"

Presents Mr. O'BRIEN
in the kind of photoplay entertainment
which will make "two theatregoers grow
where only one grew before" — — —

Story by LEWIS ALLEN BROWNE
Directed by GEORGE ARCHAINBAUD

Coming — "A MAN'S HOME"
Goldwyn presents
Reginald Barker Production
The Old Nest
Rupert Hughes’
Heart-gripping story of home
With the greatest star cast ever assembled

Goldwyn presents
Rupert Hughes’
Dangerous Curve Ahead
Directed by E. Mason Hopper

Goldwyn presents
Frank Lloyd’s Production
The Invisible Power
By Charles Kenyon
Directed by Frank Lloyd

Betty Compson
For Those We Love
By Poelzig Trans. Directed by A. Ross
Presented by Betty Compson—Distributed by Goldwyn

Goldwyn presents
All’s Fair
In Love
Adapted from the stage success
The Bridal Path by Thompson Buchanan
Directed by E. Mason Hopper

Goldwyn presents
Tom Moore
Beating The Game
By Charles Kenyon
Directed by Victor Schertzinger

Goldwyn presents
Ace of Hearts
With Lon Chaney
By Gouverneur Morris
Directed by Wallace Worsley

Of Course You’re Playing Them Now!
Goldwyn presents
Will Rogers
A Poor Relation
By Edward E. Kidder
Directed by Clarence Badger

Goldwyn presents
Tom Moore
From The Ground Up
By Rupert Hughes
Directed by E. Mason Hopper

Max Linder presents his latest comedy
Be My Wife
Written and directed by Max Linder
Distributed by Goldwyn

Goldwyn presents
Frank Lloyd's Production
The Man From Lost River
By Katharine Newlin Burt
Directed by Frank Lloyd

Goldwyn presents
Frank Lloyd's Production
The Night Rose
By Leroy Scott
Directed by Wallace Worsley

Goldwyn presents
Reginald Barker's Production
Poverty Of Riches
By Leroy Scott
Directed by Reginald Barker

See Them Now at Your Goldwyn Exchange!
W. H. Clune presents

NELL SHIPMAN

in

The Girl From God's Country

Written by Miss Shipman
Directed by Nell Shipman and Bert Van Tuyle

It's A Hit

Motion Picture News: Such a whirl of action will delight audiences . . . . . . Versatile Nell Shipman does everything in a picture crammed tight with intrigue, adventure, mystery and beauty.

Exhibitors Trade Review: Lovers of the great outdoors and adventure will delight in this one; suitable for young and old. Melodrama at its best. Action every minute. The best work Nell Shipman has ever done. Everybody will like it.

Moving Picture World: Full advantage has been taken to provide all the thrills and romantic adventures possible in this story of the Canadian northwest and California palaces.
“The picture is really finer in some respects than you are likely to anticipate. If you love the story and Miss Pickford, too,—well you are almost sure to have a perfectly beautiful evening, or afternoon, at the theatre.”


“Whether children still read ‘Little Lord Fauntleroy’ or not, they very obviously still adore Mary Pickford. This picture is very nearly all Mary, for she plays not only the infant prodigy himself, but the invincible Dearest. She does this in a most extraordinary series of double exposure scenes.”

Alison Smith in the New York Globe.

“It would be difficult to decide in which she does her best work. As the little Lord she is, of course, the romping Mary of old, curls and all. It would be difficult to imagine anyone playing the role of the mother with more gracious sweetness and gentleness than Miss Pickford puts into this part.”

New York Evening Mail.

—and there are others!

So numerous have the splendid newspaper reviews been that only a few can be reproduced here. Others will be found in the current issues of Exhibitors Herald, Exhibitors Trade Review, Motion Picture News, and Wil's Daily (Sunday issue)
MORE EVIDENCE!

Randolph

"THE THREE MUSKETEERS,"
Douglas Fairbanks (United Artists).
Tremendous business; holdout the entire week, and will remain at the Randolph for an indefinite run.
Exploitation.—Large newspaper advertisements, billboards and three unemployed members of the American Legion walking around costumed as Athos, Porthos and Aramis.

CHICAGO

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT
HERE'S PROOF!

MILWAUKEE

MERRILL

"WAY DOWN EAST," Lillian Glah (Griffith).—Excellent. Third week and capacity business.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS - PRESIDENT
“A Distinctive Production”

**GEORGE ARLISS in “Disraeli”**

From his celebrated stage success by Louis N. Parker

Directed by Henry Kolker

**“Disraeli”**

**Classifications Are as Follows:**
- Class AA—Masterful
- Class A—Excellent
- Class A—Very Good
- Class B—Good
- Class C—Average
- Class D—Fair
- Class K—Poor

Every picture reviewed in SCREEN OPINIONS is analyzed to its established values before arriving at a conclusion, because in all cases you must have a clearer idea of the nature of the picture to judge its money-making suitability for your patrons.

**Here’s What “SCREEN OPINIONS” Of Chicago Says Of**

**“DISRAELI”**

(Adapted from play by Charles Moreau)

**CAST**

Dorrell...G. Arliss
Dorrell's Father...W. Koehler
Dorrell's Mother...H. Davenport
Dorrell's Friend...E. M. Hensley
Dorrell's Schoolmate...J. H. White

**Value**

Photography—Excellent, Direction—Excellent, Screen Play—Excellent, Music—Excellent, Art—Excellent, Value—Excellent.

Dorrell, a Jew who entered the British Parliament in 1877 and was appointed Prime Minister in 1880, is revealed for the president of British Jewry. The story is built around the conflict of Jewish law and British law, the duty to one's father and the duty to one's country, the problems of the Jewish race. Disraeli's family is Jewish, his mother is Jewish, his father is Jewish, his friends are Jewish, and he is himself Jewish. The hero of the story is a Jew, but the story is not a Jew story. The action takes place in London, where Disraeli is Prime Minister. The story is told in the form of a play, with the acting of the parts being done by the actors themselves.

**Our Opinion**

Skillfully constructed drama of political diplomacy, romance and heart interest. Disraeli is a masterfully photographed and beautifully directed production. It is a story of the Jewish struggle for self-government, and the hero is a Jewish man. The story is well told, and the acting is excellent. The film is a triumph of Jewish spirit and Jewish courage, and it should be seen by all those who are interested in the Jewish struggle for self-government.

**Story of the Play**

Disraeli, a Jew who entered the British Parliament in 1877 and was appointed Prime Minister in 1880, is revealed for the president of British Jewry. The story is built around the conflict of Jewish law and British law, the duty to one's father and the duty to one's country, the problems of the Jewish race. Disraeli's family is Jewish, his mother is Jewish, his father is Jewish, his friends are Jewish, and he is himself Jewish. The hero of the story is a Jew, but the story is not a Jew story. The action takes place in London, where Disraeli is Prime Minister. The story is told in the form of a play, with the acting of the parts being done by the actors themselves.

**Program Copy**

“Disraeli”—Featuring George Arliss

A masterfully photographed and beautifully directed production. It is a story of the Jewish struggle for self-government, and the hero is a Jewish man. The story is well told, and the acting is excellent. The film is a triumph of Jewish spirit and Jewish courage, and it should be seen by all those who are interested in the Jewish struggle for self-government.

**No Advertising Support Accepted!**
This picture is now playing at the New York Hippodrome, where it is a part of the big hit "Get Together"—the first picture ever used in the regular show at the great New York playhouse.

William Fox presents
CLYDE COOK
in The
Toreador
A Clyde Cook Special Comedy
Directed by Jack Blystone
A sequel to "The Untamed"

TOM MIX in

The Night Horsemen

Based on Max Brand's novel "Wild Geese"

Directed by Lynn J. Reynolds
CHARLES HUTCHISON

STUNT NO. 38

Hutchison, the dare-devil defier of death, rides a log down a timber sluice, a stunt that the most reckless lumberjacks declared to be impossible.
HERE'S BEEN A LOT OF TALK in this business of hard times, theatres closing, and what not.

But it's been mighty evident all the time that there has been good business in every line for the man who offered first class merchandise at fair prices and let people know about it. And that's just as true in the motion picture business as in dry goods, shoes or furniture.

This year is surely going to be a great big year for the man who books "Hurricane Hutch." If the people once see the first episode you won't be able to keep them away with clubs. If you book it and boost it you can forget the slow business of the first half of the year. You can make up your mind that so far as you are concerned hard times are over.

"Hurricane Hutch" is the most amazingly thrilling picture that was ever offered.

Stunt for stunt and thrill for thrill it is beyond argument the greatest picture of any length ever made.
If it's an R-C Picture, it's a Good Picture

R-C PICTURES
REG U.S. PAT OFF

R-C PICTURES CORPORATION

Presents
PHOTOPLAYS SUPREME

That's what the R-C PICTURES TRADE MARK stands for. The proof is in these

LATEST RELEASES

PAULINE FREDERICK
in "THE STING OF THE LASH"

SESSUE HAYAKAWA
in "WHERE LIGHTS ARE LOW"

DORIS MAY
in "THE FOOLISH AGE"

A. HUNT STROMBERG PRODUCTION

"A WIFE'S AWAKENING"
directed by GASNIER

Book them NOW!
This news-reel recently showed you "Mr. Zero" selling "slaves" on Boston Common. Dramatic, human, real—the month's biggest thriller. But the way to keep "Mr. Zero" personally far, far from your theatre is to keep right on showing just such big news pictures that are dramatic, human and real. Better than a feature, cheaper than a feature, surer than a feature.

International News

ALWAYS FIRST
NO EXTRA COST
FOR BIG EVENTS
REAL LIFE DRAMA
AT A FRACTION OF THE
COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL

WORLD BEFORE YOUR
EYES
Ain’t It Tuff

BALLYHOON’ BROADWAY


DANNY.

SPECIAL REPORT

The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

Gentlemen,

We wish to advise you that the majority comment on your photography of MARTIN JOHNSON’S “JUNGLE ADVENTURES”

was as follows:

ENTERTAINMENT VALUE: EXCELLENT

EDUCATIONAL VALUE: EXSCRIPTI ONAL

ARTISTIC VALUE: Dramatic interest of story GOOD

Coherence of narrative GOOD

Acting GOOD

Photography UNUSUAL PICS

Technical handling GOOD

Costuming (period production)

Atmospheric quality Scene setting

Historical value (period production)

The National Board of Review of Motion Pictures

8111 70th Street

NEW YORK, N.Y. SATURDAY, SEPTEMBER 17, 1921

"Jungle Adventures"

Rarely Beautiful Film

This Is Not All:

Never in the history of motion pictures has a production received the unanimously glowing criticisms,

BAR NONE, accorded

MARTIN JOHNSON’S

“Jungle Adventures”

Why?

There never was a picture like it!

Johnson’s Pictures Richly Deserve Place of Honor at Capitol

8 1. Rothafel has done many noteworthy things. Not least of them is his latest achievement of substituting what is really a travesty for a feature on the bill at the Capitol Theatre. And how enjoyable it proves!

The film that Mr. Rothafel has thus honored is Martin Johnson’s “Jungle Adventures.” It well deserves this distinction, for a more tripping, thrilling, entertaining and beautiful picture has not been seen in a long time.

Everyone (unless there is something the matter with him) who animals; and this picture is packed full of them in their native state. There are all kinds—elephants, apes, orang-outangs, crocodiles, ll their hideousness, monkeys, bears that have been shown in captivity, water buffaloes and birds of beautiful plumage and strange build. But strangest of all the things he shows are men not far removed from the beasts with which they are surrounded.

Mr. Johnson’s trip took him to British North Borneo, to lands never before visited by white men. Johnson not only penetrated these dense jungles, but took his beautiful wife along, and in many of the scenes she is seen in striking contrast to the repulsive looking head-hunters of the jungle. She is seen, too, putting the solemn-visaged orang-outang, almost as human as the natives.

Johnson has the happy faculty of reproducing his nature studies in an amazingly life-like manner. His photography is perfect. Using nothing else than tints, he brings out all the glorious colors of the jungle, of the romantic little streams with their queer vessels, and the glorious sunsets.

It is almost past comprehension that he should have been able to get some of the “shots” of the wild animals he shows. One of the most remarkable is an orang-outang doing the most amazing acrobatics ever witnessed through the trees. Another is a mad charge of a herd of water buffalo, and still another a herd of elephants at play. There is not a dull moment in this picture, not a moment when you are not held enthralled.
October 1, 1921

EXHIBITORS:
TELEGRAPH
THE CAPITOL THEATRE
NEW YORK CITY
(the World's largest theatre—accommodating 7000 people before having to close its doors)

IF the trade paper reviews
IF the New York daily paper criticisms
IF our advertising copy
IF the prestige of Martin Johnson's name
IF the picture's unlimited exploitation possibilities

have not convinced you of the box-office value of

MARTIN JOHNSON'S
"JUNGLE ADVENTURES"

we suggest that you wire or write the Capitol Theatre, New York City.

They cannot tell you other than the facts, and these are:

| The picture did a phenomenal business vs. the strongest competition ever known in the New York history of motion pictures; |

| that no picture ever played that theatre since its inception which received such unanimously glowing criticisms from the New York daily newspapers; |

| and that every audience voiced its approval of the picture by enthusiastic applause. |

Exceptional Pictures Corporation
ALEXANDER BEYFUSS
Vice President and General Manager

1540 Broadway, New York City

Watch for Announcement of Releasing Arrangements
You Can Count On Arrow Pictures. Every One Is A Sure-Shot Success.

The Arrow Trade-Mark Assures Independence, Box-Office Success and Best Entertainment

We put independence first, for above all that's what Arrow stands for. Every Arrow Picture is an independent picture, produced to please the public—never to please the fancy of a director or a star. Arrow judges independent productions for you. You can bank on Arrow judgment. If it bears the Arrow trade-mark, it's a sure box office triumph and it's the best in motion pictures.

Unparalleled success has come to Arrow Pictures. And you can be sure it will continue.

Yours for independence,

Arrow Film Corporation
220-224 West 42nd St., New York City

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd.
162 Wardour Street, London

Marjorie Daw, the heroine in Peter B. Kyne's Arrow—Saturday Evening Post success, "A MOTION TO ADJOURN"
The First of Four Special BEN WILSON Productions from the brilliant pen of Peter B. Kyne

Stars—Marjorie Daw and Roy Stewart; Author—Peter B. Kyne; Producer—Ben Wilson; and it’s an Arrow Picture. Some Combination!

from THE SATURDAY EVENING POST into ARROW PICTURES

A MOTION to ADJOURN

by Peter B. Kyne

Featuring MARJORIE DAW and ROY STEWART

Directed by ROY CLEMENTS

The first of a series of four splendid stories by the King of American Fiction. Millions read it in The Saturday Evening Post. Millions will see it in ARROW PICTURES.

ARROW FILM CORPORATION
220-224 West 42nd Street, New York City

Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

Now Open for the Whole World.
First Come, First Served.
"WHY GIRLS LEAVE HOME"

THE VERDICT!!

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

224FY FJG 30 3 EX

WILMINGTON DEL 306P AUG 29 1921

WARNER BROS

1600 BWAY NEW YORK NY

OPENED WITH YOUR PICTURE WHY GIRLS LEAVE HOME TODAY AND HAD THEM IN LINES SINCE TWELVE OCLOCK OPENING BIGGEST THING WILMINGTON EVER HEARD OF - PICTURE IS GREAT

RAY C BROWN

MANAGER ALDINE THEATRE

412P

JUST A FEW FIRST RUN BOOKINGS

B.S. MOSS'S BROADWAY, NEW YORK, SEPT. 26th (INDEFINITE RUN)

KEITH'S CIRCUIT (26 THEATRES) IN GREATER NEW YORK, SEPT. 26th.

POLI CIRCUIT, NEW ENGLAND - SEPTEMBER 26th.

OPERA HOUSE, CANTON, OHIO. SEPTEMBER 25th.

TEMPLE THEATRE, TOLEDO, OHIO. OCTOBER 9th.

ALLEN'S THEATRE, CLEVELAND, OHIO. OCTOBER 9th.

RETURN ENGAGEMENT BIJOU THEATRE, ATLANTIC CITY, AFTER TWO WEEKS RECORD BREAKING BUSINESS.

BOOKING NOW AVAILABLE IN --

FIRST RUN THEATRES ONLY, THROUGHOUT THE COUNTRY.
WARNER BROS. RIGHT AGAIN!!

ASCHER'S
HALSEY THEATRE
MARKET & HALSEY STS.
NEWARK, N.J.

September 19th, 1921,

Mr. Abe Warner,
Warner Brothers,
1600 Broadway,
New York, N.Y.

My dear Mr. Warner:

WHY GIRLS LEAVE HOME did capacity business last week at our Halsey Theatre, Newark, despite the fact that the opposition theatres were showing "Over The Hill," "The Old Nest," "Disraeli," and other big attractions.

The picture is now on its second week, and judging from the praise and unsolicited comments of our patrons, we have no doubt that WHY GIRLS LEAVE HOME is destined to become one of the outstanding box-office attractions of the year.

Yours very truly,

HALSEY THEATRE

PRODUCED BY HARRY RAPF
DIRECTED BY WILLIAM NIGH
DISTRIBUTED BY
WARNER BROS., 1600 BROADWAY, NEW YORK.
FOREIGN RIGHTS CONTROLLED BY APOLLO TRADING CO., 220 WEST 48TH ST., NEW YORK.
Ernest Shipman presents

from
RALPH CONNOR’S
Great story “The FOREIGNER”
Directed by
HENRY MACRAE
With an All-Star Cast Including:
GASTON GLASS ~ GLADYS COBURN
WILTON LACKAYE ~ ROBERT HAINES
Produced by WINNIPEG PRODUCTIONS, Inc.

Distributed by HODKINSON thru PATHE’ EXCHANGE, Inc.
CRUCIBLE

GASTON GLASS

GLADYS COBURN

ANN SUTHERLAND

GORDON STANDING

NATHANIEL SACK

BRADLEY BARKER

WILTON LACKAYE

THE DRAWING POWER OF THIS CAST MEANS BIG BOX-OFFICE RETURNS

WID'S says:
"A very capable cast of well known players."

SCREEN OPINION says:
"The cast is good throughout—ALL STAR."

MORNING TELEGRAPH says:
"A good cast of WELL KNOWN PLAYERS."

EXHIBITORS HERALD says:
"A splendid cast—EXPLOIT IT."

MOVING PICTURE WORLD says:
"The cast is excellent—MANY POPULAR PLAYERS."

The Cast plus the vast volume of readers of the Book plus the world-wide popularity of the Author—makes "God's Crucible" one of the great money-making possibilities of the year.
ASSOCIATED
PHOTO-PLAYS
INC.

Present

MARY ANDERSON
in
"TOO MUCH MARRIED"

Directed by SCOTT DUNLAP

Distributed by ASSOCIATED
PHOTO-PLAYS INC.

25 WEST 45th ST.
NEW YORK CITY.
THE ANSWER TO CRITICISM

URBAN POPULAR CLASSICS

Every Exhibitor owes it to himself and to the Industry to arrange such programs as will merit the approval of the most critical.

The existing general attack on the Industry must be reckoned with.

We are doing our best to help conditions by producing such high-quality short subjects as the KINETO REVIEWS and the CHARLES URBAN'S MOVIE CHATS.

Exhibitors who are building now for the future are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA INCORPORATED

71 W. Twenty-Third St. New York City
The Stamp of Approval

"THE HEART OF THE NORTH"

SPECIAL REPORT

of

The National Board of Review of Motion Pictures

70 FIFTH AVENUE
NEW YORK CITY

To... QUALITY FILM PRODUCTIONS, INC.

Gentlemen:

We wish to advise you that the majority comment on your photoplay

HEART OF THE NORTH

reviewed by The National Board of Review on... AUGUST 23, 1921

was as follows:

Entertainment Value... GOOD

Educational Value

Artistic Value: Dramatic interest of story... GOOD

Coherence of narrative... GOOD

Acting... ADEQUATE

Photography... GOOD

Technical handling... GOOD

Costuming (if period production)... GOOD

Atmospheric quality—Scenic setting... GOOD

Historical value (if period production)

Moral Effect... GOOD

General Comment: THIS IS AN INTERESTING MELODRAMA OF THE NORTH, DEALING WITH...

RED-BLOODED CHARACTERS AND THEIR HUMAN STRUGGLE ON THE OUTSKIRTS OF...

CIVILIZATION. THE ACTION IS RAPID AND THE SITUATIONS OCCUR IN AN...

ENVIRONMENT CONVINCINGLY DEPICTED.

A HARRY REVIER PRODUCTION

featuring

ROY STEWART

with LOUISE LOVELY

If You Want a Real Box Office Attraction

WIRE FOR YOUR TERRITORY BEFORE IT’S TOO LATE!

JOE BRANDT, 1600 Broadway, New York

GEO. H. DAVIS, 526 Holbrook Bldg., San Francisco
CHAS. O. BAUMANN, PRESIDENT

Great Northern Finance Corporation

Capital $1,000,000

NEW YORK

LOS ANGELES

FINANCE INSTITUTION

WE will lend money, discount or purchase negotiable paper, notes, drafts, acceptances, contracts, producers' and distributors' accounts and evidences of debt generally.

WE will finance and participate in financing motion picture enterprises, including production, distribution and exhibition and all of the tributaries.

Knickerbocker Building

152 West 42nd St., New York City, Telephone Bryant 2989
"Scattergood" Stories

Eight years popularity in

AMERICA'S GREATEST MAGAZINES

Two Reel Dramatic Comedies
(one each month)
from the stories by Clarence Budington Kelland

Directed by Al McKinnon
Featuring William H. Brown as "Scattergood Baines"
The hero of 5,000,000 readers

(The most unique character)
on the screen

Produced by EDNA SCHLEY PRODUCTIONS Inc.

Releasing arrangements are in complete charge of

WESTERN PICTURES EXPLOITATION CO.

Suite 635 H.W. Hellman Bldg.

It takes a real picture to do this—

"I AM GUILTY."

LOUISE GLAUM

A Parker Read Jr. Production
To All First Nat

After September 26 you'll book all Associated Producers' releases in First National Exchanges

We will take over the following productions previously released by A. P. Exchanges:

The Cup of Life....................Thomas H. Ince
Devotion...........................A. J. Bimberg
Greater Than Love................J. Parker Read, Jr.
The Ten Dollar Raise...............J. L. Frothingham
The Foolish Matrons.............Maurice Tourneur
A Broken Doll.....................Allan Dwan
Mother o' Mine....................Thomas H. Ince
Home Talent.......................Mack Sennett
I Am Guilty.......................J. Parker Read, Jr.
A Perfect Crime..................Allan Dwan
A Small Town Idol..............Mack Sennett
Lying Lips.........................Thomas H. Ince
A Thousand to One..............J. Parker Read, Jr.
Love................................J. Parker Read, Jr.
The Last of the Mohicans........Maurice Tourneur
The Forbidden Thing.............Allan Dwan
The Leopard Woman..............J. Parker Read, Jr.
Homespun Folks..................Thomas H. Ince

Two Reel Sennett Comedies
Made in the Kitchen
She Sighed by the Sea Side
Call a Cop

Two Reel Sennett-Turpin Comedies
Love's Outcast
Love and Doughnuts

We wouldn't have accepted these for distribution
if we hadn't believed them well worth while

Think of Associated Producers'

Book Them! Get Behind Them! They're
And Thus Make Certain the Future
Here are the Associated Producers' Forthcoming Fall Releases:

(Pictured in the probable order of release)

Pilgrims of the Night - - - - - J. L. Frothingham
Blind Hearts - - - - - - - Hobart Bosworth
Molly O - - - - - - - - - - Mack Sennett
Love Never Dies - - - - - - - - King Vidor
The Silent Call - - - - - - - - H. O. Davis
Hail the Woman - - - - - - - Thomas H. Ince
The Sea Lion - - - - - - - Hobart Bosworth

PICTURES IN THE COURSE OF PRODUCTION

The Daughter of Brahma (work title) - J. L. Frothingham
Lorna Doone - - - - - - - Maurice Tourner
Pawned - - - - - - - J. Parker Reed, Jr.
Lucky Damage (work title) - - - - Thomas H. Ince
Heart Balm (work title) - - - - Mack Sennett

Every dollar you pay for an Associated Producer Picture will support your organization

Pictures as First National Releases

Good! Support Our Independent Producers of Exhibitor Distribution

Associated First National Pictures, Inc.
Don’t Let Anyone Make A Monkey Out of You!

But Let

BUSTER KEATON

do the monkey business
that will shake your au-
diences with laughter and
make your box offices
sing “Oh, Happy Day!”

in

“The Playhouse”

His first First
National

A two reel comedy feature that’s a riot.

First National will release six Keaton com-
edies during the coming year on an indepen-
dent basis (not sub-franchise plan).

They will be in two groups of three each. You can contract for the first three as a series or each release separately. Nothing funnier made! Get busy NOW!

Presented by Joseph M. Schenck;
written and directed by Buster Keaton
and Eddie Cline.

A First National Attraction
We Can Spare The Sneering!

Is the artistic genius of Charlie Chaplin nothing but a combination of other persons' brains and a celluloid medium for widespread expression?

Is it true that Mary Pickford's charm and skill in the portrayal of character were handed to her by a board of directors and an organization?

Is the consummate art of George Arliss a machine-made product?

Is Buster Keaton a cigar store Indian, galvanized into entertainment by a factory corps?

Is Norma Talmadge a dressed-up doll with the mind of a two-year-old child?

The answer to all these questions is a resounding Yes, if the following statements, conceived in contempt, are correct.

For reasons which we will subjoin, we regard them as astonishing. They are not made from without the industry, but from within. They are not the careless words of an impromptu speaker at a casual dinner. They are the carefully-written and printed words of Mr. Johnston, of Motion Picture News, exclusively a trade publication, and they appear in displayed type as an editorial finality.

They represent Mr. Johnston's mature opinion of the men and women, past and present, who personally have provided the entertainment in our screen productions. They are written with studied care in their phrasing and a literary dash which is neither accidental nor haphazard.

Because of the saucy style they are being reprinted in daily newspapers among the avalanche of criticism resulting from the Arbuckle case. They read:

"Few, very few, of you are artists, an artist being an individual who by dint of tremendous work, patience and long and supreme self-denial brings to perfection some particular endowment of talent.

"You are—most all of you—just human beings.

"Your picture stardom is largely the result of some one else's brains and money, plus, especially, the magic circulation of the motion picture.

"Many of you are mere photogenic types.

"You bedeck yourself and strut with all the simple vanity of a peacock. You become as captious and cruel as any ship's sailor elevated by chance to the Sultanship of a South Sea Island. You think you have been touched by divine fire, whereas you've only been touched with celluloid.

"This is only human, however; we are all of us vain. Your strut and assumed temperament do little harm to you if only you don't let the illusioned public see your naked humanness. Do your strutting within the studio wall. Keep the public fooled."

If within our industry our people are to be regarded with contempt and treated sneeringly, as though they had the mental equipment of very small children, how can we expect the world outside to accord us either consideration or respect?

Because an occasional temperament has brainstormed itself into mistakes we do not convict the entire list of our players of being semi-imbecile. Such a conviction is neither just nor wise. It reflects specifically a type of ego that patronizes and talks down to the source of its livelihood.

We have so tremendous an enthusiasm and so great a respect for our business and the people in it, that we feel moved to suggest to those in the industry who think they are slumming when they move among us that they should go into some other business where they could be more comfortable.

We suggest to Mr. Johnston and to all others with similar views that silence or departure afford the only proper alternatives.
A SURVEY of film producing activities in Germany shows considerable progress in Germany. Indeed as far as quantity is concerned Germany easily surpasses every European country. Her weekly output is not far from ours. It seems that the producing situation here parallels our own in many respects. There are the big companies like the U. F. A. and the new E. F. A., and three or four others, and then there are the smaller concerns, that are springing up like mushrooms in every section of the new Republic. A week or two in Germany makes it very plain that our American producers have very little to fear from German competition.

Since I landed here in the early part of August I have seen scores of films, most of them at public exhibition, some of them at private showings, and I would not give a nickel or even one depreciated mark for the entire collection as far as any American ringer or dime-mint effort. They are tainted by morbied sexual themes, slow in action and shriekingly Teutonic in the matter of casts. We, too, have suffered from morbid sexual themes, but the offense as committed in so many of the German films is rank and smells to heaven. American public opinion would never tolerate things of this sort, even if they escaped the censors.

As to the comedies, they might make a hit in our funeral parlors. It is true that German audiences roar at them but no American crowd will ever sit through any of them without homicidal impulses directed against the exhibitor showing them on his screen. There are some very fine scientific and educational films. I have seen some good microscopic pictures. As to specialties, novelties or fillers there is little to report. If there are any developments along these lines they are strictly in their infancy. Much of the cartoon and specially material is of American origin, but not of our best quality by any means.

The continued production of depraved and demoralizing films in Germany has called forth a good deal of censure from within as well as from without the industry. A well known attorney and writer on social topics, Dr. K. Leibig, writes as follows: "For many months past the patrons of our motion picture theatres have been entertained with underworld films, at least 80 per cent. of these films are simply trash. The effect of these films on the minds of the spectators is deplorable. Slowly but surely their morals are undermined, their imitations soiled, their power of discrimination blunted."

The writer fails to note the sickening sex films. To see young girls and boys in theatres where they show these films is painful in the extreme to every healthy human mind. Film men I questioned on this matter tell me it's one of the results of the war. They may be right or wrong but the continued tolerance of these concoctions is incomprehensible in a country which forces censorship on every production. Never has the fallacy and inefficiency of censorship been shown more conclusively than in this alleged republic. The American idea of leaving the question of morality in films to public opinion is absolutely sound.

**Importing American Film.**

Under the present law in Germany any one may import films from a foreign country in any quantity he may desire. The duty is a trifle. No films, however, can be shown publicly without being censored, and the censors will only accept foreign made films to the extent of 200,000 metres, or about 600,000 feet of film, which is imported from abroad. I called at the offices where they control and censor foreign films and found two very efficient and obliging young women, who were eager to explain. They took turns in clearing up doubtful points and would not permit me to leave until I gave them my solemn personal pledge that I understood it all.

Boiled down to essentials, it seems that every man engaged in selling or exporting films is entitled to a permit for importing a certain number of pictures from abroad. This is called, as near as I can get it, "a contingent permit." The 600,000 feet are apportioned among film exchanges according to the volume of business done. Under this arrangement, which allows the importer to choose his films from any foreign country, some American films have been imported. The one company which has taken advantage of importing possibilities, is the Universal Film Company. Most of the American films shown on German screens are of Universal make. They are all very popular.

**Press Support.**

The German press, which is taking the motion picture far more seriously than before the war, devotes as much space to film productions as our own New York and Chicago dailies. It is unanimous in praise of American films. The Universal people have substantial interests here and their representatives are active and enterprising. Without these special advantages it is difficult to see how the American producer can at this time profitably import into Germany. A good average feature or a good program picture rarely grosses more than 100,000 marks, which at the prevailing rate of exchange is but a little more than $1,000. This return is calculated on a successful sale in each of the five distributing zones. A super-production may bring more, but certainly not enough to tempt the owner of any of our big productions.

It is true that the German public is hungry for American pictures; just now I may say they are hungry for any kind of an American picture, because they have been "fed up" on an inferior domestic product. On the score of variety alone the German public wants American pictures, but they have no money to pay for any but our cheapest grade.

**The German Picture Theatre.**

This is of course due to the depreciation of German money. It is not due to low prices of admission. Great as is the purchasing power of $1 in hotels and restaurants, it loses its power at the box office of the picture theatre. I have paid 24 cents in American money for picture shows of the poorer sort—shows for which the public on our side of the water would not pay a nickel. The prevailing average of admission prices is close to American averages despite the vast difference in the exchange.

It was my intention to study German methods of presentation and exploitation but there is next to nothing to report. In the year before the war, when I made a tour of Europe for Moving Picture World, there were first class theatres that challenged comparison with our own. The war seems to have changed all that. Presentation as an art has reached its lowest ebb and so has exploitation.

The most remarkable thing about the German picture theatre is its total and constant lack of ventilation. Germans cherish a passionate dislike for fresh air, as any one who tests who has ever travelled on a German train. Even in the best theatres in Bremen, Hanover, Berlin and Munich, ventilation of any kind seems to be "verboten."

**No Impressive Theatres.**

The German picture theatres are crowded in city and country simply because there are not enough of them. A modern picture theatre of the type of the Rialto or Rivoli in New York, or Grauman's Million Dollar Theatre in Los Angeles, or the Madison Theatre in Detroit, or the Von Herberg Theatre in Seattle, would be a paying proposition in any of the larger cities. I was struck with the commonplace character of the music in even
International Film Situation;
Americans Thought to Finance Lubitsch

the best of their theatres. There is indeed a tendency to come back, but it will be a slow process.

As to building and safety regulations, there has been a very pronounced "let-down" since the days of the Empire. Tested by the standards of the License Fire Commissioners of any first class city in our country, probably all of the houses in Berlin would be closed at once. If there are any laws in regard to the number and location of the exits, they are more honored in the breach than in the observance.

As to projection I dare not think of the epithets Brother Richardson would heap on the Germans. It is bad in the first class theatres and altogether impossible in the country towns. Breaks are frequent. There is no such thing as a continuous run of a five reel feature. There is a pause after every reel, the house lights are turned on, there is some lunching on the benches or chairs, then somebody rings a bell and after a further wait on general principles they start the next reel.

Nothing can surpass the patience of the German "movie fans." After each reel lynx-eyed young women in startling uniforms run up and down the aisles and urge the patrons to "move over to the right." Trying to hold a corner seat I almost started a riot. Several "frauleins" glared at me in turn and I became embarrassed. Reluctantly I moved "over to the right."

There is a charge for the program but it cannot be high for in exchange for a mark and a program I received enough small and large coins to furnish a numismatic collection.

German Censorship.

I called on the chief censor of the new Republic. He volunteered to give me all the time I wanted. I was received by Herr Bulke in the former offices of the German General Staff. Here in a huge massive building the censor and his staff occupy practically an entire floor. Herr Bulke has achieved fame as a writer on social topics and is a lawyer of some note, having held office as district attorney. He is a man of good breeding and is full of his subject.

I told him frankly that Americans do not believe in censorship but he countered instantly by pointing to our justly celebrated censorship states. He did not tell me to give his regards to Governor Miller but he made no secret of admiration for the executive of our Empire State. He was remarkably well posted on American censorship. And right then and there he furnished an involuntary example of the folly of censorship.

The Folly Of It.

"We have just suppressed a film," he said, "because it showed how the offspring of a colored woman and a white man gave birth to a perfectly black child."

Here Herr Bulke laughed.

"Of course," he said, "that is impossible, is it not?"

"It is not!" I replied. The German law bans all films which "tend to endanger public order or safety, to offend religious susceptibilities, or which have a demoralizing effect."

The curious part of it is that almost
every theatre shows films that are vile beyond all description. I would not soil the columns of Moving Picture World by even a general description of such films. Thus here a: elsewhere filthy films and censorship seem to exist together like friendly weeds in the same garden.

In a German Studio.

Past the historic parade ground where in pre-war times the strutting Kaiser used to watch the goose step of his soldiers, I rode out to the studios of the U. F. A., where Pola Negri and her director were putting the finishing touches to the last scene of “Sappho,” which I was told would soon be shown on Broadway.

Pola Negri was of a very much finer fibre than the men working with her. It was apparent to me that she labored under suppressed excitement and presently she broke under the strain and made the studio ring with her protests. When it was all over—in a couple of hours or so—she very graciously accorded an interview. She said she expected to leave Berlin on January 7 for Paris then go to London and sail for America sometime in the middle of February. She was tremendously interested in her future work in the States. She expects to go to California after a short stay in New York. It amused her to hear that some American newspapers had referred to her as a “German actress.” Pola Negri is a Polish woman proud of her nationality. In Berlin she had been criticized for her pro-Polish attitude.

The idea of musical accompaniment is developed to a high degree in the big German studios, an orchestra of five pieces playing during every rehearsal.

Americans Finance Lubitsch?

Lubitsch, the director of “Passion,” and “Deception,” is at present engaged in the production of another super feature, which is to be known as “Pharaoh’s Daughter.” Parts of it were being filmed on the banks of the River Spree while I was in Berlin. It is said that the enterprise is financed wholly by American capital. Another big German company is down at Naples where they are filming a big feature dealing with a classic subject.

It is interesting to note in connection with the subject of production that Berlin is no longer the unquestioned film center of Germany. Munich now boasts a number of studios and a number of ambitious producing companies. Munich indeed is a more artistic and cosmopolitan city than Berlin. Berlin’s greatest assets have always been the prestige of the Holzhal- lerns and the goose step, and their glory, it seems, has departed forever. As a distributing center Munich is closer to the Near East.

Import and Export of Film.

The official figures of the import and export of film during the past year have just come to hand and show how insignificant has been the export of German films to the States. Imports of raw stock into Germany reached 2,600 pounds; import of printed product, 13,400 pounds. These imports are distributed among the following countries: Holland, 2,800; Austria, 5,400; other countries, 3,200 pounds.

The export figures show that 643,800 pounds of raw stock were exported at an estimated value of 92,317,000 marks. These films were exported to Italy, 177,600 pounds; to Austria, 66,600 pounds; to France, 103,800 pounds; Denmark, 41,200 pounds; Sweden, 39,400 pounds; other countries, 115,200 pounds.

Of finished pictures 154,800 pounds were exported, supposed to represent a value of 26,127,000 marks. The biggest customers were Italy, Austria, Switzerland, and South America. The smallest customer was America.

German Theatre Owners.

There are several well organized bodies of exhibitors within the confines of the new Republic, but they are local and sectional rather than national. They are more numerous and powerful in the South than in the North. It may seem strange that a country which has only about half the population of ours, and which is insignificant in size as compared with ours, has no national organization. The grievances of the theatre owner-

here remind one very largely of the grievances of our own exhibitors. The uniform and equitable contract, which the M. P. T. O. A. has always insisted upon, is one of the objects of the German exhibitors’ organizations, but in the long and bitter fight which they waged against the producers, they met with defeat. Had they been organized on a national scale, they might have won, for they kept up the battle for a long time.

The deposit, as we understand it, is unknown here. As the system is equally unknown in the rest of Europe, one must conclude that it is a distinctly American institution.

The greatest trouble of the German theatre owner is the taxation of the box office. In some sections, especially in the occupied regions along the Rhine, the taxes absorb 80 per cent. of the gross revenue. In most sections, 33 per cent. of gross is the share of the Federal government, local taxes not included. As a result, many of the picture theatres are closing their doors. In the trade press one reads of forced sales of theatres by the score.

It will be many years before conditions in the exhibiting field return to pre-war conditions in Germany. Inability to pay high film rentals accounts for much of the miserable jamp that persists in entertainment. The German producer with any enterprise or ambition must needs look to the foreign market. If he had to rely on the returns in his country, he could not last another month.

Urban Seeks Membership in Producers’ Division.

Charles Urban, president of the Urban Motion Picture Industries, Inc., has filed application for membership in the Producers’ division of the National Association of the Motion Picture Industry.

M. E. A. Tucker is designated as the representative of the Urban Motion Picture Industries, Inc., in the association, and it is reported that several other producing companies are arranging to send in their applications for membership in the producers’ division.
The Arbuckle Case
Enclosed in the Following Space Is Our Idea What Should Be Said by Everybody in the Moving Picture Business About the Arbuckle Case from Now Forth Until the Entire Matter Is Settled
Soviet Government Has Right to Prosecute Cibrario, Says Judge; Patrick A. Powers Files Answer

Jacques Cibrario, who is being sued by the Russian Soviet government, which seeks to recover a goodly part of the $1,000,000 which it claims it placed to his credit here, as its representative in the purchase of 7,000,000 meters of positive films, and other motion picture material, met with a severe setback when Justice John V. McAvoy handed down a decision last week in which he held that the Russian Soviet government has a legal right to prosecute its suit against Cibrario for the recovery of the money it sues for, and granting the Soviet government's application that a receiver be appointed to take over the affairs of the several corporations of which Cibrario is the head. Justice McAvoy appointed Henry L. Sherman as receiver, under a bond of $10,000.

The Russian government charges that by various subterfuges Cibrario obtained the money, while on the other hand such films and projection machines as Cibrario alleged to have purchased and shipped to them were either light-struck or of such inferior quality as to be absolutely useless for the work intended of them. In addition to suing to recover this money the Soviet government instituted a criminal proceeding again Cibrario, on which he was arrested and is now out on $10,000 bail. The decision holds that there is nothing valid in the contention of Cibrario that our court had no jurisdiction because this government has not yet recognized the Russian Soviet government.

Powers Replies

Alleging that Jacques Cibrario never had any right, title or interest to the money he paid to the Powers Film Products, Inc., for the 3,500,000 meters of film sold to him to be shipped to the Russian Soviet government, Patrick A. Powers has just filed his answer to the suit brought by Cibrario in the New York Supreme Court, in which he seeks to recover the $250,000 which he alleges he paid the Powers concern for the films, which he claimed were useless for the purposes for which they were purchased.

Powers had previously filed an answer in which he denied all of Cibrario's charges. In the answer he filed he says that Cibrario was commissioned by the Russian Soviet government to purchase 7,000,000 meters of positive film, of which it is admitted his concern sold Cibrario 3,500,000 meters, but the answer sets up that Cibrario never had any right, title or interest in or to the money paid to the Powers Film Products, Inc., and that therefore he is barred under the statutes from maintaining the action brought against him and Powers individually.

Well Known Men to Speak at Jackson; Exhibitors Form Automobile Parties

With the assurance that Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, and Senator J. J. Walker, counsel of that organization and well known to every theatre owner of the country, will be present as headliners, the second annual convention of the Michigan Motion Picture Exhibitors' Association, to be held October 4 and 5, promises to be a notable event.

Added to the above speakers slated for the convention, the organization has been assured that Lieut.-Governor Thomas Reed, of Lansing, will be present, also their former manager, A. J. Moeller, of New York, who is now general manager of the national organization, and it is very probable that Governor Grossbeck of Michigan will accept the invitation extended to him.

Through a new and novel idea that is being carried out in Michigan this year, every exhibitor in the state will have an opportunity to attend the convention, for automobile parties are being formed from the various centers in the state, which the exhibitor is asked to join. If he does not drive a car, arrangements will be made to take him along in another car.

It is anticipated that three hundred exhibitors will turn their faces toward Jackson, as the convention this year is of vital importance.

The past year has been a very active one for the organization, many local as well as legislative problems having been solved. At the present time the organization has a membership of five hundred and eighty-one theatres of the six hundred and twelve in the state. A year ago the membership was two hundred and seventy-five.

The convention headquarters will be at the Otsego Hotel, with business session at Castle Hall and a banquet at the Jackson City Club, said to be the finest city club for a city of that size, between New York and Chicago.

Through special courtesies of Warden Hubert, of the Jackson State Prison, the exhibitors and their wives will be conducted on a tour through the prison and prison farm. However, Warden Hubert is not stopping there, for he will have his prison band of forty pieces and numerous vaudeville acts from the prison to furnish entertainment for the banquet. The banquet will be served in the great ballroom of the city club and promises to be one of the most enjoyable events. Addresses will be made by Senator Walker, Sydney S. Cohen, Lieut.-Governor Reed, and other prominent men.

Arrangements for the convention are in the hands of H. M. Richey, the new manager of the organization, who assumed his duties August 26, succeeding Mr. Moeller, and W. S. McLaren, a member of the board of directors, and in whose home city the convention will be held. Automobile trips for the women, luncheons, etc., will make the two days interesting.

J. C. Ritter, of Detroit, is president of the Michigan association and also treasurer of the M. P. T. O. A. Fred De Linder is vice-president, H. T. Hall, Secretary, and Fred R. Rumbler, treasurer. All are of Detroit.

The Michigan association has gained national prominence because it is considered the best organized state in the folds of the M. P. T. O. A., and because of its large membership, having five hundred and eighty-one of the six hundred and twelve theatres in the state as members, or ninety-two per cent. Every theatre in Detroit is a member of the association.

Rogers' Letter to London Paper Says No Boycott Exists

Saul E. Rogers, chairman of the taxation committee of the National Association of the Motion Picture Industry, has written a vigorous letter to the London Times denying the existence of any attempt by American producers and distributors to boycott British films. His letter was in reply to statements by several British film men, published in the London Times, alleging that the 30 per cent. ad valorem tariff on foreign films, contained in the House of Representatives revenue bill, was inspired by American producers who used the Actors' Equity as a cat's-paw to trying to effect a boycott against British films.

One of the British film men with whom Mr. Rogers takes issue was F. E. Adams, managing director of the Provincial Cinematograph Theatres, Ltd. Mr. Adams in a recent open letter in the London Times, wrote that the success of several German pictures in the United States was used as a pretext to stir up the cry of "foreign invasion," and that the real motive of the proposed 30 per cent. tariff was the exclusion of British films from the American market.
Senate Agrees to Exempt Admissions of Ten Cents or Lower from Taxation

The Senate Finance Committee has declined to take favorable action on the proposal of Senator Reed Smoot of Utah, for the substitution of a non-cumulative manufacturers' sales tax for the bulk of the small taxes now imposed under existing revenue laws. His measure has the support and approval of manufacturers and dealers in all lines, and there is a feeling of optimism in Washington that it will in the end prevail and become a part of our laws. To accept it now, however, would mean, in the opinion of some of the senators, the further revamping of existing laws, which would be attended with a great deal of uncertainty and would meet with a great deal of opposition in both branches of Congress.

House Bill Inequitable

Pursuant to the request of the senators who granted a hearing recently on the Smoot bill, the Manufacturers' National Tax Committee has presented a brief to the finance committee setting forth the objection of the manufacturers to the House bill, the terms of the Smoot plan and their reasons for approving it. Saul E. Rogers and William A. Brady represented the N. A. M. P.

It is charged that the House bill does not afford substantial relief from the onerous, inequitably distributed and unsatisfactorily administered provisions of the existing law which, under the pledges of both parties, they were reasonably entitled to expect. It is in form and substance a perpetuation of the provisions of the existing law from which relief was pledged by both parties and which the President called an extra session expressly to secure.

Mr. Rogers, representing the N. A. M. P. I., advocated the adoption of the Smoot plan because of its effect upon the industry. The manufacturers would have to assume the 3 per cent. tax, but they would in so doing relieve the industry of existing taxes which are proving a great drain on the industry.

The manufacturers' tax would prove a substitute for the present admission taxes, scatting capacity levy and the film rentals tax of 5 per cent. The government would in no wise suffer from such action, but on the contrary would get greater returns through the corporation income tax because of the stimulation that would be given the motion picture business through the repeal of these three taxes.

Smoot Determined

Senator Smoot has informed the Washington correspondent of Moving Picture World that he intends to carry his fight to the floor of the Senate in an effort to have his plan substituted for all existing tax levies. The finance committee, however, has completed its work on the measure.

The high spots of the bill of interest to the trade are as follows:

The finance committee agrees to the repeal of the excess profits tax January 1, 1922, but increases the proposed tax on the net incomes of corporations from 12 1/2 per cent. in the House bill to 15 per cent., effective January 1, next. It declined to recommend the repeal of the former and the establishment of the latter as of January 1, 1921, as recom-
mended by the Treasury Department. The repeal of the capital stock tax as of July 1, next, is provided.

The committee was not as generous as the House in the matter of transportation taxes, agreeing only to a 50 per cent. reduction on freight, passenger and Pullman transportation, effective January 1, next, and their repeal January 1, 1923. The bill as it passed the House provided for the repeal of the taxes upon freight, express and passenger transportation, Pullman accommodations and oil by pipe lines, effective January 1, 1922. The taxes stricken out by the House upon express and oil by pipe lines are restored.

Surtax Brackets Readjusted

It readjusted the surtax brackets making a slight reduction in each, smoothing out the rates and agreeing to a 32 per cent. maximum. Recommendation had been made that the maximum rate of 25 per cent. be adopted, but this was rejected. An increase in the personal exemption of married persons having a net income not in excess of $5,000 from $2,000 to $2,500, and of the exemption for children and dependents from $200 to $400 was agreed to. A new tax of 5 per cent. on all office furniture and fittings of mahogany, rosewood or other imported woods has been provided.

The committee agreed to the provision, adopted by the House, permitting the deduction of a net loss resulting after December 31, 1920, in any taxable year from the net loss of the taxpayer for the succeeding taxable year, and if the net loss is in excess of the net income for such succeeding taxable year, the amount of the excess in the next succeeding taxable year. This gives a spread of two years in which to care for such losses.

Changes Aid Traveling Men

In addition to the action taken on the reduction and final repeal of the taxes on passenger and Pullman transportation, there are several other matters of direct interest to the traveling salesmen. The committee acquiesced in the proposal of the House granting additional income tax exemptions to traveling salesmen, going a little further, however, by providing that deductions in computing the net income of an individual of amounts expended for meals and lodging while away from home in the pursuit of a trade or business, may be made "by traveling men and other persons." The addition of the words "and other persons" materially broadens the provision.

A new and rather novel tax is represented by the proposed levy of 10 per cent. on the amount in excess of $5 charged by hotels for single rooms, and on the amount in excess of $8 charged for double rooms, the tax to be borne by the hotels. This came at the last moment, without previous announcement, and created a great deal of surprise.

The House provisions dealing with personal service corporations were agreed to, as were provisions authorizing the commissioner of internal revenue, with the approval of the secretary of the treasury, and the consent of the taxpayer, to make final settlement of tax cases.

Lichtman Names Representative Managers to Become Part of First National Force

A. Lichtman, general manager of Associated Producers, announced this week the field organization which will become a part of the First National exchange system as representative managers of Associated Producers. A representative manager will be retained in each of the territories of the United States and Canada by Associated Producers and will work under the direction of Mr. Lichtman, whose headquarters will be at the executive offices of Associated First National Pictures in New York. The staff will be headed by J. R. Seidelman, at present assistant to the general manager of Associated Producers in charge of sales. He will continue as Mr. Lichtman's assistant.

The territorial appointees are: Atlanta, W. R. Liebman; Boston, George S. Jeffrey; Chicago, Charles Goetz; Buffalo, W. J. Price; Cleveland, G. W. Erdman; Cincinnati, J. M. Johnston; Dallas, E. C. Leeves; Denver, Ed. Grossman; Detroit, H. K. Moss; Kansas City, G. W. Hinton; Los Angeles, V. P. Whitaker; Minneapolis, R. C. Buttolph; New York, J. J. Unger; New Haven, J. Lieberman; Philadelphia, Harry Laskin; Pittsburgh, F. C. Bonistall; San Francisco, Chas. Muehiman; Seattle, Harry Sigmond; St. Louis, J. Desberger; Washington, Chas. F. Schweren; Western Canada, Ted Harcastle; District Manager, H. A. Bandy.

Although the distribution of production previously released by the Associated Producers as well as forthcoming pictures becomes the function of the First National exchange system under the merger of the companies, the representative managers of Associated Producers will specialize in the sale of the releases of the group of producers.

To Book Other Paramounts for Cancelled Arbuckles

The Theatre Owners' Chamber of Commerce held its weekly meeting at the Astor Hotel on September 20 before a record gathering of members. After considerable discussion, it was resolved that the members be instructed not to show any Virginia Rappe pictures. The members are absolutely bound by this resolution.

The organization also passed an amendment to a resolution adopted the previous week, that the members would not play Arbuckle pictures. It was agreed that Paramount is an innocent sufferer, and the members were instructed that wherever an Arbuckle picture was withdrawn an equivalent amount of business should be given Paramount.

Within the last two meetings, forty new members have joined the Chamber, which now boasts of over 600 theatres within its ranks, making it the largest local organization in the world.
The Motion Picture Industry in Hawaii

By T. A. CHURCH

WHILE moving pictures were introduced into the Hawaiian Islands shortly after the first theatres featuring this form of entertainment were opened on the mainland, and while they have always been popular, the art of presentation has not kept pace with the rapid progress that has been made in the United States. There are a few well equipped theatres, but these are small and not to be compared with the modern houses in the rest of the country.

Many of the houses compare in their appointments with the mainland picture houses of ten years ago, while there are still others of a type more crude than even the store shows of the pioneer exhibitors in the States. There has recently been a revival in theatre building on the Islands, and several strictly modern picture houses are in course of construction, but it is the general opinion among exhibitors there that the demands of the public are being anticipated far in advance.

The apparent lack of progress in this branch of the amusement business is not due to any lack of effort on the part of exhibitors, since they have worked unceasingly to advance their interests, but rather to conditions beyond their control. A limited population, a high percentage of foreigners, set social customs and unusual climatic conditions are some of the problems with which exhibitors are called upon to cope.

Lack of Knowledge.

Island exhibitors and business men in general complain that there is a woeful lack of knowledge on the part of residents on the mainland concerning Hawaii. Many do not realize that the Islands are an integral part of the United States, forming a territory the same as Alaska, and that they are eligible to statehood. Scarcely a week passes but that Honolulu film interests receive letters from mainland distributing agencies bearing the foreign rate of postage and which make reference to their facilities for export or to the rate of exchange. And numerous letters have been rent by Los Angeles producers addressed to the American Consul at Honolulu asking for information in regard to production possibilities.

Bills for supplies are frequently received stamped "Foreign Accounts," and in not a few instances those receiving the goods have claimed and received the special foreign discounts allowed by some manufacturers. Nowhere are there to be found more loyal citizens of the United States than in Hawaii, and it hurts them to be considered subjects of some foreign country.

Population of the Islands.

The population of the Hawaiian Islands, according to the last census, was 255,912, or considerably less than one-half that of San Francisco. It is scattered over eight islands, although by far the largest part of it is on four of these. Honolulu, the chief city and capital of the territory, has a population of 83,327, but the city embraces the entire island of Oahu and that of Honolulu proper is scarcely over 60,000. Hilo, the second city in size, is credited with a population of 10,431.

Of the total population about 110,000 are Japanese, 23,000 Chinese, 27,000 Portuguese, 21,000 Filipinos, 23,000 native Hawaiians and 5,000 Koreans, with several thousands of other nationalities, leaving but a limited white population. At times there is quite an influx of tourists, particularly during the winter months,
Mary Pickford's New Triumph

MARY PICKFORD's newest vehicle, "Little Lord Fauntleroy," is of importance above and beyond its great attraction and money values because it demonstrates as clearly as any production in which the great star has appeared the sincerity, the care and the painstaking attention which she brings to her work.

Her success is the result of great ability plus hard work. Enacting the role of the mother and of the son and giving to each a definite and distinct perfection, Miss Pickford demonstrates at once her versatility and her gift of naturalness. Stevenson's genius in writing was his power of simplicity, arrived at with toil and elaborate care. Miss Pickford's delineations of character are precisely similar. She conceals the technique to secure the actual character and this is sublime art.

As Fauntleroy she walks like a boy, fights like a boy and is the very boy of the book itself. Incidentally she contrives to imitate the stride of Mr. Fairbanks and his fighting style in a manner that is absolutely charming. The picture is wonderfully made. Its English scenes are England. Its great castle is all that imagination would have it. Its cast of supporting characters is without exception the very best, and the selection of Mr. Gillingwater to play the Earl is evidence that Miss Pickford wants the finest talent about her. And just as important, too, its projection at the Apollo is perfection.

"Little Lord Fauntleroy" is a new triumph for Mary Pickford, a new sensation for United Artists and a new fine attraction for the picture theatres.

A. J.

but these visitors usually remain only a short time and care more for sight-seeing than visiting theatres.

Exhibitors' Problems Faced.

The lack of population, of course, is one of the leading drawbacks to amusement business on the Islands, but this is aggravated by the fact that so large a part of this resides in rural districts where transportation facilities are limited. Almost one-half of the residents are Japanese and they do not patronize theatres freely, and when they do go prefer to visit a theatre operated by one of their countrymen. Filipinos are rated as being good spenders and the Chinese enjoy moving pictures, but patronize the very cheap houses almost exclusively. There is still to be found in Honolulu a theatre where admission can be had for 5 cents, plus war tax, and this is a favorite with the Chinese.

Free attractions are numerous on the Islands and much business is lost to theatres. Every night there is a concert by the municipal band in one of the public parks in Honolulu and frequently there are free entertainments at nearby military posts. Free boxing matches at Pearl Harbor, a few miles away, attract thousands, special trains being put on the railroad to accommodate the fistic devotees. Thousands of soldiers are stationed on the Islands and there is a continual agitation to provide more free entertainment for them.

Ideal Climate.

Ideal climatic conditions also form a factor with which exhibitors must contend. The climate of Honolulu is the most equitable in the world, varying little winter and summer, and with only about ten degrees difference between daytime and night. Business houses open between 7 and 8 a.m. to take advantage of the cool time of the day, and field laborers are at their tasks even earlier. There is little night life, the people retiring early, and many theatres give only one evening performance, closing a little after 9 o'clock. Dancing is a popular diversion and during the early hours of the evening lanes are crowded. Among the wealthy white residents there is a continual round of entertaining, but this is confined almost exclusively to their homes and they are not consistent patrons of picture houses.

Sunday closing in a modified form is in force. Formerly the exhibition of pictures on Sunday was not permitted, but this law has been modified and pictures may be shown after 6 o'clock Sunday evenings. In order to show these, a permit must be secured each week for each theatre and the bill must be made up of educational or religious subjects, the classification of each subject to be specified. Care is taken to select clean subjects and most of the films used are classed as educational. The permits for country houses are secured by the film exchanges. The Honolulu authorities are planning to enforce a curfew law and theatre owners have been asked to throw a notice upon their screens to the effect that children under 15 years of age are not permitted in public places after 8 o'clock, unless accompanied by adults. It is believed that this may have the effect of bringing more adults to the movies.

The tastes of the theatre-going public in Hawaii vary widely from those of the public on the mainland, and exhibitors there are not able to profit to any marked degree by the experience of theatre owners elsewhere. Western subjects are in the greatest demand and the more action shown the better is the picture liked. Many of the houses show serials and there are scarcely enough of these to go around.

The so-called super-productions, which pack theatres on the mainland, even at greatly increased prices, attract scarcely any more attention in Hawaii than the regular program releases. A few productions have enjoyed long runs and become quite popular, but these have been exceptions. Probably the most successful of all was "Neptune's Daughter," featuring Annette Kellerman, and this won favor largely because it featured swimming, which is the national pastime on the Islands.

Time and time again Island residents have returned from trips to the mainland and have told exhibitors of the tremendous success being enjoyed by certain features, asking when these would be shown. When finally offered there, following intensive advertising campaigns, receipts have been so little in excess of those received for regular program pictures that exhibitors are not disposed to pay much attention to results secured elsewhere.

Most of the theatres in Hawaii make daily changes of program and not less than seven reels are used, so that a large quantity of film is necessary. Most of the film is handled by the Consolidated Amusement Company of Honolulu, and the Hawaii Film Supply Company. The former conducts five of the leading houses in Honolulu and its film exchange is one of the largest in the world, considering the number of subjects handled.

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Brady and Rogers Get Powerful Aid in Advocating General Manufacturers' Tax

In a final effort to secure the repeal of the three oppressive excise taxes, Saul E. Rogers and William A. Brady joined forces with representatives of the National Association of Manufacturers and other powerful manufacturing interests this week in supporting a tax revision program advocating a general manufacturers' tax similar to that provided for in the Smoot Bill.

As representatives of the National Association of the Motion Picture Industry, Chairman Rogers of the taxation committee and President Brady attended a conference in Washington on Wednesday, September 14, with officials of manufacturing organizations whose membership totals 100,000 and employing more than 5,000,000 persons.

Addressed Senate Committee

After agreeing unanimously to advocate the Smoot Bill, Chairman Rogers, together with C. B. Stiver, of the Iowa Manufacturers' Association, and C. C. Hanch, of the National Automobile Chamber of Commerce, appeared as spokesman for the conference at a hearing before a sub-committee of the Senate Committee on Finance and urged the substitution of a flat tax on all manufactured articles not to exceed 3 per cent. to replace the present special discriminatory war taxes.

In an impressive address before the sub-committee, Chairman Rogers said that the present business depression and the present serious condition of unemployment are directly attributable to the unscientific and discriminating system of taxation now in effect, and asserted that while the proposed general manufacturers' tax would mean a largely increased burden of taxation upon many manufacturers, the time has arrived when all discriminatory special taxes imposed during the war for the purpose of restricting production must be repealed and an equitable tax on all manufacturers substituted therefor.

Only a War Measure

He said that the war excise taxes were never intended as a permanent means of raising revenue, but were purely part of the war program of limiting production. "A continuation of these inequitable and discriminatory taxes," he continued, "means the perpetuation of a condition of sick prosperity. Never before in this country has there been so pressing a need as now for a business administration of the nation's affairs. We are in the throes of industrial reconstruction. We naturally expect the national legislators to keep up with the procession and not to lag back and clog our path with stumbling blocks of reactionary legislation.

Reminds of Promises

"The people of this country are generally dissatisfied with the revenue bill that has been passed by the House of Representatives, and regard it as more or less a tinkering measure that does not at all relieve the serious situation that confronts the nation's industries. The present administration came into power because of pre-election promises that the principle of taxation would be changed. Yet, so far, nothing has been done to change either the principle or the effect of a taxation system that had made it almost impossible for business to readjust itself to post-war condition."

In explaining the tax advocated by the manufacturers, Mr. Rogers said the proposed measure was not a general sales tax, inasmuch as it does not bear upon retail or middleman's sales, but would be imposed at only one point in the process of production, namely, when the manufacturing process is completed and consequently could not be pyramided or passed on in expanded form. The program would involve the repeal of all levies not classed as individual or corporation income taxes, inheritance taxes and special taxes on tobacco, narcotics and oleomargarine. The main features of the program upon which the film industry's representatives joined forces with the other manufacturers are:

Enactment of the new general manufacturers' tax; retention of present income taxes on individuals, with revision of surtaxes; retention of the present income tax of 10 per cent. on corporations; retention of existing taxes on tobacco, narcotics and oleomargarine; retention of existing inheritance taxes.

Mary and "Doug" Ready to Leave for Continent

Mary Pickford and Douglas Fairbanks are ready for their departure to Europe on September 24 from New York. They will remain abroad several months, principally for a rest after the long strain of work on their latest productions.

The couple will go at once to Paris. They now expect to remain in the French capital for several days. Then a short trip to London will be made, to be followed by a return to Paris. They contemplate taking a house in Paris and making it their home and headquarters while abroad, taking brief trips to other foreign European capitals.

George Fay, nephew of the late Hugh Fay of the famous team, Barry and Fay, has gone into pictures for Fox Film Corporation.

"The Jolt" is the title of a picture under way at the Fox western studios, co-starring Edna Murphy and Johanie Walker.
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Lengthy letters have been received from Mr. Sidney Cohen and Mr. J. D. Williams containing controversial material over the showing of pictures in which Miss Virginia Rappe appeared. We believe that the washing of the industry’s linen in print at this time is an exceedingly serious matter for all connected with our business, and therefore omit the offered material, for the best interest of all concerned in the making, marketing and exhibiting of moving pictures.

Conditions in Hawaii

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There are about forty theatres in which pictures are shown on the island of Oahu, which comprises the city and county of Honolulu, of which eighteen are in the city proper. A number of these are plantation theatres, operated by sugar concerns for the entertainment of employees, while others are located in the various military posts and operated on a non-profit basis.

The Liberty Theatre, conducted by the Consolidated Amusement Company, is the largest and finest theatre in Honolulu at present. It has a seating capacity of 1,400, all on one floor, and is well equipped throughout. Originally erected by Chinese business interests for vaudeville use, it has a large stage but is used principally for pictures. An interesting feature of this house, and one which would make it noteworthy anywhere, is the splendid series of decorative paintings which adorn the sidewalks. These paintings, made by a noted resident artist, are in sequence and depict a “Perfect Hawaiian Day.”

From the early morning fishing scenes, one is led to the duties and pleasures of the day, such as gathering ginger, making lei, bathing, making a canoe, pounding tapa, gathering taro, pounding poi, and finally, evening, with its hula. The subjects represent the native life that is fast disappearing and are greatly enjoyed by the theatregoers.

Another interesting feature of this house is the system of ventilation. Eight large windows open on each side about ten feet from the floor, permitting the natural circulation of a large body of air, and in addition the exit doors are usually kept open. Naturally, no heating system is required. The operating room is furnished with two Simplex machines, with arc controllers, the make of machine being used throughout the circuit of houses operated by the Consolidated Amusement Company.

Two shows a day are given at the Liberty, a matinee at 2:30 and the evening performance at 7:45. On Sunday two shows are given in the evening. The prices are 25, 40 and 60 cents, the latter being for reserved seats which may be purchased in advance. Paramount Pictures are featured here and there are two changes a week. This theatre operates a free parking space for patrons adjoining the house, where there are accommodations for ninety cars. This is filled to capacity every night. Bert H. Carlson is house manager.

The Empire and Hawaii theatres, also conducted by the Consolidated Amusement Company, have a seating capacity of 950 and 800, respectively, and charge admission prices of 15, 25 and 40 cents. The latter has continuous performances from noon to a little past 10, but the Empire is limited to four shows a day. The New Panama, the latest house to be erected by this concern, has a seating capacity of 950 and is furnished with a balcony. It is practically fireproof, being erected of native stone. It is located in a thickly settled district, Ewa, from the downtown district.

A large and strictly modern fireproof house is in course of erection in the business district on the site of the old Bijou Theatre, and is equipped for handling attractions of all kinds. It will have an airwashing and cooling plant, a fine Robert-Morton organ, and will be the equal of theatres on the mainland.

The Independent Theatre, which has a seating capacity of 450, is one of the oldest on the Islands. It is semi-open air in its construction; and is open nights only.

The American Theatre was formerly a Chinese house and was operated under the name of the Chinese Theatre. It has a seating capacity of 900 and boasts a balcony. Only one projection machine is in the operating booth and this has been in operation for years, but an excellent picture is projected and the projectionist makes changes of film with almost unbelievable speed. Plans are being made to replace this house with a modern structure.

The Beretania Theatre, which has a seating capacity of 400, is of fireproof construction, being built of sheet iron. The fireproof idea is further carried out by its location on “Tin Can Alley.” It is patronized largely by Japanese.

The Aala Theatre is strictly a Japanese house and makes use of many pictures from Japan. It uses gay Japanese lammers to supplement American posters and its lobby and front is very picturesque. It makes use of hand-propelled machines in the operating room in order to get fast and slow effects with the Japanese pictures, and a Japanese speaker on the stage interprets the screen offering, as is the custom in Japan.

The Park Theatre is another Japanese house located close by which also makes use of Japanese film and the services of a speaker. Like the Aala Theatre it is new and very neat in appearance. Some of the Japanese pictures are given long runs and are then sent to the other Japanese houses on the Islands.

The Victory and Star Theatres are residence houses located close to each other, the former with a seating capacity of 500 and the latter with one of 800. The Star has a balcony and offers a matinee each day.

The Palama and Lelihi theatres are the two open air theatres of Honolulu

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Fewer and better productions, with bigger and better advertising of those productions, will increase the gross profits of the year for producers and distributors. Much of the slow business returns can be credited to timid advertising and the inferior selling use of white space.

If you don’t believe in your own productions hard enough to advertise them in a big way you can’t blame your customers for not getting excited over what you have for sale.
Film Men to Clout the Elusive Globule

If it doesn't rain next Tuesday, nor the censors issue a prohibitive mandate, there will be a dearth of film men around "729" and the Astor. But out at the Oak Ridge Country Club, Tuckahoe, familiar voices will torment the long-suffering air with "Fore!" and "Hand me the niblick, kid," and "Damn!"

Instead of seeking after the long green, the film men will be clecking over the green lawn. These students of the English language will be, in brief, the hardboiledest golf fans of the industry. Clouters in deadly earnest of the exasperating little white globule, and the event will be the first annual metropolitan golf tournament for film men. Mere business will fall into utter insignificance beside this opportunity to bet par, win the wife something for the mantelpiece and quench the thirst with deep draughts of water at the nineteenth hole.

Even the veriest dub stands a chance to win a cup, for it will be a handicap affair and there are no less than five cups to be competed for. Grantland Rice, sporting editor of the New York Tribune, is supervising the handicapping. The cups have been donated by Wid's Daily, Warner Brothers, Felix Feist of the Talbot Studios, the committee in charge and the Moving Picture World. They were made by the Jacques Company.

The entire tournament will be run off in one day. In the morning there will be an elimination contest of eighteen holes to decide on players for Classes A and B. In the afternoon another eighteen holes will be played and the winners decided. There will be cups for the winners in each class, trophies for the runners-up and a big special cup to be contested for by the winner in each class. This will become the property of the player who wins the inter-class contest three times. There also will be a "booby" prize.

After the tournament a beefsteak dinner will be held in the clubhouse.

The contestants include:


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and run on an average of about five nights a week. During the visit of the writer at the latter a light shower occurred, but no one left on this account and only a few raised umbrellas.

The other theatres in the city proper are the Moiliili, Kaimuki, Pawaia, Aloha and Mauna Kea. Manuel Calhau, who already operates two theatres, is erecting a new house in the Kaimuki district at a cost of about $75,000.

The Peoples Theatre Company, Ltd., of which Barton D. Slegman is manager, is erecting a 1,600 seat house on Fort street, near Beretania, which is expected to be ready for occupancy before the first of the year. It will have an air-washing and cooling system which will lower the temperature of the house about ten degrees, and will be equipped with an organ and a large stage. The theatre is 186 feet deep, 100 feet wide, and the throw will be 160 feet. The projection room is 20 x 12 x 12 feet in size and will be equipped with three Simplex machines. Two Westinghouse motor-generator sets with dual control are to be installed. There is only one power company and one power plant in Honolulu, but the regular lighting system is supplemented by a 500-volt elevator service, and arrangements have been made to utilize both of these.

Plan Cane Chairs.

The mechanical installation and theatre equipment in general will be placed in position by Monte Fairbanks, formerly a well-known projectionist of San Francisco, who has been in Honolulu since the first of the year. The operating room is being modeled after the installation in the New Mission Theatre, San Francisco, which is regarded as being one of the finest in the country.

The seats in the new People’s Theatre will all be on one floor, but the rear will be at an elevation permitting the use of the space beneath, and it is planned to transform this into a palm garden where refreshments will be served. A very fine grade cane chair will be used instead of the usual leather or plush seats, a feature which is expected to prove very acceptable to patrons since it will be much cooler.

Plans are being made to conduct a film exchange in connection with the theatre and machines and supplies will also be handled. The agency for the Simplex machine has been secured for the Islands and some sales have already been made.

Theatres on Other Islands.

There are picture houses on several of the other inhabited islands, including Hawaii, Maui, Kauai and Molokai, the one on the latter being at the Leper settlement and conducted under the direction of the Board of Health. George Freeland conducts the Pioneer Theatre at Lahaina, on Maui, as well as several camp theatres in the cane fields; H. B. Weller has two houses at Wailuku, one at Kahului, one at Puunene and one at Paia, while there are two at Hana.

The island of Kauai, known as “The Garden Isle,” has several theatres. William A. Fernandez operates shows at Lihue, Kapaa, Kekaha, Eleele, Makeweli and other places, and handles most of the film sent to this island, using it first in his own houses and then sending it to other exhibitors. He is planning a business trip to Manila and the Orient. During his absence his theatrical interests will be in charge of a brother.

There are a number of theatres on the island of Hawaii, the largest of the group, the principal ones being at Hilo, the second largest city in the territory and the gateway to the active volcano Kilauea. While this island is visited by large numbers of tourists attracted by the volcano, the other scenic attractions are virtually unknown and visitors remain only a limited time, with the result that the theatres are supported almost entirely by local residents.

The leading house in Hilo, and one of the most interesting on the Islands, is the Gaiety Theatre, conducted at 123 Kamelameha avenue by Adam C. Baker. With a limited population from which to draw, keen competition and an apathetic public, this exhibitor has developed a business, which while not especially large, has made his house stand out in a manner that commands attention and respect. He is a hard worker, with a wonderful faculty for caring for details, and every show he puts on gets the best there is in him. While he realizes that he cannot attain mainland standards he always has these before him, and his efforts in advertising and presentation are steady and consistent.

Mr. Baker became affiliated with the amusement industry in Hilo about ten years ago and for several years managed the Gaiety Theatre for Edward Fernandez, finally taking over his interests and becoming the owner. Changes have gradually been made in the house until it is now one of the neatest in the territory, as well as the coolest, an advantage in Hawaii. Traveling attractions are occasionally put on at this theatre, but it has been found that pictures that are the most profitable in the long run.

Strange Advertising.

Four changes of program are made each week at the Gaiety Theatre and there are matinees on Wednesday and Saturday. An interesting feature of the outdoor advertising that is done, is the fact that the name of the theatre does not appear on the posters. Mr. Baker explained this by stating that the public knows the film service used by the Gaiety and that any reference to the house is not necessary.

Owing to the frequent changes of bill and the length of the entertainment offered this house makes use of an extensive service, including Paramount, Aircraft, Realart, United Artists, Associated Producers, Goldwyn, First National, Hodkinson, Selznick, Universal Jewels, Equity, Pioneer, Mack Sennett comedies, Harold Lloyd comedies, Christie comedies, Vod-a-vile movies, International

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Rapid Business Improvement in Michigan Disclosed in Survey by First National

In spite of the fact that Michigan was hit by hot weather and business depression, one of the most sudden and remarkable comebacks ever recorded in business annals is now being written into the right side of the ledgers of the film houses thereabouts. These facts are established by a survey conducted by Associated First National Pictures, Inc., which is being extended to every territory in the country.

Michigan probably felt the depression in business more acutely than any other section because it is the seat of the automobile industry and motor cars were the first to feel the effects of the buying slump. Thousands were out of work and begging on the streets of Detroit, while in the principal cities of the state, which also are motor car centers, conditions were very similar. Flint, Lansing, Battle Creek, Jackson, Saginaw, Bay City and Kalamazoo were at a very business standstill. One of the best cities in the state during the slump was Grand Rapids, the hub of furniture activities, and the slump in furniture did not come until the revival in business started in the other centres.

The Ford plants in Detroit report the largest production in history and are months behind on delivery orders. The General Motors Company, which recently completed the largest office building in the Middle West, announced plans for extensions and increased labor in Jackson, Saginaw, Flint, Pontiac, Lansing and other key cities of the state where they manufacture either cars or car parts.

The Durants have announced for a large plant in Lansing and another in Flint. Furniture manufacturers, hit by a slump two months ago, are now coming back strong with new lines and increased labor, which puts Grand Rapids strongly to the front again. Copper in Northern Michigan is once more coming into its own. Crops are reported to be the biggest in the history of the Wolverine State.

The State Labor Commissioner's reports each week show a gradually increasing number of men being returned to work. These reports are regarded as one of the most accurate barometers of business conditions.

Spurred on by all of these hopeful business tidings and a lessening pressure on money at the banks, Michigan exhibitors are hardening to the times and are in the midst of an extension and building campaign that indicates a 100 per cent. degree of optimism in the possibilities of the show business.

Nearly a score of theatres are nearing completion in Detroit, while others are being enlarged or remodelled. The biggest venture, of course is John H. Kunsky's new Capital Theatre, which should be ready on December 15, and which will house 4,200 people.

Other new theatres in Detroit are: the Tuxedo, 1,800 seats; the Harmony, 1,800 seats; Cinderella, 1,500 seats; Grand River, 3,500 seats; Northern, 2,000 seats. There are also more than a dozen smaller theatres that will seat from 500 to 1,000 persons in the course of construction in various neighborhoods of Detroit. They all will be completed before November 1, according to present plans.

The state, immediately outside of Detroit, is also opening up with many new theatres and extensions. Mt. Clemens, heretofore a controlled city, makes its fall bid with a brand new 2,500 seat house, called the New Macomb, which is under the guidance of Bert Williams.

Adrian, another long controlled town, will have some healthy competition with the opening of Angell & Codd's house, which is being remodelled at a cost of $30,000. Angell & Codd are the present First National franchise holders at Niles and have decided to extend the operations to several other cities.

Fitzpatrick and McElroy, who control more than a dozen theatres in fifteen cities on the western lake shore of the state, announce the erection of a new theatre in Benton Harbor, which will make the third in that city now under their operation. After a shut down of several weeks, all of the Fitzpatrick houses have again reopened.

The Lyric Theatre of Laurium has been entirely remodelled and will be opened after having been closed for three years. This town is in the upper peninsula but has harbored only one theatre because of the closing of the copper mines. The opening of the mines, however, is an indication of increased prosperity in many of the upper cities of Michigan.

W. S. Butterfield announces that he will eliminate vaudeville in both his Jackson and Battle Creek theatres this fall and will play first run pictures exclusively. This will give Jackson three first run houses for pictures—the Orpheum, Rex and Majestic. Mr. Butterfield, besides completing and opening his beautiful new Strand Theatre in Lansing, has made vast improvements on practically all of his theatres during the summer months.

Announcement has just been made at Grand Rapids that J. W. Goodspeed will take over the Powers Theatre, which has hitherto housed only legitimate attractions, and will turn it into a first run picture theatre. This will give Goodspeed two first run houses in the centre of the city, the Isis and Powers.

H. G. Sommers & Co., present lessors of Powers Theatre, Grand Rapids, has announced plans for building a $300,000 theatre on Upper Monroe avenue. Plans call for the completed building by September 1, 1922. It will be a five story office building and will have a theatre seating 1,800.

The Regent Theatre, which has been in the course of construction for two years in Grand Rapids, has also taken a sudden spurt and it now appears that this house will be completed in about six months. Present plans call for a policy of first run pictures and vaudeville. The house will seat 3,500.

With the Regent Theatre completed and Powers transformed into a picture house, Grand Rapids would support four downtown first run picture theatres, where it now has but two, the Isis and Majestic Gardens.

Herbert Weil, who eight months ago sold his Port Huron interests to the Reid brothers in Port Huron, they later reverting to W. S. Butterfield, has made announcement of plans for a new 2,000 seat house in Port Huron. His company has been organized and ground will be broken within a few days, it is stated.

At Midland, W. A. Cassidy, First National franchise holder, is pushing plans for the erection of his new theatre which will seat 1,700. John N. Kunsky has announced that he will break ground for a new theatre in Highland Park some time next spring.

Allen's Will Distribute Hodkinson's in Canada

An announcement emanating from the home office of the W. W. Hodkinson Corporation this week, bears the news that a recently signed contract disposés of the Canadian rights for all Hodkinson releases to the Famous Players Film Service, Ltd., of Canada, which is controlled by the Allen Brothers. The fact that Famous Players Film Service has a great number of branches scattered through the Dominion, insures a very wide distribution for all Hodkinson subjects. The film service maintains exchanges in Toronto, Montreal, St. Johns, Winnipeg, Calgary and Vancouver.

The contract made by Hodkinson dispositions of the Canadian rights of all releases, including the productions of Hugo Ballin, Irene Castle, Irvin V. Willat, Zane Grey, Winnipeg Productions, T. Hayes Hunter, Ward Lascelle and the various other independent producers.
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In discussing the length of his program, Mr. Baker said: "It is very difficult, indeed, to arrange a program to suit all tastes in such a place as Hilo. One class demands the same production shown in the best mainland houses, but these patrons are limited in number. Another part of my audience favors western subjects and dramas, while another demands serials. I make efforts to please them all, with the result that the show is a long one. The serial is placed at the end in order that those who do not wish to see it may leave without missing any other part of the bill. Super-features which play to big money on the mainland do not seem to create much excitement here and are very rarely worth the added price asked."

To Visit California.

The Gaiety seats about 800 and there are four classes of admission, the highest price being charged for the seats in the balcony. The prices are: General admission, 30 cents; parquet, 40 cents; boxes, 50 cents, and dress circle, 60 cents. Music is furnished by a Wurlitzer instrument, and an orchestra is employed on Wednesday, Friday and Sunday evenings. Two Power 6-A machines are in the operating room and two 6-B machines are on hand to be installed as needed.

Mr. Baker owns a site for a new house, but is deferring the building of this until construction costs are lower. Before building he plans to make a trip to California in company with Mrs. Baker to inspect leading playhouses and observe late methods of presentation. This will be his first trip away from the Islands and he is looking forward to it with keen anticipation.

Another prominent Hilo exhibitor is T. Abe, who has conducted the Empire Theatre for several years, and who will open a new house of that name in the near future. The new house, which will seat about 850, is being erected around the corner from the old one, and will have a reinforced concrete front. The main building, however, will be of corrugated iron. Pending the completion of this, shows are being given in the Yurakukan Theatre. The service of this exhibitor includes Fox, Metro, Vitagraph, Robertson-Cole and some Universal re-leases. The prices charged at present are 25 and 45 cents, the latter being for the balcony. The projection equipment in the new house will include two Power G-B machines moved from the old theatre.

Exchanges and Equipment Houses.

Other theatres on the island of Hawaii include the Olaa Casino at Olaa, the Kohala Theatre at Kohala, the Hawaiian Movies at Hawi, and the Kealakekua Shows of K. Gano at Kealakekua. There are also halls at various places where shows are given at regular intervals.

Mention has been made of the Consolidated Amusement Company and of the part it plays in the distribution of film on the Islands. This concern also handles theatre equipment and until recently was distributor of Simplex machines. Its offices and film exchange are located on Beretania street, near Nuuanu, Honolulu, but it is planned to remove these to the new Bijou Theatre building when this is completed.

The Hawaii Film Supply Company, conducted by Henry Bredhoff and his son, C. H. Bredhoff, has quarters at 148 South Beretania street, Honolulu, and does an extensive film exchange and theatre supply business throughout the Islands. It is agent for Power machines and also handles DeVry and Acme portable machines, of which quite a number have been sold. Mr. Bredhoff came to the Islands in 1912 with Ben Brodsky, but had a ticket to Manila, where he expected to locate. The manager who had been placed in charge of the Honolulu office having left, made it advisable for him to stop there, but later he went on to Japan, as did also his son. Returning to Honolulu he engaged in business on his own account and has remained there ever since, except for brief business trips to the mainland.

Van Dyke Brooke Dies at Saratoga Springs

Van Dyke Brooke, exceptionally well known as a stage player and motion picture director and actor, died at 1:30 a.m. on September 17 at Saratoga Springs, N. Y. As one of the first screen directors, he is remembered as having shown great promise. In fact, in those early days of the industry his work stood out above that of most of the others.

He began with Vitagraph in 1908 and served as director, scenario writer and actor. He directed Norma Talmadge, Anita Stewart, Maurice Costello, Mary Fuller, Leah Baird and other well-known players, in successful pictures, among which were "Janet of the Chorus," "The Gods Redeemed," "The Primal Instinct," "It Happened to Auley" and "The Stormy Petrel." George Balsdon of Vitagraph remembers Mr. Brooke predicting that Norma Talmadge would some day be famous on the screen.

Mr. Brooke's last work was in the character of Henry B. Goode in Vitagraph's "The Son of Wallingford," not yet released. Before that he played the important part of the old druggist with Earle Williams in Vitagraph's "The Fortune Hunter."

Who's Who gives his address as 234 West Fifty-fifth street, New York City. He belonged to the M. P. D. A. He was many years in stock before entering screen work, and many times on the road with big stage productions and in vaudeville.

Exceptional Gets

Famous Stories

Exceptional Pictures Corporation has acquired the rights to "Grumpy," the well known play by Horace Hodges and T. Wigney Percival, in which Cyril Maude has made such a success in England and the Colonies over a period of four years, and in which he is still appearing.

This play and "The Smart Alec," a Saturday Evening Post story by Irvin S. Cobb, makes two properties now owned by Exceptional Pictures.

SCENES FROM CONWAY EARLE'S SELZNICK RELEASE, "AFTER MIDNIGHT"
Government Drive on Tax Delinquents Brings in $12,000,000 for Two Months

TWELVE million dollars in additional revenue have been collected by the government as a result of the drive made by the Internal Revenue Bureau for delinquent and additional sales and miscellaneous taxes, according to figures just made public by Commissioner David H. Blair. The campaign extended through July and August, more than 1,700 deputy field collectors being engaged in the work.

Special attention was given to the verification of returns of admission and other taxes for which monthly reports are required. Preliminary to the drive, instructions were issued that the investigation should be as complete as possible, but that methods used were to be such as would not inconvenience business men who honestly are endeavoring to comply with the law. While the special drive inaugurated in July is over, the work of rounding up tax evaders will be continued under the direction of the district internal revenue collectors.

"The results of the drive were eminently satisfactory," said Commissioner Blair. "Prior to government investigation, hundreds of amended returns showing additional taxes due were filed. Few attempts at deliberate fraud were discovered."

"It is recognized that in the making of monthly returns mistakes are apt to occur, and where there is an honest error on the part of the taxpayer no penalty accrues. While, from the preliminary report, it is believed such action will be necessary only in isolated cases, evidences of fraud discovered in the final checking up of returns will be followed by prosecution."

New Mailing Cylinder Is Designed for Film

As a means of standardizing mail and express shipments of film not on reels, the Interstate Commerce Commission has issued specifications for a metal mailing cylinder effective September 15, 1921.

Notification of the new regulations has just been received by P. H. Stilson, chairman of the transportation committee of the National Association of the Motion Picture Industry.

In the adoption of a standardized container for parcel post and non-reel express shipments, the Interstate Commerce Commission and the postal authorities are acting in harmony, both having adopted the recommendations of the Bureau of Explosives, with which the National Association's transportation committee has co-operated in the drafting of shipping case specifications.

England Aroused Over Tariff

Charles H. Christie, general manager of the Christie Film Company, who has just returned from England, declares that the foremost question in the minds of the leaders of the industry in the British Isles, as far as America is concerned, is the proposed tariff on films.

"Everywhere I went," said Mr. Christie in the office of Educational Film Exchanges, which distributes all the Christie product in this country and Canada, "the first question that was put to me was, "What about the tariff? Are the American producers and distributors back of it?"

"I always assured my questioners that every one in the industry in America with whom I was acquainted was opposed to the plan. 'Only the politicians and jobless actors are in favor of it,' I told them. A retaliatory tariff in England would be sure to follow a tariff here."

Maberry Made Head of Chicago Film Board

Cecil Maberry, manager of Goldwyn's Chicago office, was elected president of the Chicago Film Board of Trade, which was organized at a recent meeting held at the Congress Hotel and which includes representatives from 24 local exchanges, both branch and independent. At the last meeting, which was held Friday, September 16, I. L. Lesserman, manager of Universal Chicago Exchange, was elected secretary, and Clyde Eckhardt, head of the local Fox Exchange, treasurer. Also a grievance committee of five was appointed.

The Chicago Board purposes to follow the modus operandi established by the New York Film Board of Trade and will work in collaboration with the Hoy Reporting Agency of New York. Primarily the object is to eliminate unjust practices that have been perpetrated by exhibitors in their dealings with exchanges and vice versa. Complaints of mismanagement on either side will be taken up at the meetings at the Congress show, increases in conditions, so that many of the present evils constantly cropping up in the relations between the two branches of the industry will cease.

President Maberry reports that the recent creation of the board, as the meetings at the Congress show, increase enthusiasm. At the last meeting he appointed J. L. Freidman and Herbert W. Given to give thirty minute talks on salesmanship at meetings to be held September 28.

Sir Gilbert Parker to Make Trip to England

Completing three-quarters of a year as a member of Hollywood's film colony, Sir Gilbert Parker, noted British author, is in New York on his way to his home in England.

The eminent writer has gained a great enthusiasm for the cinema during his eight months of southern California residence, and his present journey is only to take care of some pressing business affairs. Sir Gilbert expects to return in January to continue his film writing at the Lasky studio.
Universal Puts Morality Clause Into All Contracts to Protect Company and Prevent Offenses

As a direct result of the unfortunate affair in the St. Francis Hotel in San Francisco, the Universal on advice of its counsel, Stanchfield & Levy, has taken action which will, it is hoped, have a three-fold effect. It has telegraphed to Irving G. Thalberg, its general manager at Universal City, to insert in all existing and future contracts with actors, actresses and directors the following clause:

"The actor (actress) agrees to conduct himself (herself) with due regard to public conventions and morals and agrees that he (she) will not do or commit anything to degrade him (her) in society or bring him (her) into public hatred, contempt, scorn or ridicule, or tending to shock, insult or offend the community or outrage public morals or decency, or tending to the prejudice of the Universal Film Manufacturing Company or the motion picture industry. In the event that the actor (actress) violates any term or provision of this paragraph, then the Universal Film Manufacturing Company has the right immediately to cancel and annul this contract by giving five (5) days' written notice to the actor (actress) of its intention so to do."

No Players in Mind.

The statement from Stanchfield & Levy's office further states:

"The Universal has no reason in the world to doubt the moral integrity of any player on its pay roll. It never has had any difficulty with an actor on moral grounds. It doesn't expect to have. But as contracts in the picture business are now drawn, a company, through no fault of its own, is liable to suffer both a great monetary loss through moral delinquency on the part of one of its players and an even greater loss of prestige through still having to retain him as a salaried employee, though he may be dead as a door nail as a theatrical attraction. No case of this kind has come up in the courts as a precedent and it is idle to speculate on how the courts would rule, but it is the part of wisdom to be prepared against any such occurrence, no matter how little expected it may be.

"Furthermore, the clause is likely to have a salutary effect. The industry is faced with the danger that the public, or some portion of the public, will lose their interest in other stars through the widespread publicity which has been and is being given to this unfortunate incident. In this way the investment of the various companies in their stars would be jeopardized, for this investment consists largely in the popularity of the star, whether that popularity has been built up by advertising, publicity or by good pictures. It is only fitting that the public should realize that the companies will not be a party to any dereliction from the moral path by their stars and that they have in their own hands the means of discipline. This they have never had before and when they have built up the popularity of a star have frequently been placed at the mercy of that very popularity. This clause should be a safe guard to public interest.

"From the standpoint of the players it should also prove an acceptable and protective move. It is hard to imagine an actor who would not sign this clause. In the first place it would put him or her immediately under suspicion by the company officials. In the second place the clause is so drawn that no earnest normal player has anything to fear and everything to gain by signing it. Furthermore, most players have sufficient respect for the profession to wish to see it purified of anything or anybody by whose agency disgrace or injury may be brought upon it. The clause is a protection to every branch of the industry, and affects producers, distributors, exhibitors and players equally."

O'Reilly and Berman Address Exhibitors at Buffalo Meeting

Charles L. O'Reilly, president of the State league, and Sam Berman, secretary, spoke before the Western New York unit of the Motion Picture Theatre Owners, at an overflow meeting in the Hotel Iroquois, Buffalo, last Tuesday. Howard J. Smith, president of the unit, presided. Fifty-one theatres were represented at the meeting.

The organization went on record against daylight saving in Buffalo, showing pictures on percentage and the tax on music. The members voted to aid in the fight to get First National to lower the exhibiting value on pictures. Messrs. O'Reilly and Berman also assured the members that they would help in bringing about the elimination of the thirty-day protection clause given by Buffalo exchanges to some houses. A committee was appointed to procure speakers to conduct a campaign of education on the industry before local business men and luncheon clubs.

Mr. O'Reilly and Mr. Berman spoke in Rochester on Tuesday night before the Flower City Theatre Owners. Binghamton and Syracuse will be the next fields for organizing. When the state organization is complete the next convention will be set. Buffalo hopes to be the city named for the meeting.

Rowland Resigns Presidency of Metro; Effective After Return From Continent

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announces his resignation from the organization, to take effect when he returns from Europe at the first of the year. To set at rest rumors which have recently been current along Broadway, the announcement is made before Mr. Rowland's departure for his trip abroad, during which he will present the Rex Ingram production of "The Four Horsemen" in the leading capitals. He sailed September 22, accompanied by Mrs. Rowland, for Southampton, and will go immediately to London.

"I am leaving Metro with the kindliest feelings for Marcus Loew and for my other associates in the Metro organization," Mr. Rowland said. "Since the merger last year of Metro with the Loew organization, our associations have been uniformly pleasant. The only reason I have for leaving Metro is because of a desire to get into business for myself. I have not formulated my plans for the future, but will make an announcement on my return of any I may have then.

"I have given to Metro some of the best years of my life and my unceasing efforts for its success. I cannot help having a feeling of personal pride in the achievements of the organization and I shall follow its future developments confident that it will go on to still finer achievements. All of the members of the organization are my personal friends and I look to them to carry on as splendidly as they have in the past. They all have my best wishes."

RAISE $3,000 to Fight Picketing of Theatres

Forty cash subscriptions totalling about $3,000 have been raised by the Theatre Owners Chamber of Commerce of New York City to cover lawyers' fees and court actions involved in procuring of additional injunctions against the Moving Picture Theatre Attendants' Union on the East Side. The T. O. C. C. says that six theatres are now being picketed. The fund will also take care of back payments on rent owed by theatres alleged to have had to close because of aggressions of the union men.
More Definite Basis for Criticism of Pictures Is Screen's Need, Says Vignola

The screen's greatest need at the present time, according to Robert G. Vignola, director of special productions for Cosmopolitan, is a more definite basis or canons of criticism.

"What is needed most today," said Mr. Vignola, "is to educate the public to know and realize that the motion picture is neither literature nor stage drama, nor music, nor painting, nor sculpture, nor architecture, but an art in itself, distinct from these arts, though affiliated with them. And only when this program of education has been accomplished will there be full appreciation of the motion picture.

"The biggest handicap we have to contend with today is the public misunderstanding of what the motion picture really is or what it is trying to accomplish in the arts. It is a common error to judge a motion picture by the standards of the acting stage, or by the standards of the novel, and because it cannot do exactly what the speaking stage does or what the novel does, it is condemned. While it is a fact that the motion picture is silent, this fact is no more to be deplored than that music is unseen. If we deal with facts rather than prejudices we must consider the limitations of any art not as defects but rather as differentiating qualities. It must be remembered that the motion picture is a very complicated thing as an art, involving many elements of expression and many principles of composition, taken from each of the elder arts such as literature, drama, painting, music, sculpture, and architecture, and yet it differs essentially from them all.

"As I see it there is just one way to go about this campaign of public education. The screen has just begun to acquire newspaper and magazine critics of taste and training which is of inestimable value, but what it needs further is careful studies in book form; it needs local photography leagues much the same as the dramatic and literary clubs; it needs to be protected against the inartistic no less than against the immoral; it needs above all else something which will in time result from the constructive criticism of specialists—a general knowledge and understanding on the part of the public of just what it is they would rather see on the screen.

"We are still experimenting, and whether this experimentation shall succeed in placing the motion picture where it belongs depends on the united efforts of the motion picture makers, critics, and the public."  

Revenue Bureau to Check Up Tax Returns

A thorough investigation of the method in which Washington, D. C., exhibitors are living up to the obligations imposed upon them by the revenue law, as regards the collection, reporting and payment of admission taxes, is to be inaugurated by the Washington branch office of the Internal Revenue Bureau early next month, it has been announced.

Not only will special deputies visit the various business men and concerns who are required to make tax returns periodically, but another set of agents will go over the returns already on file in the collector's office for the purpose of discovering those which on their face appear to be unreasonable, which will be turned over to the field force for further investigation.

The Washington investigation comes as an aftermath and somewhat as an antitax to the national investigation inaugurated by the Commissioner of Internal Revenue in July, which was carried on for a period of two months, going into every city of importance in the country, and which resulted in some $12,-000,000 in additional taxes being collected. Washington was one of the cities investigated and but little money was collected from local taxpayers, due, it is believed, to their proximity to the headquarters of the tax bureau, which enabled them to secure such information as they found necessary for their guidance in making returns.

Little or no attempted fraud was found by the bureau in its national investigation, the money collected being chiefly the returns from errors disclosed in tax reports by the agents who visited business men. The collection of these taxes did not involve any penalty upon the taxpayer, since the errors for the most part were innocent, and it is believed that the local investigation will not seriously affect Washington moving picture men.

New Rule Affecting Shipments of Films

The express companies have adopted a new and important ruling affecting C.O.D. film shipments whereby, after October 10, the amount of the C.O.D. will be accepted as the value of the shipment and charges assessed accordingly, unless a higher or lower value is declared by the shipper, inserted in the receipt and marked on the shipment by the shipper.

The attention of all company members of the National Association of the Motion Picture Industry has been called to the new regulation in a bulletin just issued by P. H. Stimson, chairman of the association's transportation committee.

"Cinderella of the Hills" is the title selected for the first starring picture of Barbara Bedford, just promoted to stardom by William Fox. It is based on a story by John Breckenridge Ellis, which was published under the title "The Little Fielder of the Quark." Howard Mitchell is directing the production at the Fox West Coast studios.

SCENES FROM UNIVERSAL'S NEW SERIAL, "WINNERS OF THE WEST"
A Word About Richard A. Rowland

RICHARD A. ROWLAND, having completed the work which he agreed to continue after the sale of Metro Pictures Corporation to Loew, Inc., has made his farewell and is off for Europe with "The Four Horsemen of the Apocalypse."

The production rights of this book were secured by Mr. Rowland in the earlier days of Metro, and after the Loew purchase it was possible to finance its making. Against the strongest opposition Mr. Rowland chose it for its attraction value, and the sagacity of his choice is a tribute, if any were needed, to his far-seeing showmanship.

This native quality has of course been developed through his well-rounded experience as an exhibitor, as a producer and as a distributor. "The Four Horsemen" has proved a tremendous artistic and financial success.

Richard A. Rowland is an unusual man. He combines in his showmanship a keen judgment and absolute integrity with an ability for organization. He has kept abreast and in advance of the picture business ever since he entered it, and he has contributed as much as any one man to its upbuilding, growth and development.

Mr. Rowland has been successful with clean pictures and with no other kind of pictures. This is due largely to the fact that he himself is clean in his personal as well as his business life.

When the old Alco went on the rocks, Rowland, who had already made a fortune for himself in pictures was called by the directors from Pittsburgh to take hold of the wreck and turn it into a success. This he did, and the building of the Metro Company still stands as one of the most conspicuous achievements in the history of moving pictures. He is what might be called an "open player," placing his plans frankly on the table and then proceeding to carry them out without mystery, without solemn claims to unusual wisdom, in good humor and with all the vigor possible to a young and virile man.

The writer, over a period of four years, had an unusual opportunity to observe Richard A. Rowland, his personality, his business and his family life, and it is, therefore, possible to speak with knowledge gained at first hand of the facts above expressed.

Mr. Rowland has made no announcement of his plans, but it is confidently expected that on his return to the United States he will be found actively engaged in either the production or distribution field. We wish him the best of luck and a continued success.

ARTHUR JAMES.
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

God's Crucible
(Featured Cast—Shipman—5 Reels)
M. P. W.—The titles are often cheaply sensational, and there is an unevenness about the picture which might easily have been avoided. In spite of this the serious purpose of the author in writing the story is apparent, and there is a vitality to the picture which will win it many friends.
N.—Picture would hit high spots with more even continuity.
E. H.—Here is a picture with a splendid cast minus the story to equal it.
W.—Good variety of atmosphere and splendid cast.

The Infamous Miss Revell
(Alice Lake—Metro—6 Reels)
M. P. W.—Here is a mystery story that will hold the interest to the very end.
N.—Entertainment values are not prominent here.
E. H.—A good program picture.
W.—Alice Lake in average type of dual role story.

The Rowdy
(Gladys Walton—Universal—4,974 Feet)
M. P. W.—All her talent is quite thrown away on a story that is both weak and composed of a bag of tricks.
N.—Gladys Walton has interesting little number here.
E. H.—Is weak plot and rather mechanical in construction.
T. R.—A clever little story of the fisher folk and their work, interwoven with comedy bits and interesting situations.
W.—Satisfying piece of light entertainment characteristic of the ingenuity of stars.

Moonlight Follies
(Marie Prevost—Universal—4,468 Feet)
M. P. W.—Marie Prevost, making bow as star, attractive and shows fine talent in thin story.
N.—The picture may be fluffy, but the star's personality, the exploitation possibilities of the title, and the fact that it carries snap and ginger—these will insure box-office receipts.
E. H.—Serves well to introduce Universal's new star, who shows marked ability in a light role.
T. R.—This is a clever and snappy little offering from Universal. Marie Prevost takes the center of the stage and never leaves it for a moment.
W.—Fine audience appeal in Marie Prevost's first feature.

Beating the Game
(Tom Moore—Goldwyn—5,558 Feet)
M. P. W.—The picture starts off with a "punch," a piece of genuine cinematography, and from there on continues to live up to its first promise.
N.—"Fortune Hunter" idea developed into fine entertainment.
E. H.—Good entertainment, with the likeable Mr. Moore in a role well suited to his talents, aided by an excellent cast.
T. R.—It is a story that will please almost any audience as it is entertaining as well as interesting.

No Woman Knows
(Featured Cast—Universal—7,031 Feet)
M. P. W.—Universal has added a positive success to its Jewel release program. Colloquially speaking, "No Woman Knows" is sure-fire sob stuff.
N.—Sure-fire entertainment in this human heart drama.
T. R.—It grips and tugs at the heart strings, and is presented in such a way as to be one of the most interesting and entertaining photos of the season.
W.—Characterization development marks Browning's first special.

Where Men Are Men
(Featured Cast—Platograph—5 Reels)
M. P. W.—There is much of the action popularly described as red-blooded; much riding and shooting.
N.—Fairly entertaining because of the punch.
E. H.—A first-rate story of the West, presented in the correct atmosphere with plenty of suspense and effective climaxes.
W.—A Western that is a little different from the usual.

Passing Thru
(Douglas MacLean—Paramount—5 Reels)
M. P. W.—Farcical rural comedy enlivened by pleasing personality of Douglas MacLean.
N.—Homespun story with MacLean carries enough pep and ginger.
E. H.—Melodrama, comedy, farce and romance rolled into five reels of excellent and quick action entertainment in which Douglas MacLean portrays in his usual pleasing manner the character of a regular fellow and a lovable hero.
T. R.—"Passing Thru" gets off at a rapid stride and maintains a dashing gait all the way.
W.—The best of the recent MacLean pictures.

The Girl from God's Country
(Nell Shipman—Warren—7 Feet)
M. P. W.—Thrills and adventure a-plenty in this Nell Shipman picture.
N.—Moviesque in plot; excellent in all other ways.
T. R.—Melodrama of the most exciting sort that will delight the lover of the "Curse-You-Jack-Dalton" sort of thing. And it is up-to-date in its thrills.
W.—Plenty of action and thrills in color pictures.

The Affairs of Anatol
(Star Cast—Paramount—8,806 Feet)
M. P. W.—The result is a picture that will meet with sure widespread success. Not only will it earn popular approval, but primarily it is a positive, enormously strong box-office magnet due to the fame of its title, the eleven stars, the fact of its being a DeMille production and the advance country-wide advertising that has preceded its release.
N.—A knockout—undoubtedly DeMille's greatest.
T. R.—When they find it to be merely a pleasant bit of celluloid, there comes a reaction, a feeling of being cheated, despite the presence of a clever all-star cast and the artistic lure of DeMille's gorgeous settings and beautiful photography.
W.—The usual DeMille extravagance of production make "The Affairs of Anatol" one of the year's "showiest" offerings. Probably the feature's biggest attraction is the array of Paramount stars included in the cast, which contains undoubtedly more stars than have previously appeared in any single production.

Man and Woman
(Featured Cast—Fals—5 Reels)
M. P. W.—Familiar theme in unsual setting.
N.—Orthodox program release on "Clothes-Make-Man" theme.
T. R.—Altogether a pleasing and well-made production.
W.—Attractive production with splendid story value; a real audience picture.

You Can Rely on Reviews Published in MOVING PICTURE WORLD

"Now that we have completed 'The Four Seasons,'" said Charles Urban, discussing his four-reel masterpiece, "I feel like sitting back and wondering why no one ever did it before. When you stop to think how much we all talk about Nature, how we all care all the time—in speech and books and comment—referring to it in superlatives, it does seem amazing that we have neglected it so in pictures. Of course, we have had attempts at it. Countless sceneries, no end of touches here and there, have brought it before us, but never before has anyone really tried to put Nature's whole story in a single motion picture.

'The Four Seasons' is an edition of Nature; it is really taken by experts who understand her perfectly and pictures everyone so that everyone will understand.

First Four- Reel by Kineto

"To my mind it is the perfect exemplification of how extraordinarily interesting the finest representing motion picture can be. If various persons believe that when something is of unusual high quality, when it is good enough, say, for educators to endorse, it cannot be very interesting. They are in for a fine surprise with this picture."

"The Four Seasons" will be released by the Kineto Company as an Urban Popular Class. It is the first subject put out by this company, which heretofore has specialized in single reels exclusively.

E. D. Shoedack Succeeds

Harold Jones in London

E. D. Shoedack has been appointed London representative of Selznick News, replacing Harold Jones. Mr. Shoedack was connected with George Loane Tucker until the death of that distinguished director. Having served during the war as a member of the photographic department, U. S. Signal Corps, Mr. Shoedack went to London during his service there, and when Mr. Tucker's death necessitated a new connection Mr. Shoedack signed with Selznick News for the purpose of getting back to the surroundings he wished for.

Irving Berlin Goes

Into Movie Business

Thirteen motion picture companies incorporated in New York State during the past year, have been added to the secretary of State John J. Lyons' office at Albany. This is a decided increase over the past few weeks, when no new pictures were figured for incorporation. Motion picture companies in a single week amounted to four or five. The aggregate amount of capitalization represented in the concerns incorporated during the past few weeks has reached $1,471,000, and included the following companies:

K. E. & L. Amusement Corporation, $25,000.
Samuel Rieplehaupt, Pawtucket, R. L. Charles Wolf and Benjamin Gittman, Brooklyn; Pande, Inc., $50,000
E. Ellis, Jr., C. J. Keck and W. H. Mayer, New York; Jerome Elkin Corporation, $15,000.

Augustus Thomas Now

Member of M. P. D. A.

At the regular semi-monthly meeting of the Motion Picture Directors' Association of America, on September 20, Augustus Thomas, noted director and dean of American playwrights, was made an honorary member of the organization. The meeting was addressed by Sydney S. Cohen, president, M. P. T. O. of America, who upon motion picture history, current events and developments having a distinct bearing upon the progress of the industry.

Telegrams from individual members and the Coast Lodge were received, congratulating the New York Chapter upon the enrollment of so distinguished a member as Mr. Thomas. J. Searle Dawley, director of the New York Lodge presided.

Have Left for Location

Albert E. Smith, president of Vitagraph; Jean Paige, who plays the leading feminine role in 'The Prodigal Judge,' the Vitagraph special production based on the novel by Vaughan Kester, and several other persons left recently for Cedars, a small Canadian town, St. Lawrence River, where many of the scenes of the picture will be made.

Billy Sunday Plans

to Fight Censorship

Billy Sunday, famous evangelist, is to champion the motion picture anti-censorship cause! It was Cecil B. DeMille who solicited and gained his aid.

They had met and became firm friends several years ago, and recently when Sunday was in Los Angeles, DeMille and he were discussing screen censorship. In the course of the discussion Mr. DeMille asked:

"If you were forbidden to use the name of God in your sermon, what would you do?" "I would be out of business," Mr. Sunday replied.

"That's just what will happen to us if the extremists on the censor boards have their way," retorted Mr. DeMille.

Billy Sunday's reply was characteristic of the man and also definitely established him in the ranks of the "anti-censors." He said: "I get you—and I'll help." Later Mr. Sunday met Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, and the discussion was continued. While talking with Mr. DeMille and Mr. Lasky, the evangelist said:

"There is no more justice in allowing a few people to say what shall be seen on the screen than there would be in setting up a policeman to teach a Sunday school."
New York Looks to Sheridan Theatre for "Movies" a la Greenwich Village

The opening of the Sheridan Theatre, New York, was a gala affair by invitation last Saturday evening. Preceding the opening the "press" was tendered a dinner a la Greenwich Village to get them into the atmosphere, the Sheridan laying claim to being the coming center of the Village. Among the guests were many picture stars and legitimate actors, among the latter "Jimmie" Powers, a Ninth Ward veteran who made his first appearance upon the very site the office now stands, when it was Reilly's Blacksmith Shop. Harking many a cornman even at the age of eight, held a small neighborhood audience spell-bound with his antics.

As an introduction to the long program a short reel of old Village notables were shown. Artists identified with the Ninth Ward and some who have made it famous were shown in the studios and stable serving as their homes. The audience, greeting this picture was evidence that many friends of the famous Villagers welcomed the invasion of the latest and strongest art of family life and already firmly identified with the Village.

The Sheridan was built at a cost of $700,000 by the Sheridan Theatre Company of which William F. Rafferty is treasurer, except Max Spiegel is president, Morton B. Blumenstock is house manager. With a seating capacity of 2,700, the nearest seat forty feet from the screen, there has been introduced the innovation of a sunken cross-way which allows for the passage of patrons across the entire width of the auditorium without interfering with the vision of persons already seated. There are many decorative touches which will be appreciated by the artistic element in the Village and admired by the visitors from uptown. Special illuminating has a double purpose picture to what purpose each room is devoted, such as a man lighting a cigarette naturally opens to the smoking room and a pretentious profile with a receiver to the car is the way to the telephone booths.

For the orchestra floor there has been provided a large lounge for women and men, a meeting place for friends and a restful room to await the commencement of the program. The decoration of the many small rooms about the theatre speaks of the thought and taste that Mr. Gale has put into the construction of this theatre.

The managing director, Edwin T. Emery, is planning many surprises even for the Village, and when some of them are sprung upon the community in the fall, the Sheridan should soon become the Mecca for uptown visitors to Greenwich Village who desire to take in that which is redolent of this historical artistic quarter.

The site of the theatre, which is the only theatre in New York to be completely surrounded by streets, was part of the old Rhine-lander estate, and not long ago houses upon this triangular plot of ground were home of the famous men of our own history and of France—for Clemenceau once lived upon this very spot. The earliest photographer, Draper, took his first pictures in the center of the most vigorous picture art in creating this beautiful theatre.

Theodore Marcone is handling the publicity and intends to encourage the Village artists by helping them get their efforts before the public by presentations at this theatre.

Suit Over $3,000

Suit has been filed in the New York Supreme Court by Cooper, Collins and Shreve to recover $3,000, the value of a trade acceptance. It is charged that on April 28 in Los Angeles

Vitagraph Trailers

Are Highly Commended

Enthusiastic comments, it is reported, have been received at Vitagraph's various branch offices on the action and sales qualities of its trailers. Exhibitors who have seen the trailers for Vitagraph's new productions, "The Son of Wallingford," a special, "Breaking Through," the new serial, and other Vitagraph pictures, have stated, it is said, that these trailers, seldom, if ever, over a hundred feet in length, are so superior in artistic and sales value to the old slide system, there is no comparison.

Trailers are available on every production that the Vitagraph studios turn out. Vitagraph has been supplying trailers on its special productions for well over a year, and so successful have these been that they created a big demand.

Frank B. Goulette Here on a Buying Mission

Frank II. Goulette, motion picture magnate of the Philippine Islands, and member of the firm of France & Goulette, has arrived in the United States on a buying mission.

His is the story of having followed the American flag and having won signal success. He served in the Spanish-American War, and in the latter, the army, and that was dispatched to suppress the Aguinaldo insurrection in northern Luzon P. I. He is the possessor of several citations for valor. In 1899 he completed his period of army service and settled down in Manila. From then until the present year Goulette had never taken the time to revisit his native land. In the meantime his business career has been an enterprising one, meeting with increasing success, until today he has developed into the owner of a circuit of motion picture theatres in Manila and the provinces throughout the Philippine archipelago, including the Lyric theatre in Manila.

The Paramount program has long been his playground, for the first National Charles Chaplin comedy series is also one of his "key" contracts. Vitagraph furnishes him with an abundance of material comprising both features and serials as well as other productions; also Goldwyn and independent productions.

Mr. Goulette has left New York temporarily but expects to return about the first of October and complete his business whereafter, he will sail for the important centers of Europe and will return to Manila via the Suez Canal and Straits Settlements.

Westcott Will Conduct

N. Y. U. Scenario Course

A course in photoplay study and scenario writing at New York University has been announced by Dean James E. Lough, of the Extramural Division. The course will be conducted by Harry D. Westcott, who was graduated at Yale in 1901, founded the Yale Dramatic Association, has been a New York theatre manager and has had wide experience in the producing stages of the screen.

The photoplay classes will be held Saturday afternoons at Washington Square, center of New York University, and no special requirements are made for the student. But as the course is a permanent seminary whose members will continue the work along the lines of research, writing, etc., no one may be accepted.

Realart Giving Date Book to Exhibitors

A date book is being given to all exhibitors who sign up for the Realart 1921-22 Star Franchise. With an inch in diameter, five, is very substantially made. It has a durable cover of imitation leather, and the pages are printed on strong paper stock. Two of these factors will assure the preservation of the date book for the period for which it was designed —two years.

This booking aid carries no advertising beside a small trade mark on the front cover, and the booking pages contain ample space for the names of pictures booked by the exhibitor, other than those of Realart. These pages have accommodations for a week's booking.

Burston vs. Arco

An action has been brought in the New York Supreme Court by Louis Burston, in which he asks for the sequestration and appointment of a receiver for the property of Arco Productions, Inc. The plaintiff's complaint, on August 24 last, Burston recovered a judgment against Arco and the Gibraltar Operating Company for $11,402, on a promissory note made by the latter, and delivered to Leah Baird, actress, who assigned the note to the plaintiff, which went to protest at maturity.
Bennett Pictures Corporation Has
Ownership of Rex Beach Specials
for United Artists Distribution

THE formation of the Bennett Pictures Corporation, of which Whitman Bennett is president, establishes the management and ownership of "The Iron Trail" and the other important Rex Beach productions to be released this season by the United Artists. The new company capitalized $50,000 full paid and non-assessable and in addition to this cash capital, Mr. Bennett has arranged for the use of other financial resources far in excess of the immediate requirements. This company has nothing whatever to do with any of the other Whitman Bennett enterprises or with any productions heretofore released under his name. The Bennett Pictures Corporation has been formed and exists only and exclusively for the producing of the Rex Beach pictures—the first of which, "The Iron Trail," is shortly to be released—and has been financed on the theory that these special productions must be the biggest and best outdoor subjects on the market.

Year's Negotiations

In announcing the new corporation, Mr. Bennett says: "I want to distinguish clearly and emphatically between the activities of the Bennett Pictures Corporation, organized and financed expressly for the Rex Beach work, and any of my other productions, either those already released or those to be released at later dates. It is expected that these will require nearly a year of thought and labor, for the importance of his position in the literary and picture worlds gave him the right to expect unusual guarantee, as to the caliber of the productions to be made from his novels and the manner in which these productions would be released. These production problems were disposed of long before the releasing problem, which was finally settled only when I came to an understanding with Abrams of the United Artists."

"One most important provision in my producing contract with Mr. Beach is his distinct and specific commitment to aid personally in the adaptation of his productions and the final cutting and titling of his pictures."

Consul Writes North Coast of
Honduras Wants U. S. Films with Spanish Titles

AMERICAN films are wanted by exhibitors on the north coast of Honduras, according to Alexander Sloane, United States Consul at Cela, Honduras, which has just been forwarded to the National Association of the Motion Picture Industry.

"There are no American films shown on the north coast of Honduras except those which the Honduras Sugar and Distilling Company, Porvenir, Honduras, and the Tela Railroad Company, Tela, Honduras, show their employees," says the report. "All the films shown in the theatres of Trujillo, Cela, Porvenir, Tela, Puerto Cortes and San Pedro Sula are rented from an agency in Guatemala which handles only French, Italian and Spanish films."

"The idea of showing American films in these towns in so far as to have them purchase their films and interchange them has been broached to Lorenzo Castillo, manager of the Tivoli Theatre in Cela, and to Richard Goodell, manager of the Tela Railroad Company. Each of these men believe the project feasible and Mr. Castillo is taking up the matter with the managers of the theatres in the other towns."

Spanish Subtitles Needed

"People like American films and the managers want to give them American films. However, it has been impossible heretofore because each theatre tried to make its own contract and the expense was too great. The fact that the 'lead' were printed in English also was an objection as about 60 per cent. of the people read only Spanish."

"The towns in which theatres are operated are situated along the north coast of Honduras from the boundary of Guatemala to a point about 125 miles west of the capital. All these places, with the exception of Trujillo, are connected by railroad, and a schedule can be arranged so that little time will be lost in transferring them from one place to the other."

Seats at the Premiere of "Forever," a
Paramount Picture, Will Cost $5 Each

New York society leaders are going to pay $5 a seat at a special showing of "Forever," the Paramount picture, which George Fitzmaurice has made from Dumas's novel, "Peter Ibbetson," with Elsie Ferguson and Wallace Reid as co-stars.

The world premiere of the big Paramount production, which is expected to prove one of the biggest grossers of the season, will be held October 14 in the new ballroom of the Hotel Plaza, New York, and leaders in the social, financial and motion picture worlds of the metropolis are expected to attend.

Arrangements for the showing were made by the Paramount publicity department under the direction of Jerome Britty with the Film Mutual Benevolent Fund, an organization which throws open the homes of prominent society people as locations for pictures made in and around New York. The fees charged for these locations are contributed to Miss Ann Morgan's American Committee for Devastated France and the Maternity Centre of New York. The proceeds of the Plaza showing of "Forever" also will go to these charities.

The presentation will be under the direction of Hugo Riesenfeld, managing director of the Kelvin, Rivoli and Criterion theatres in New York, who is now working on a special musical score for the production.

Quimby Sues Capt. Baynes
Over Sale of Eight Films

Suit to recover $250,000 has been brought in the New York Supreme Court by Fred C. Quimby, Inc., against the Associated Screen News, Inc., and Capt. George McLeod Baynes, its president. According to the naners, the plaintiff, on July 15 last, entered into a contract with the defendant, which embraced the handing over by plaintiff of its power of attorney to Capt. Baynes. This agreement authorized the defendants to negotiate for the sale abroad of the motion pictures of the Dempsey-Carpentier fight, and a minimum scale of prices at which the pictures were to be disposed of, it is alleged, was mapped out in the agreement. However, it is alleged by Baynes that he could obtain a higher price for the pictures he was to be at liberty to do so.

Soon after this, the plaintiff says, Baynes sailed for London, and there, it is alleged, he contracted with the Western Import Company, Ltd., and soon after cabled that he had sold the rights for the exhibition of the pictures in France, Egypt, Switzerland and Holland for the sum of $40,000. This, the plaintiff contends, was in violation of the contract, and that the rights he thus disposed of are reasonably worth $250,000, and for this reason asks the court to award judgment for that amount.

Restaurant Man Gives
Banquet in Honor of
"Affairs of Anatol"

For the first time in the history of the motion picture industry in Washington, D.C., and perhaps for the first time in the history of the industry in America, a banquet was last week tendered as a representative offering of the silent drama to one who is in no wise connected with motion pictures.

The dinner was given "The Affairs of Anatol" by Peter Borras at his Restaurant Madrillon, 1304 G street, following his visit to Loew's Columbia Theatre, where he became very much enthused over the nine-star photoplay. The word was whispered around among Mr. Borras' regular customers that this affair would be pulled off Friday, September 16, and there were many table reservations; however, none but "Anatol's Associates" were favored with the special dinner prepared for the occasion.

"Anatol's Associates" consisted of Douglas MacLean, who has been appearing at Loew's Theatre in person during a visit here; his personal representative, Bogart Rogers; Chick Sale, topliner of Keith's hill for the week; Lawrence Boasberg, promotion expert attached to the Famous Players local staff, and Clarence L. Linz, Washington representative of Moving Picture World. Little publicity was given the affair because of limited seating capacity.

THEATRE OWNERS ! ! !

If It Is Used in the Theatre
You Can Get It Through
Moving Picture World
Classified Ad Department.
Rubbernecking in Filmland

Earle Breaks Precedents by Using Many Double Exposures Making the Rubaiyat

BY GIEBLER.

The life of Omar Khayyam is excellent material for the Earle system of shooting. The story is laid in the Orient in the twelfth century, a time of magnificent palaces, exotic art—Arabian Nights stuff. There is a necessity for colossal sets and general splendor that could not be arrived at without a serious setback to the fattest kind of a bank roll, if made in the usual way.

For five years, bustled into public notice when but a youth by breaking out with a violent attack of poetry. He contributed a lot of snappy verse to the evening paper of Persia, where he was brought up, Omar's first poetic outbursts took the form of a pronounced anti-prohibition, but after he got to going around with the girls he tuned his uilece to love.

When Omar got into college he strung up a friendship with a couple of young sports named Hassan Ben Sarath and Nazim Ul Mulk. Mulk was a good guy, but Ben was a shifty egg with a lot of crust. Ben had an eye for the main chance and was the first to recognize the possibilities of the future.

One day when Omar and Mulk were bailing up for exams, Ben blew in the room, promoted a cigarette from Mulk and a match from Omar, and stated to this effect:

Ben Slip's It Over.

"It's the general opinion that every bird who leaves these celebrated brain works with an en-graved sheepskin, steps out in the world and accumulates a lot of jack. But life's a funny proposition, and you never can tell. Still and all, one of the three of us is pretty sure to make a killing. Let's agree that whoever gets in the lead of the three of us, the lucky fellow will give a good good will walk up with the other two if they happen to be having tough sledding.

Omar and Mulk said O. K. and they all three shook hands on it. After the boys had graduated, Mulk promoted himself a good political job under Alp Arslan, who was sultan at that time, and in less than a year he was driving his own flyver. Ben played in rotten luck. Every time he'd blow into an office looking for work, the boss would haul out a list of questions doped out by a bird who was in the electric light bulb manufacturing business and ask him how many he could answer without referring to the World Almanac. In about five minutes Ben would find himself looking at a door marked "This Way Out," just like college graduates in like circumstances do to this day.

Not So Good With Omar.

After Ben got down to eating snowballs pretty regularly, he got through a divvy-up agreement made with Mulk and Omar, and knowing that Mulk was sitting pretty, he went over to the business end of the game and put up a pitiful mouth, and good old Mulk slipped him into an easy thing with the government.

Ben opened up a charge account with a swell gent's furnishing goods store, dressed himself up like Mrs. Astor's horse, had a snapshot taken and sent it to Omar, along with a few words about how jake everything was.

Omar, who had taken over his old man's tent and awning business, was running the store, writing a few verses at space rates and selling a sentimental song now and then getting the run. When he got Ben's postcard he gave Mulk a buzz on the phone and put a bug in his ear about what one hell of a time he was having, and Mulk said, "Close up the dump and come on over."

Ben Shows His Colors.

Omar didn't ask the man to do it, however. All he wanted was the use of the Royal Rhyming Dictionary, a cool spot in the shade and a slave to keep the flies off while he dozed out poetry.

From this time on the action becomes fast and furious. Ben turned out to be a grafter, lost his job and organized a bunch of bootleggers, dope peddlers and other tough guys into the firstAVIS of film industry. These birds went around bugging people off right and left, and made themselves so generally unpopular that something had to be done. Mulk and Omar decided that it was up to them to do it, and the fur began to fly.

The foregoing is only a preliminary basis of the story. If things happen before Ben is rounded up, the script is packed full of love, romance, comedy, drama, tragedy, intrigue and dirty work done by Ben and his gang, including the Charley Rassing of a beautiful dame that a prince wanted to marry.

One in High Class Way.

There is a great cast for the picture. Edwin Stevens plays Hassan Ben Sarath; Arthur Earle is Omar; Carewe is the prince; Buddy Post is Nazim Ul Mulk. Frederick Warde plays Omar Khayyam, the featured role. The chief feminine role is taken by Kathleen Key and Hedwig Keicher has a part of almost equal importance.

Snitz Edwards has a fine part as Omar's aunt Friday; Charles Rogen is a funny fit chamberlain. Paul Weigel, Ramon Sarnago and Robert Anderson all have big parts.

The photography is being done by George Benison. Charles Wakefield Cadman is writing the musical score, and the still photography is in the hands of Edward S. Curtis, of "Vanishing Race" fame, and one of the most celebrated photographers in the country. The subtitles will be quatrains from the Rubaiyat. The entire production is being made in a high-class manner.

Manila Exhibitor Here to Study U. S. Methods and Meet E. E. Shauer

Frank H. Goulette of Manila, a pioneer in the film business in the Philippine Islands and a Paramount distributor, is in New York City for a conference with E. E. Shauer, manager of the foreign department of the Famous Players Lasky Corporation, and to attend to other matters in connection with his amuse-ment interests in Manila.

Mr. Goulette is president of the firm of France & Goulette, and is spending several weeks in the United States studying the latest methods of exhibiting and exploiting pictures and making arrangements for the successful running of a new year's program. This is his first visit to the United States in twelve years, and he expects to spend several weeks in the city before returning to the Orient.

As the owner of the Lyric and Savoy theatres, first-run houses in Manila, and a circuit of theaters, Mr. Goulette has become the leading figure in the film business in the Philip-pines. The Lyric is considered the finest house in Manila and is a first-run house for Paramount Pictures. It seats 1,000.

I HAVE been in many studios; I wrote up every lot from Fort Lee to Flatbush in the years that I lived in the East, and for the past three years there have been few sets or scenes from Big Bear to Bathing Girl Rocks in the West that have not been brightened by my benign presence or by my lack of it. All this, until I had got the opinion that nobody could show me anything new in the way of making movies—then I went out to the Hollywood wood studios in California. Earle is shooting the Rubaiyat of Omar Khayyam, and he took down a peg or two.

Omar, of course, is not new. He has been known to college sharps and classical scholars since the twelfth century, and highbrowes have called him brother since the late Eddie Fitzgerald, when Earle came out of Ireland, translated him from Persian into English in 1838, and to myself and other cigarette smokers, excluding the Budweiser hefters, pipe papers was named after him a few years ago.

A Novel Stunt.

It is the manner in which Omar is being shot that breaks precedents. And it's a good thing it is being shot that way—it would break everybody out of business if the production got the scenic effects that Earle is getting, in the ordinary manner.

The usual way to build a big set is to have the technical department dope out the plans and then take a gang of carpenters, if they don't happen to be on strike, and a sock full of money, and go it. If the set is an exterior with anything other than a California locale, you have to go ten or fifteen miles out of town to find a place where the background isn't not full of the ubiquitous eucalyptus, palm and pepper trees.

Earle paints a picture of the set, shoots the action with the people that are to appear in the scene on a stage larger than the ground, double exposes the set on this film, and there you are.

Striking Effects.

It may not be quite that simple, but the above explains the general principles of the process. Mr. Earle says the idea is not new. Of course, double exposure is well understood and very extensively used, but I doubt very much if any one else could use it the way Earle is doing it, because, in spite of the frankness of his explanations, I still have a sneaking suspicion that there is something else behind it all. He admits that two years, and about a million miles of film used in experimentation, is behind it, one thing.

At any rate, the effects gained by the progress are striking and realistic in the extreme. One of the scenes of the play shows a fortified wall in the foreground with rows upon rows of roofs, towers, a brand of architecture—all the most extravagant of a Persian city of nine hundred years ago stretching away in the distance. The wall is pierced by a gateway, and crowds of people, men, women and children, soldiers, beggars, horses, camels, elephants, the natural traffic of the town, are passing in and out of the gate.

"Arabian Nights Stuff."
“The Sheik,” from Edith M. Hull’s Novel, Completed; Paramount Says It Will Be the Sensation of the Year

“The Sheik,” George Melford’s Paramount production of Edith M. Hull’s sensational novel of desert love, which has been months in the making at the Lasky studio and on desert locations in Southern California, is completed.

The finished print was shown to the executives at the Lasky studio a few days ago and is said to have fairly swept them off their feet with enthusiasm over its magnitude, color and dramatic action.

Jesse L. Lasky voiced the unanimous opinion of those present when he pronounced it the most genuinely entralling picture he had seen in years. “I don’t think we have ever made a production in which we were more constantly confronted with the realization that we simply had to satisfy the public’s expectations,” said Mr. Lasky. “The advance interest in the picture has been amazing. When will ‘The Sheik’ be finished? has been asked of me not once, but a hundred times. Not that Mr. Melford has taken an unusually long time to make it, but it would seem that the public simply couldn’t wait.

“With this necessity of making good confronting him at all times—a decided handicap, one must admit—Mr. Melford has produced a picture that will stand a most acid test. Nobody can help being delighted, and those who have predicted that ‘it couldn’t be done are in for the surprise of their lives. Agnes Ayres, in the role of Diana Mayo, secures for herself a place among the greatest dramatic stars of the screen, and as for Rudolph Valentino, he will be remembered as the Sheik, I believe, even after his masterful performance as Julio in “The Four Horsemen’ is forgotten.”

George Melford was in his element in making “The Sheik.” For be it known that Mr. Melford, if he were always to have his own way, would invariably choose stories that call for big crowds and a lot of action. He likes the outdoors, counting that production wasted for which he does not go far from the studio on a location trip lasting from one week to a month. He craves big situations wherein a hundred—or two hundred, or three hundred—human beings are the actors. If he can have as many horses in addition, so much the better. He feels he is at his best as a director under such conditions, and he is.

So it was that Melford set about his task with the feeling that success was assured. In his caravan three hundred people set out for the desert. There were Bedouin horsemen—some of them real Arabs—and every one had his Arabianism. There were harem girls, slave girls, market women, old hags, youngsters. And there was an oasis—a typical Sahara oasis, for there are no such things in the California desert—taken along on motor trucks. The Sahara palms were made in the workshops of the Lasky studio, and a section of Southern California was made into a desert—such as it is. For a month were filmed battles between the warriors of rival Arab tribes with their picturesque flowing robes and long rifles and the more intimate outdoor action of which the principals were in the foreground.

There were other settings of picturesque magnitude also. On the Argyle lot at the Lasky studio was reconstructed a mud village representing the fortified stronghold of the robber sheik, Ibrahim Omar, who figures as the villain of the story. And there were exterior and interior sets representing Biskra, the African Monte Carlo, and a sensational harem scene was staged with Margaret Loomis, famous as a Sylphide, as well as an actress, featured in Oriental dances.

With all these unusual scenes as the background for a love story as romantic as ever was written Paramount believes that the ‘Sheik’ is certain to prove the picture sensation of the year.

J. F. Dittman Has Begun Building “The Lincoln”

John F. Dittman, motion picture impresario of Freeport, Ill., performed what is said to be one of the most epoch making achievements in the history of that city since Lincoln was inaugurated. Dillman in their series of historic debates, when recently he turned the first shovelful of dirt thereby inaugurating the newest Dittman enterprise, the Lincoln theatre, which is soon to bring Freeport into the national limelight as a “Big Time” show town.

The same firm of Chicago architects who are responsible for the design of such theatres as the Tivoli, the Riveria, and the newest Balaban and Katz house—The Chicago—prepared the plans of the Lincoln according to Mr. Dittman’s ideas.

The plans call for a house of 1,400 seating capacity with every sort of modern improvement. Exhibitors the country over will watch with interest the progress of the Lincoln, and the entire motion picture industry will undoubtedly follow Mr. Dittman’s newest undertaking with keen interest, since its success will show that the most expensive and elaborate of theatres are possible in cities the size of Freeport as well as in the metropolitan centers.

Owen Moore Charges Secretary with Theft

Fred Almy, Jr., former secretary of the Owen Moore Film Company, was arrested by Deputy Sheriff John Murphy and later released in $5,000 bail, on complaint of Owen Moore. Almy was arrested at the Vanderbilt Hotel, New York City, after two efforts to secure his arrest in Nassau and Queens counties, on an order of arrest issued by Supreme Court Justice John M. Tierney of New York County

Owen Moore alleges that, while acting in a fiduciary capacity between October, 1919, and February, 1921, Almy indorsed and cashed checks of the corporation amounting to $11,500 and appropriated the proceeds to his own use.

Goldwyn Closes Deal With South Americans

One of the largest foreign deals of the year has been closed by Goldwyn Distributing Corporation through J. H. Hofberg, who has charge of sales in Latin America and the Far East.

The contract entered into with the New York Film Exchange of Buenos Aires provides for the distribution of Goldwyn’s fourth and fifth year pictures in Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. The sale includes “The Old Nest” and “Dangerous Curve Ahead,” the Rupert Hughes’ pictures.

S. G. Whitehead represented the New York Exchange of Buenos Aires in the transaction. The exchange, which has had the Goldwyn franchise for other season’s productions, is counted among the leading distributing organizations in South America.

Preacher Resigns When Fight Films Are Banned

An amusing incident is reported from the offices of Fred C. Quinby, distributor of the Tex Rickard-Dempsey-Carpenter fight pictures. Last Saturday the Rev. John Welling Areon, rector of the Church of the Good Shepherd, at Greenwood Lake, N. Y., resigned his pulpit because the members of the vestry refused to allow him to show the Dempsey-Carpenter pictures in the church auditorium, an enterprise the preacher had arranged to raise funds in order to lift certain church indebtedness.

The Rev. Areon had booked the picture, or rather the Quinby offices had donated them, and everything was in readiness for the showing. Handbills and printing had been put out, and the town was at the very height of expectancy when the church officials said “No!” Thereupon the minister quit cold.

Meanwhile the Dempsey-Carpenter pictures are being shown “within the law” in various cities and towns. Mr. Quinby, who is now in Chicago, believes he will be able to open the state of Illinois for the fight films.

A New Jersey and a New York exchange have been opened to handle rentals. The New York headquarters are located in the offices of the Alexander Film Co., at 130 West 46th street, with Marx S. Nathan in charge. Jersey bookings are being handled by S. E. Read at an exchange from 142 Market street, Newark.

Who plays the title role in “The Sheik”
"The Chicago," Now Nearly Completed, Will Seat 5,000 in Its Auditorium

A FEW interesting facts come to light in a neat completion of Chicago's newest Loop theatre, the Chicago, which Balaban & Katz will open on State and Lake streets about the middle of October. It is said to be the most costly theatre in the world. Property, building and equipment will bring the total cost close to $5,000,000. The auditorium alone, which seats 5,000, covers an area 160 by 170 feet.

The architects who designed the Chicago also designed the Riviera, Central Park and Tivoli theatres. Chicago has been closely modeled after the Paris Grand Opera House, the style being pure French of the period of Louis XIV, the only departure being the introduction of East Indian standards in the women's retiring room. Seats are arranged in the horseshoe fashion, which has proved a great long promenade made.

The promenade extends around the entire auditorium, giving way for a series of arches richly draped entrances to loges. The same effect is carried out on the mezzanine and in the balcony. The State street lobby measures 65 by 170 feet and is 60 feet high. Extending from this foyer at a right angle is a lobby promenade, twenty feet wide and about 100 feet long. Marble has been generously used, as the entire staircase to the mezzanine and the balcony, and the large pedestals supporting columns in the lobby are of this substance. Large torchere standards and suspended crystal chandeliers are attractive features of an elaborate lighting system.

Paramount Doubles Record

Final reports of Paramount week in the Chicago territory show a most encouraging increase over last year, it is stated. In the Chicago alone 163 theatres co-operated, and in the entire district, 530, which is more than double what the record for 1920 was. It was 245.

Metro Film in 25th Week

"The Four Horsemen of the Apocalypse" is now being released as a road production in the key cities of this district. In the Chicago alone 163 theatres co-operated, and in the entire district, 530, which is more than double what the record for 1920 was. It was 245.

Chicago Branch Opened for Palmer Photoplays

Roy L. Manker, vice-president and general manager of the Palmer Photoplay Corporation of Los Angeles, is in Chicago, where he has just opened up an office for his company at 127 N. Dearborn. He has employed a staff of salesmen to handle returns from the newspaper campaign which he has launched, using all leading Chicago dailies with display space to promote the Palmer Photoplay course, while the scenario contest inaugurated by the Daily News is being conducted. It is probable that the Palmer office in Chicago will be permanent, and before Mr. Manker returns to Los Angeles he will appoint a permanent manager.

Levy Closing Big Deals

George A. Levy, head of the Supreme Photoplay Company of Denver, who was until three months ago industrial commissioner of Denver, has been in Chicago for the purpose of closing deals for the distribution of certain independent productions. The Supreme Company operates in eleven Western states.

Prologues Bring Success

One of the best prosperity-rooters in this territory is F. W. Fischer, owner of picture theatres in La Salle, Ill., and Madison, Wis. In reporting a summer business of "more than usual," he states it partly by the success of his prologues. He is thoroughly convinced that his policy of arranging a new prologue each week has sustained public interest during the past trying season. Recently during "Old Nest" week he staged an effective number in which a mother and two sons took part.

Lunchons for Staff

Typical of the fine spirit of co-operation that has always existed among the staff of Ascher Brothers, is the recent inauguration of get-together lunchons which have been called to the request of the managers of houses on the Ascher circuit. The first of these, which will be held weekly, was given at the La Salle Hotel, Friday, September 16. Short talks by Max Ascher and L. P. Newheiser brought enthusiastic response.

Mixes Classic and Jazz

The latest thing in the way of music for the picture is now found at the Capitol Theatre, in Cincinnati, according to reports. Jean Quigley, who is in charge of the Capitol, which is on the Ascher circuit, has concocted a mixture of symphonic and jazz music.

Seymour Names Manager

Preparatory to Hodkinson's establishment of separate exchanges, W. S. Seymour, district manager outside of New York, spent a few days in Chicago the week of September 12. Among other things he selected a manager for this territory to succeed Phil Dunas, who recently resigned; but the new appointment has not yet been announced.

Beadell Opens Offices

Ben V. Beadell opened offices at 736 Wabash, Friday, September 16, for the distribution in Illinois of the Rickard film showing the Dempsey-Carpentier fight. F. C. Quimby spent several days in Chicago this week in an effort toward securing the privilege of showing this film. Public sentiment in Chicago has been entirely with Mr. Quimby in this matter.

To Show Talmadge Film

Norma Talmadge's "The Sign on the Door" has been selected as the opener of the Chicago Theatre, which Balaban & Katz expect to have completed some time in October. Pola Negri's latest feature will follow soon after.

Changes in de Vry Staff

Two changes in the de Vry staff are as follows: Eugene Fischer has been appointed sales director of the corporation; Romain J. Waymel, former assistant to Mr. Winn, is now advertising and sales promotion manager. Mr. Winn was formerly with the Alfred & Winn Advertising Agency in Indianapolis, and at one time with the Maxwell-Chalmers sales organization.

Joseph Aller in Chicago

Joseph Aller, resident head of the Rothacker-Aller laboratories in Hollywood, spent two days in Chicago the week of September 11. He was entertained by the executives of the Chicago plant, after which he left for New York to meet Watterson R. Rothacker.

Exhibition of "The Kid" in Australia Held Up

Justice Richard P. Lydon of the New York Supreme Court has dismissed the application of the Australian Films, Ltd., of New South Wales, for an injunction restraining William Vogel and the William Vogel Productions, Inc., from leasing or selling the rights to exhibit in Australia Chaplin's "The Kid." The decision is due to an agreement reached between the contending parties, by which the importers and producers have agreed to refrain from in any way disposing of the rights to exhibit "The Kid" in Australia until the court has disposed of the matter by a trial of the issues.

The suit is the result of a contract made by Willard Johnson, American representative for the Australian Films, Ltd., by which Vogel was to supply eight Chaplin photoplays for $100,000 and certain royalties. It is alleged $50,000 was paid Vogel, and four Chaplin pictures turned over to Johnson for forwarding to Australia. Then along came "The Kid," but when Vogel said the success of this reel justified his asking $35,000 for it the Australian people sued.

Lois Weber Has Sailed for Long Tour of World

Lois Weber, woman producer of motion pictures, sailed for Europe on the S. S. Aquitania, Tuesday, September 13.

Accompanied by her husband, Phillips Smalley, she will make a tour of the world, which will include a trip to China. Miss Weber will return to Hollywood by the way of China in the course of six to eight months.
Ultimatum to Stage Hands

The Theatre Owners' Association, representing thirty-five of the largest theatres in Los Angeles, met last Monday night with the result that the stagehands were notified the next day that, beginning last Monday, they would have to accept a reduction of 5 per cent. in wages, the elimination of the "swing" men and a return to the working hours of a year ago.

Blanchard Woodward, secretary of the association, stated that such men as do not wish to accept these conditions will be replaced at once. The "swing" system, under which one of the stagehands in each theatre is relieved every day, is declared by the association members to be impracticable, and that it does not exist anywhere else.

Fire in Theatre

A near panic was caused in the Wonderland Theatre, 315 South Main street, last Monday evening, when the flames from a blazing roll of film threatened to spread from the projection room to the theatre itself. Many of the patrons rushed to the street, and the projectionist, Milton Guion, suffered minor burns on the arms and face in trying to smother the blaze. Chemicals quickly subdued the fire, but the crowd that collected in front of the theatre blocked traffic for twenty minutes.

Ambassador Opens Sunday

The Ambassador Theatre, a unit of the new Ambassador Hotel in the Wilshire district of Los Angeles, opens next Sunday after having been closed all summer, with a pre-release presentation of Constance Binney's latest picture, "Room and Board." Other pre-release attractions will be shown following "Room and Board." But on November 7 the Ambassador will begin a policy of presenting a series of dramatic plays by noted playwrights.

Mix Wins Auto Case

Tom Mix, Fox star, was freed last Monday by Justice Cox at Santa Ana from the charge of failing to stop and render aid after an automobile accident brought against him by Charles G. Sayre of Fullerton. Mix, Mrs. Mix and Eva Novak, his leading woman, testified that after the accident Mix stopped and was informed by Sayre that nobody was hurt, whereupon they drove on.

Wampas Meet

The Western Motion Picture Advertisers held their monthly meeting at the Hollywood Assembly Tea Rooms last Monday evening. The chief speaker of the evening was Bert Butterworth, president of the Los Angeles Advertising Club. B. P. Finegan, general manager of the Katherine MacDonald Company, traced the development of film exploitation and a debate on "Do certain types of exploitation carry a boomerang?" was carried on by Malcolm S. Boylan, Universal publicity director, and Pete Smith, advertising manager for Marshall Neilan.

Texas Guinan Producing

Texas Guinan arrived in Los Angeles this week prepared to begin work immediately on the first production to be made by her own company, recently organized. J. J. Goldburg is manager of the company, and Jay Hunt has been engaged as director.

Helen Gibson Starred

Helen Gibson is being featured in a five-reel Western production directed by Fred Burns and photographed by Steve Evans. George Halligan wrote the story. The company has been on location in Topango Canyon. Robert Burns is leading man. J. J. Goldburg is the heavy and others in the cast are Ed. Burns, Ralph Sheldon, A. W. Moore and Joe Murphy.

Arrivals

Bert Lythke arrived from New York last Sunday. Miss Blythe's newest picture, "The Queen of Sheba," is being shown at the Philharmonic Auditorium.

Conrad Nagel, who went to New York to attend the thirty-first wedding anniversary celebration of his parents, returned this week and will resume his work as leading man at the Lasky studio.

Hal E. Roach, who spent the past four weeks in New York, has returned to his studio at Culver City.

Gloria Swanson has returned from her hurried trip to New York, and will begin on a new production under Sam Wood at Lasky's within a few days.

Departures

Sir Gilbert Parker, who has been a member of the Hollywood film colony for nine months, has gone to New York to sail from there for his home in England. Sir Gilbert plans to return early next year to resume writing original stories for screen production.

Marshall Neilan left on Monday for New York to confer with the eastern heads of Associated First National on the release of his new picture, "Penrod."

Elmer Harris, head of the Realart organization, leaves in a few days for a month's stay in New York and on his farm in Canada. Jesse L. Lasky has started on his semi-annual trip to New York, where he expects to put in the better part of two months in business conferences with the eastern heads of Famous Players-Lasky.

Reichlin Sues Rickard

Over Picture Contract

The Dempsey-Carpentier pictures are the basis of a suit brought in the New York Supreme Court by Nathaniel A. Reichlin against Tex Rickard, fight promoter, in which he asks $15,000 damages. Reichlin charges that on June 2 last he made an agreement with Rickard by which the latter gave him the exclusive right to sell at the highest prices obtainable the motion pictures of the Dempsey-Carpentier fight, for a period not to exceed three months from the date of the completion of the pictures.

 Alleges Cancellation

It was also agreed by Rickard, according to Reichlin, that the fight promoter would pay all cable, traveling and other necessary expenses incurred by Reichlin, and in addition pay him 25 per cent. of the gross proceeds of the sales. On June 15, or less than two weeks after the agreement was made, it is alleged Rickard cancelled his contract with Reichlin without just cause.

Sullivan Renews Contract

It has been announced that C. Gardner Sullivan, who has been a member of the Ince literary staff for some time, and to whose credit are a number of big stories, has renewed his contract to write exclusively for Ince. Mr. Sullivan is responsible for "Civilization," "Hell's Hinges," "Shark Monroe," "The Poppy Girl's Husband," "Mother o' Mine" and other successes. He is the author of the forthcoming Ince special, "Hail the Woman."
Window Cards Tied to Single Teasers

First National, in preparing the exploitation matter for "One Arabian Night" in which Pola Negri is the star, has hit upon a clever scheme in linking the window cards to the newspaper teasers, or rather they have duplicated the drawings on the window cards in one column measure, which will permit the exhibitor to handle these as he desires.

The window cards come in a set of eight, each 14 by 22 inches. The upper half is printed in color—black and yellow—with the chief lines also in two color letters. They make a strong flash, yet they are produced at a price which puts them within reach even of the smaller houses; a little more than nine cents each by sets.

The best way to handle these would be to obtain the cuts or sets of the eight subjects and use these as newspaper teasers, cutting off the name of the play and the star from the bottom, but stopping abruptly where the line runs into the announcement as "She is the best beloved in—". End that with a dash instead of adding "One Arabian Night." If you can give the time, use one a day for the eight days preceding the first advertising mention of the play, otherwise use two or more a day, but work up interest as far in advance as possible. You can give a kick to the teaser by adding such lines as "Just watch this space and you'll get the rest" or "Another one tomorrow. Get the set. It's important."

The day you start to advertise, get as many of the subjects into store windows as you can afford, reserving one set for the lobby. The tie-up will make both teasers and window cards appreciate in value.

This can be suggested in the plan book, so save it or remember it. It's worth money to you.

Sold the Whole Town

Leslie F. Whelan, Paramountteer, went down to Greeley, Col., and sold the "Anti-Deception League" idea so strongly that not to be in it was scarcely to be thought of, and even the millman felt it incumbent upon himself to come in. It was one of those one hundred percent stunts you read about.

Jasper Is Correct

As Far As He Goes

Jay Jasper Emanuel, who is doing the special publicity for "The Four Horsemen" over in Philadelphia, has issued a twelve-page vest pocket booklet for the express purpose of telling how to pronounce the word "apocalypse." Jasper very justly says:

What Do You Mean, "Apocalypse"?

"The Four Horsemen" Tells You What is the significance of the word "Apocalypse"? This question has been asked so often in connection with the Rex Ingram production for Metro of the world-famous novel, "The Four Horsemen," that volumes of books might be written on the subject, yet Webster's definition of the word is a revelation of a disclosure. In the early Greek version of the Bible, the last book of the New Testament was called "The Apocalypse of St. John." In the later versions of the Bible, the book became the "Revelations."

Pronunciation of the word is solved by Webster by placing the emphasis on the second syllable. That's all right—as far as it goes, but a lot of people will not know whether the second syllable is "po-ee" or "oo." Tell them right. This is good copy for your advertisement or program, but make the last paragraph read: "Pronunciation of the word is solved by Webster by placing the emphasis on the second syllable, thus: 'ap-o-c-a-lypse.' That will turn the trick. Jasper had the right idea, but he lives in Philadelphia.

Had "Peck's Bad Boy"

All Over the Town

Spending $17, plus the play and star, brought in a 40% increase in business to the Pheil Theatre, St. Petersburg, Fla., which is run by H. G. Griffin for Southern Enterprise.

The First National Heralds were used to open the campaign, and at the same time the window cards were placed in stores and at the soda fountains. At the two drug stores, where the soda trade was heaviest, the mirrors were painted, partly for the theatre and partly for the list of special drinks, store and theatre splitting evenly on the space. The two large plate glass windows which were on either side of the lobby were also elaborately painted, and helped not a little to put the announcement over. But the big stunt was a little red headed boy, who might have been Jack Coogan himself. Part of the time he paraded the town on a donkey, with a "parade" of four boys carrying placards reading, "We are going to "Pheil Theatre" Co. Sees "Peck's Bad Boy." This line-up covered the town, both showing days and when the parade was not in session, the Coogan impersonator spent his time in the business district playing pranks with a window card on his back, so that the idea was kept constantly in mind. It helped out the summer business all out of proportion to the coast.

Big, But

The Lima (Ohio), News and Times-Democrat recently got out a special six-page supplement for "Dream Street" at the Sigma Theatre, which, it is asserted, is the largest ever gotten out for any motion picture. This reads all right until you put your thinker to work and recall the eight and twelve-page supplements that were gotten out before the war-time paper shortage put a stop to it. Notably, it was a good stunt for the Sigma, but a six-page supplement is quite common. It will take better than a sixteen to break the record.
Selling the Picture to the Public

Sold "Peck's Bad Boy"

in Home of the Author

When First National brought out Charles Ray in "The Old Swimmin' Hole" the entire state of Indiana responded to the appeal to local pride, and for once the Hoosier Poet sold more tickets than did Charlie Ray.

Getting his cue from that campaign, Bill Friese, of the Rivoli, La Crosse, Wis., whooped it up for George W. Peck, when Jackie Coogan came to his town in "Peck's Bad Boy."

Of course the Peck home came in for a share of the noise, but he had better luck with the fountain which Governor Peck had presented the town with the legend, "The drink is on me, boys," running around the rim of the basin. It had been changed into a bubbler, in accordance with modern hygienic uses, but it was getting a bit old, and in the way of modern traffic.

Friese wanted to decorate the fountain with a display, but the city fathers would have none of this. They crapped to beat the band. Bill got a window overlooking the site and used that to call attention to the fountain—and the Rivoli. As luck would have it, a Ford pilot (who had not been getting his drinks at the fountain), bumped an esteemed citizen into the drinker and it was decided to remove the obstacle to traffic.

That was Bill's cue to lead a demonstration that resulted in the retention of the fountain, and now he is credited with having preserved one of the historic landmarks.

Bill also made a lot of capital of the fact that the author had once been Chief of Police of La Crosse, and should know boys, and he ran a Peck questionnaire with doll prizes that helped the three newspapers and got Bill more thanks.

If you have yet to run this story, or are planning to play it back for a repeat, you can help jazz the press work with the fact that the man who wrote the Bad Boy stories was not only Governor of Wisconsin but also Chief of Police of La Crosse. The former fact is well known, but the latter will be news to most people.

To the same end we are reproducing the picture of the Peck home with the caption written so that it can be made the basis of a window card. If you want to make a cut for newspaper work, First National can probably supply you with a photograph if you write the home office. It will all help.

Dancing School Helped
the Hot Weather Slump

Hyman Reve, manager of the Crescent and Dianna theatres, Perth Amboy, N. J., was talking over the hot weather slump with Fred V. Greene, of the New York Paramount office, and Greene suggested that he put on some prologues with local talent.

"The Great Moment" and "The Princess of New York" were the immediate bookings. Greene went out and located a dancing teacher who was only too glad to put on prologues to these with her advanced pupils, giving them some stage experience and herself some advertising.

Got Parents and Kids

As a result every kid in the section was on one side of the footlights or the other, and all the proud parents were among those present, not to mention relatives for several generations. Right in the middle of a hot spell the house played to capacity.

It cost nothing and it not only brought the big business at the time, but the house is still feeling the good effects of the revival, and Mr. Reve is planning some more prologues now and then.

If you are overlooking the home talent angle, you are overlooking one of the best bets. Of course, if you don't want to make money, that is a different matter, but if you do, see the local talent.
Selling the Picture to the Public

Girl Sign Painters for "Mother o' Mine"

Girl sign painters were chiefly instrumental in the exploitation end of "Mother o' Mine" when it played the Kinema, Los Angeles. It's an old stunt, but it still seems able to block traffic.

It was started off with newspaper teasers stating that something interesting was going to happen at a certain street intersection at an announced time. The location was that of a large wall sign, which has already been blocked in by men painters. All the girls had to do was to add the colors.

 Lasted a Week

Each afternoon and evening the girls put a few more splashes of color on while the crowds watched and a quartet sang the plugger song.

In addition 6,000 snipes were used and 2,230 sheets of the regular paper was pasted. There was a travelling slide display in the main station of the electric road, a music store tie-up and soft-focus stills in most of the store windows. It was a heavy campaign, but it paid.

Playing Up the Stars

Best "Anatole" Angle

One of the best selling angles for "The Affairs of Anatole" is the number of stellar players employed in the production. Anything which puts this idea over will help sell the picture.

H. A. Schwann, of the O'Klare Theatre, Eau Claire, put out a good mailing piece. On one side of the card: double the size of the average mailing card, is the group picture of the stars, as supplied by Paramount. On half of the reverse is a key to the principals and the other half is the usual addressing space. In sending the cards out, the fold is made so that the cut is protected from back stamps and at the same time comes more as a surprise to the recipient.

Leon J. Bamberger, the Paramounter, helped him work out the idea, which promises to be generally followed, for it is simple and effective while not representing an excessive outlay.

Persuaded the Police to Peddle His Bills

It comes pretty soft when a manager can persuade the police to hand out his throwaways, but that was what E. I. Lewis got on "Too Much Speed." He reads the papers, and he knew that the police traffic regulations of Oklahoma City had been changed and that the police were handing out small folders telling of the new rules.

He had 4,000 small throwaways printed up with the warning hand on one side and the new traffic rules on the other, with an addenda telling that the Capitol Theatre was the only place for "Too Much Speed.

You can write it down in your little book that when a copper held out the black hand at a motorist, that driver put on the emergency brakes—quickly.

That was just one angle. The one-sheet hand were mounted on beaver board and cut out and, with the consent of the city authorities, placed at all principal street intersections, attached to the regular traffic signs. This was done several days before the play was mentioned in any advertising.

The Real Winner

But the star bet was the wrecked Mercer Lewis put at the curb. The sign read, "Wrecked while running at 90 miles per hour. Two people nearly killed. The result of "Too Much Speed" now showing. The Fisher Motor Co. will fix this." That last line paid for a stunt that stopped street traffic at times. The only reason the police did not run it off the street was that Lewis had argued them into an appreciation of the fact that it conveyed a lesson to other reckless motorists, for it really was the product of a smash which sent two people to the hospital. As a result they contented themselves with keeping the traffic moving.

The entire campaign cost only $20 for printing and the motor company supplied the signs. Good work.

Has Exploitation Man

E. C. Jeffress, who has been house manager for Southern Enterprises in several houses of the Hilbey division, has been appointed general exploitation man for that district and will journey about his territory fixing up sick houses and putting over the special features.

THE ELABORATE FRONT COST $1.50 PLUS LABOR

In the photograph the snow doesn't look just right, but it looks well in actuality. For Universal's "The Man Trackers," J. M. O'Dowd, of Florence, S. C., used a number of police circulars on the log cabin front to help the idea.
HOMING PICTURE WORLD

October 1, 1921

Selling the Picture to the Public

Watching the Newspapers Gets Ideas for Really Novel Exploitation Stunts

REAL exploiters do not wait until someone else makes the story. They are glad to accept the ideas of others. They are not too proud to copy, where copying will bring results, but they keep an eye open for real chances.

Following local news is one point most managers overlook, though it has brought some of the best results. Lately Gallagher, of the Southern Enterprises, gave a life convolout of the pictures, following up a brief human interest story in the local paper, and more recently Harold F. Wendl, of the Rivoli Theatre, Toledo, did practically the same thing and for the same reason—because he reads his morning newspaper with an eye to exploitation possibilities.

Brought His Sight Back.

Recently the papers told of a resident whose sight had been restored after twenty years of blindness. It was a daring operation and as such was chronicled, with a touch of pathos on the angle of the man who saw again after twenty years of darkness. That was Wendl's cue. He hurried over to the man's residence and invited him to get his first view of motion pictures as the guest of the Rivoli, and on his way back from the house he stopped in to tell the photoplay editors, who put him in touch with the city editors.

As a result, on the appointed day, Wendl called for his guest in the finest car he could commandeer, and he was trailed by a string of reporters and camera men. A news cameraman caught him as he entered the house and again when he was introduced to Ben Turpin.

He knew Turpin.

Turpin was making a personal appearance at the Rivoli and the man restored was tickled to death to meet him, for apparently Turpin's eyes and Chaplin's feet were the stuffy pictures to his sightless eyes and he told how he had heard the boys talking and how he had wished he could see the famous serpentine glance. Now he was looking as straight as anyone could into Ben's twisted optics, and the reporters were taking it all in.

And to give it a final twist, Wendl invited him back the following week when he could see his own motion pictures on the screen, and he got another set of stories on the warmed up feature.

It pays to read the newspapers with a mind attuned to exploitation.

Sold Three Features With Loves of Bread

Bread hook-ups are not new, by any means. Oscar Doob invented them a year or so ago, but Albert S. Nathan built up the stunt in Derby, Conn., when he tied up the chief local bakery to a three-play run. The Paramount wrote the copy and the bakery, instead of the theatre, paid for the printing. One ran to the effect that "The Gilded Lily" is the symbol of purity, the same as Weatherby's bread. The second, for "Midsummer Madness," told that midsummer complaints were due to poor digestion and that Weatherby's bread was easily digested. The third announced that "Too Much Speed" in baking made for poor results that were not found in the local product.

It put over three Paramount titles for "Paramount Week," and Nathan can take a repeat any time he wants to. That's the test—the comeback.

Getting Epidemic

The "What would you do if you had a ten- dollar raise?" newspaper contest, which was started in California for Associated Producers' The Ten Dollar Raise," seems to be one of the most popular hook-ups for newspaper use to come along lately and is even giving the "Great Moment" contest a rub. It has the same basis of human interest, and it is spreading all over the country.

Limericks Again

C. E. Pippin, of the Criterion Theatre, Bridgeport, N. J., invested $10 in three prizes for the best limerick about Jackie Coogan and his dog, when he played "Peck's Bad Boy" and in three days he got more than 500 entries. The contest was announced the opening performance and the news spread all over town. And of course they had to tell of Jackie and "Peck's Bad Boy," which was why Mr. Pippin invested his ten.

Limericks were all the rage not long ago, but they seem to have died. Bridgeport shows that it is still a pippin of an idea.

Used a Telescope to Show His Sign

Perhaps you'll recall that Albert Boasberg, the Washington Paramount, got his job by the modest stunt of horning in on a circus parade without paying for it. Since he got on the exploitation staff, he has been making good Claus Saunders' judgment.

This stunt was worked in Washington. On a prominent corner of Pennsylvania avenue; "the Avenue" in local parlance, he placed a telescope in a sign pole, in a sign reading, "Demilleplay phenomena. Nine stars visible daily. Scintillating daily from 10-30 a.m. til midnight. Never before have stars been grouped in this manner. Free inspection."

That "free inspection" caught the crowd, most of whom thought it was one of the many monomaniacs who infest Washington to air their quaint ideas before the Congress, but what they saw was the group of stars playing in "The Affairs of Anatole" at Loew's Columbia.

If you can't get a telescope and a sign ten blocks away, make a pasteboard tube, if you can't get brass, and put a transparent slide in the far end. Make the tube rather large so that the sign may be clearly read. Any glazier will cut you a circular piece of glass or you can get a cutter at the hardware store. The original was worked with a telescope borrowed from the Naval Observatory. Manager E. J. Stutz collaborated with Boasberg in the idea.

The only trouble with the stunt is that the police are apt to object to the crowd it draws.

HERE'S THE BEST STUNT TO DATE FOR EXPLOITING "THE AFFAIRS OF ANATOLE"

It was devised by Albert Boasberg, Washington Paramount, and it is simple and all to the good. On one side you see a crowd looking through a telescope. In the other picture you are shown what they saw. The sign was ten blocks away, and if you did not happen to be close to the telescope, you still got the message of the sign if you were up that way.
Selling the Picture to the Public

Had Nerve to Boost

a One Day Feature

Many managers are sliding on Arbuckle’s “Crazy to Marry” because some of his other fives were too much of a departure from his old methods. Instead of getting out and shouting from the house tops that Arbuckle is himself again, they lay down.

Vernon E. Johnson, of the Jefferson Theatre, St. Augustine, is not in that class. He had the picture for only one day, but that day was a Saturday and he felt that he could make it an old timer. He did. He made it the best Saturday in eighteen weeks and he did it mostly by harping on the fact that “Crazy to Marry” was Arbuckle at his best.

Gave Fair Warning

He used twelve inches in the papers, four ones, three threes, slides and some stills, but most of the selling was done with a red-headed postcard that was captioned: “Genuine, Old-fashioned, Slapstick Arbuckle Comedy,” and ran on with “Plan now. One day only. Fair warning! Bring the kids.”

That was the line that sold most of the extra business. “Bring the kids” told most eloquently that the play was funny, and Johnson made a clean-up on his one-day feature. That’s real showmanship.

Exploitation

Rick Ricketson, Paramount exploiter, recently attached to the Salt Lake City Exchange, writes:

“If you could see the results of exploitation in comparatively small towns—say ten to twelve thousand—it would dazzle you. The more I do see of this work the more I am sold on exploitation. Before working for Paramount I was connected with a large house in Denver and it was hard to determine whether our exploitation paid or not. But when you see the receipts of a theatre doubled and tripled time after time and can only account for it with exploitation, you begin to understand a little of what it means.”

Many who say exploitation does not pay are too lazy to find out.

Yiddish Posters Beat

“Humoresque” Receipts

The Rialto Theatre, New Haven, has not been using posters regularly of late, and for two pictures prior to “The Golem” no paper had been pasted.

For “The Golem” Manager Carroll and Albert S. Nathan, the Paramounteer, got five 24-sheet boards in the Jewish section, but they did not post 24-sheets. They had bills printed in Yiddish and pasted these with white sheets, checkered fashion, to permit easy reading.

In other sections they used five six-sheets and eighteen threes in English, and between the two pulls they opened on Sunday to $40 better than “Humoresque,” the record holder for the house, and also the picture against which “The Golem” must inevitably be judged.

This lobby cost only four dollars, but it won out

It was planned by Manager H. L. Shields, of the Rialto Theatre, Augusta, Ga., and F. J. Miller, manager of theatres. The entire exploitation cost only $20 and lifted the receipts many times that sum during a hot spell.

HOW C. A. CRUTE SOLD CHAPLIN IN SPITE OF CUT RATES

He had “The Kid” for two days at a thirty cent admission, with the opposition showing the picture the following day at ten and twenty cents, and by strong exploitation he won his patrons at the higher price. That’s exploitation.

Cleaned on Chaplin

Despite Opposition

The really worth while man fights his hardest when he seems to be most up against it. C. A. Crute, of the Lyric Theatre, Huntsville, Ala., is one of the men who sticks to his ship.

First National booked “The Kid” in Southern Enterprise houses and Crute was assigned August 25 and 26. He had to play it at thirty cents, which was five cents over the usual price. But the picture was booked for the following day—and a Saturday at that—with an opposition house which advertised the picture at ten and twenty cents.

Instead of figuring out that everyone would wait for the cheaper showing, Crute went after the business just as though Chaplin would never play Huntsville again, but he worked a little harder than usual and got a banner across the street five days before the opening, used plenty of paper, with the house name and “We lead. Others follow,” which was his only allusion to the opposition. He also put out a fake Chaplin who pushed the kid around in a baby buggy of the sort Chaplin might have picked up.

As a result of his hustle, he played to a good extra business and cleaned up in spite of the trick booking. He made exploitation save the day.

Took Awful Chances

with Poker Players

Even in pinochle it is not considered quite the thing to have more than two aces of the same suit and in many sections of the country it is fatal in a poker game, but it can be done.

Down in Augusta, Ga., J. L. Shields, of the Rialto, and Manager of Theatres F. J. Miller, devised this front for the Goldwyn offering, Lon Chaney in “The Ace of Hearts.” It is very simple, and it cost only $4, the entire exploitation costing only ten dollars, but it gave a big push to the attendance and was worth many times its cost.

It’s a stiff fight for business in the hot weather down south, and the good pictures must be exploited or they fall down. But exploitation does not always mean the investment of large sums of money, and this four dollar stunt worked as well as would one costing forty.
Selling the Picture to the Public

Small Town Card Writer Is an Artist-Exploiter

Suppose that your local merchants came to you and asked you please to put your cards in their windows. Wouldn't that be a grand and glorious feeling? If you can imagine that, you know how J. B. Gardner, of Sandpoint, Idaho, feels.

He manages the Grand and Scenic Theatres there, and for his Wednesday-Thursday programs—generally Paramounts—he uses special advertising, selling the big feature of the week. His publicity man, J. E. Lindgreen, gets out eighteen cards on each, and Mr. Gardner says he has not trouble placing them in the stores. We should think that he would have the slightest difficulty, for Lindgreen sprays a wicked airbrush.

We show three of the cards. If we could spare the space, we would show them all. These three are not the best, but they go together best on one cut. All run about 22 inches high, but the design determines the width.

In the comedy display for "The Witching Hour," the design is merely a square of black paper, pasted down. The ornamental design is airbrushed at the top. The title is in a green circle, also cutout and pasted down. The "Too Much Speed" card has an airbrushed portrait. All fancy cards have a line down the sides to define them.

Owls for Wives

One of Lindgreen's best stunts was a cutout Venus of Milo in airbrush work for "Idols of Clay." He also used busts from the same model. It is work well above the average. For "Too Wise Wives" he used owl heads at the top, done in several brilliant colors. It is one of the best card work we have seen. Mr. Gardner is fortunate in being able to command such excellent work. But if you can't find an artist, you can at least cut and paste. Ever try it? It's worth while.

Exhibitor's Popularity Helps a Paramounteer

Mrs. Z. Hunt, who manages the Dreamland Theatre, Montrose, Col., asked Leslie F. Whelan to help her frame up a special section for "What Every Woman Knows." Whelan went down to get on the job, and found it easier than he anticipated, for her personal popularity was such that he had no difficulty in enlisting the First National Bank and eight stores in a four-page hook-up. Then the paper threw in an extra two, to make it a six, giving the theatre a page advertisement free and a page of reading matter, mostly lifts from the Paramount press books.

The good will of the merchants helped the hook-up, but it helps infinitely more in the capitalization of the Dreamland idea. When merchants like a theatre they can talk it up with their customers and not only make new patrons for the house, but solidify the old clientele.

WALLACE REID in "TOO MUCH SPEED"

THE GEM, WED.-THURS.

Picture of two Coon Children "asleep" at "THE WITCHING HOUR"

THE GEM, WED.-THURS.

THREE EXAMPLES OF THE WORK OF A SMALL TOWN ARTIST WHO BEATS THE CITIES

J. E. Lindgreen is the publicity man of the Grand and Scenic theatres, Sandpoint, Idaho. He does all of his own work and turns out a grade of window card for the big feature Paramount pictures, which they play for the Wednesday and Thursday bill each week, that would be good even in the big town houses. They have no trouble at all planting eighteen of these every week. Merchants ask for them.
Passports to Cuba
Sold Polo Serial

Offering free transportation to Cuba with Eddie Polo, was one way of getting attention to the auto-swinging hero of the Universal Serials used by T. W. Young, Jr., of the Vaudeville Theatre, Dyersburg, Tenn.

He used a slide for two weeks before the showing and on the opening of the first episode he used a hurricane lamp for his lobby dress with heavy foliage.

On the opening day he reproduced in the local paper a "passport" good for one passage to Cuba with Eddie Polo, who dares to "Do or Die," Master of the good ship Thriller. Date of departure: Saturday, Aug. 27. Port of Embarkation: Vaudeville Theatre.

Nothing was said in the advertisement to the effect that these passports were good for one free admission when accompanied by the essential war tax, but there must have been some means of telling, for forty of the passports were presented. We think that a more definite announcement on the advertisement itself would have better filled the purpose of bringing a crowd to the first episode, but the idea is there for you to try. It will work just as well on the Tarzan serial, with Transportation to Africa.

First National Stars
in Permanent Heavens

Down under the Majestic Theatre, Adelaide uses a novel idea to keep the First National stars always in mind. These are lettered on both sides of silvered stars and suspended by an invisible wire below the line, "The Home of the Big Stars." A little further back the words, "First National," are similarly suspended, but these do not show in the photograph. The display is permanent and is not used merely for First National showings.

They have a censorship in Australia, too, and although the stage play was a big hit under its original title, the film of "Twin Beds" had to be changed to "A Sleepless Night." Censors seem to be the same the world over.

Playing a Season
Got Window Display

Sending in some of his advertising, Chester A. Black includes a couple of window displays, one for "Brewster's Millions," with a card reading that you do not have to have "Brewster's Millions" to trade in the store, and another for First National's "Man, Woman, Marriage."

This was played in June and the display of candy confections hooked to the idea of marriage in the air and in the title. It gives about a dozen points of contact in a single display, and works well with the contents of the window. Mr. Black writes that he got four windows on each attraction, but had only one photographed.

Working Old Effects
Helped a One Reeler

J. C. Duncan, of the Strand Theatre, Asheville, has in his crew several men who used to work with Lyman Howe, and they put on "A Ride On a Runaway Train" so effectively that it almost jolted Harold Lloyd in "I Do" in the headline position. As this reel is being widely booked, it might help to quote Mr. Duncan, who writes:

"The organist accompanied the reel up to the point just before the train is supposed to run into the shed, then for a fraction of a second everything was silent save for the Gasps of the spectators. Just as the shed flashed into view every light in the theatre (except the exit lights) was pulled off, the operator put his hand over the lens and at the same moment five men, located in the orchestra pit, cut loose with everything at hand, including a shotgun fired into a barrel, a crash machine, a glass crash, pipe and log chain dropped on a piece of boiler plate and similar effects."

All on Their Feet

"It is safe to say that not a person in the theatre remained seated. They all were on their feet, carried away by the excitement, then the picture came back again and the audience, rather sheepishly, resumed its seats."

Care must be taken to proportion the noise to the size of the house, and we think that where it is practicable, the men will be better placed on the stage. All that noise in the pit is a little too heavy for those in the front rows.

Mr. Duncan writes that three dollars in extra exploitation put Lloyd over to $50 extra business.

CELEBRATE THE TENTH YEAR.
GET A P. T. A.

AUSTRALIAN ASTRONOMERS SEE SAME CONSTELLATION

How the Majestic Theatre, Adelaide, keeps the names of the First National stars permanently before its public. The stars are silvered and lettered on both sides. Invisible wires give the suggestion of suspended satellites.
Selling the Picture to the Public

Real Railroad Wreck
Is "Old Nest's" Prologue

At the Howard Theatre, Atlanta, a novelty in prologues was introduced for "The Old Nest" which is being extensively promoted in the South. The stage was set with a large window, with an arm chair at one side. At the back was a landscape with a cantilever bridge over a gorge. The lighting was a moonlight effect.

At the parting of the stage curtains a woman sang "Dear Little Boy of Mine." At the conclusion of the first chorus there is heard the noise of approaching trains, and two miniature trains rush upon the bridge to clash in the centre. There is a blinding flash, the train lights go out and the chorus is repeated softly as the singer faces the scene of the supposed wreck and the curtains come together, parting almost immediately upon the picture.

The picture was very heavily exploited in Atlanta, and a full report of the exploits will be given in an early issue.

Lacey's Latest Lobby
Has Three Thicknesses

Frank A. Lacey, of the Majestic Theatre, Portland, Ore., is noted for his startling and tasteful lobby displays, but he went over his own mark for Paramount's "Experience."

For this he decorated one side of his L-shaped corner lobby with a miniature stage curtained in purple velvet to match the rest of the lobby hangings and lights. Four baby spots were trained on the stage from across the lobby. A negro page in a brilliant red uniform, in vivid contrast to the purple of the setting, stood beside the frame and worked the curtain. The first disclosure was a drop showing Barthelmess as "Youth" painting a portrait, and this could be taken up to show a shallow full stage, as displayed in the cut, with cut-outs of the feminine leads.

It made a showy display and kept the crowd coming all day long, for the darkey only took time out to eat and that in the dull hours.

Professor Doolittle
Tells All in First

Max Doolittle, Paramounter in Des Moines, in recounting how he recently helped the Englert Theatre, Iowa City, opens up with Gloria Swanson in "The Great Moment," sums up the secret of landing press work when he writes "I find that by writing the copy myself it is easier to get it across. If the paper has to write it, it loses a shot at publication. Only the press agent should write the story from the paper's angle and not from the theatre's." He goes on with some fluff about getting into the "psychological state of a reporter" that doesn't mean anything. You don't have to be in a psychological state or half soused or doped or anything else. Write what the paper wants and it will print it. Write what you think will please the boss and the chances are it is too wet to get by the copy desk. That's all.

Incidentally Max put the doors of the Englert wide open with the Swanson story by announcing that the great moment would arrive when the theatre doors were opened. That sounds silly enough, but it has worked in a dozen different sections.

Write stories to be printed rather than for the boss to read. He would rather read them in print.

If you send a brass band around town with a banner, it will sell a certain type of attraction. If you use the brass band on every title you offer, it will not sell a single ticket. Vary your appeal.

LACEY'S LAYER LOBBY DISPLAY FOR THE PARAMOUNT PRODUCTION OF "EXPERIENCE"

The Portland Majestic is noted for its remarkable lobby displays, and for the big Paramount spectacle the Portland manager felt that the best would be none too good, so he dressed his lobby in purple with a darkey page in red, and instead of turning the page the page turned the display. The left-hand cut shows the drop curtain. Back of that was a single figure drop and below that the tableau shown on the right.
Bamberger Devises Three-piece Cutout

Leon Bamberger, the Paramounteer who hovers over the Minneapolis-St. Paul sector, has worked out an effective three-piece cutout for lobby use that can be adapted to window displays, where you can tap the lighting currents. His display is for Gloria Swanson in "The Great Moment," and the foundation is a cutout from a six-sheet. Back of this is a strip of brown, painted to suggest a mountain, and back of that a skypiece with a crescent moon.

One More Refinement

George Brown, publicity man for the Strand Theatre, Memphis, Tenn., has found one more kink for the Wesely Barry freckled kid contest. He offered a ten dollar prize for the most freckled kid in the city with a bonus of one dollar if the contestant was also red headed. Red hair and freckles seem to go together, and a red headed girl took down the $11 and three boys drew the minor prizes. The front page publicity alone was worth more than the $20 the entire contest cost. It helped put "Dinky" over in August weather, but they also used a lobby news stand as well as the free newsboy mutine.

A Big Chinese Gong Best Ticket Seller

Although the Victoria Theatre, Philadelphia, made an elaborate lobby display for Goldwyn's "A Tale of Two Worlds," the best seller was a Chinese gong suspended in the lobby. This was placed so that the hard fibre hammer of an electric "trip" bell, which gives a single stroke for each push of the button, could hit it when the girl in the box office worked the push. It yanked people clear across the street and caused them to forget the regulations against jaywalking.

But the trouble is that the more tickets she sells, the busier the cashier is, and she forgets to bang the gong. Here is where the Jackson-ville idea would come in. This, it will be remembered, consists in leading the wires to some oscillating fan. One wire is attached to the fan and the other in front so that each time the fan swings a connection is made and broken. This would give regularity and permit the cashier to give all her time to selling.

In the display a profile ornamentation was placed sixteen inches in front of a seated Buddha. In between were strip lights in red and an electric fan, the latter used to give movement to baby ribbons placed around the circle which backed and effective, and might have worked without the gong, but the gong turned the trick.

Working Darned Hard to Earn Ten Dollars

Paramount Week in Des Moines without a newspaper contest hook-up would be a drear waste in the life of young Max Doolittle, the Paramounteer, so he took the capital idea of a prize contest.

It was a simple little thing. You bought a post card for a penny and a crowquill pen for ten cents and then you sat down and saw how many times you could write "Thomas Meighan in 'The Conquest of Canaan' at the Strand," and Max even insisted upon the quotation marks on the play.

The winner wrote it 311 times, which means that he wrote 3,110 words, or 13,995 letters and 622 double quotes on a single card, for a ten dollar prize; which is no get rich quick scheme.

Sold History Angle

George H. Foster, of the Marion (Ohio) Theatre, sold "Bob Hampton, of Place" on the proposition that the youngsters would learn more about Custer's last stand from the film than they ever would out of books. It gave the kids an argument for home use, and to judge from the business, they used it.
Selling the Picture to the Public

Faked a Contest for
"Affairs of Anatole"

Albert Boasberg, Washington Paramounteer, helped the Opera House, Cambridge, Md., work a fake contest for "The Affairs of Anatole." He announced that a contest would be held and that stars polling more than 100 votes would have their pictures run in the order of their standing. He put a blackboard in front of the house and announced the results daily, giving extra votes for the stars he had in mind.

This Catholic Church
Holds Mass in Theatre

Fred V. Greene, Jr., the New York district Paramounteer, has stumbled on an odd situation in Brooklyn. St. Bridget's Catholic Church, in the East New York section; now largely a Jewish locality, was torn down in order that a new building might be erected. Owing to a delay in the arrival of materials, the edifice is progressing slowly, and it will be some time before the new church can house worshipers.

In the internal Herman Wingarten, manager of the Parthoenon Theatre, has advertised the use of his theatre for services Sunday mornings, and three masses are celebrated every Sunday, at 9, 10:15 and 11:15, and the attendance at the three services is often in excess of 5,000.

Mr. Wingarten is, as his name suggests, not of the Catholic faith, but he is catholic in his liberality, and he is trying to make his theatre a local institution. It is the most available building in which to hold services and he gives the auditorium to the church without even charging for the current use.

Mr. and Father York, the rector, are good friends, and he is genuinely glad to be of service, while not oblivious of the material advantage to be gained, while Father York on a recent Sunday told his parishioners that Wingarten deserved their patronage and support.

Wingarten has attended mass several times and Father York is on the free list and attends every first showing. They never have a lack of talk about censorship in that section. Wingarten is careful what he looks and the priest realizes that a constant succession of "hullo" stories would get tiresome.

"Dream Street" Lobby
Sold Griffth Play

What Charlie Moyer calls a "relica" not knowing what a replica is, brought a nice extra business to the Strand Theatre, Atlanta, Ga., when "Dream Street" played that house. George E. Schmidt, the manager, turned his lobby into a small section of Limehouse, with the Chinese restaurant, barber shop, mission, pawn shop, pool room and the stage door of the theatre where the girl did her dancing.

The end of the lobby was apparently the front of the theatre with the "pay box" and there were plenty of people to stand in line at the showing hours and keep the cashier busy.

"Why Girls Leave Home"
Wept All Over Newark

There are lots of ways of putting a show over, but it would seem that Sidney Ascher, of the Halsey Theatre, Newark, is the first ever to weep a show into local fame. He hired a town crier, but she was a very different sort from the large voiced person who is usually associated with that title.

Ascher figured that the Warner Brothers feature was good promotion stuff, and he went to it like a kid headed for the jam closet. He started with seven line slugs in the daily papers asking "Do you know why girls leave home?" This was followed by the same question addressed to the leading people of the town, some of whom hurried to assure the papers that they were not guilty, which brought Ascher more publicity. Fortunately it brought him no libel suits, though he was taking a chance that was really sporting.

Repeats with Balloons

Fred V. Greene, New York Paramounteer, worked the balloon stunt for the Hastings (N.Y.) Theatre the other day and got a lot of real publicity for H. W. Carter at a cost of $1.50.

The attraction was "The Witching Hour" and so it was announced that at the witching hour fifty balloons would be released from the theatre with passes for ballast.
Selling the Picture to the Public

Boasberg Adapts the Window Ads to Papers

Albert Boasberg, the new Paramounte in Washington, has been doing the new broom stunt for a record. His latest comes from Cambridge, Md. He took a space on the front page of the paper and on this area was merely The Best Show in Town Selector. Cut Along Dotted Lines, moisten with finger tip, paste on glass and you will learn to locate the best shown in town.

It's Infallible.

When you did all that you found that the corresponding space on the other side had been printed, "It's a Paramount picture, it's the best show in town."

This is just an adaptation of the window idea often used in program and house organ work, but it is novel when worked in a daily paper. We don't quite see the glass idea. "Moisten with finger tip, lift and read the back" would be more simple and inviting and give the same result.

The day Gloria Swanson opened in Cambridge, at the Cambridge Theatre, there was a special Gloria Swanson Number in which her name was mentioned 65 times.

Pretty Raw

One of the largest picture theatres in Los Angeles is coming it pretty raw when it permits the insertion in its program of a page advertisement for a charlatan who deals in sex books and uses a spelling of his own invention that makes the simplified spelling look complicated.

The entire advertisement is offensive in the extreme, but the partial list of contents is thing that should not be offered decent people. In these days this class of advertisement is chiefly confined to certain flash sporting papers, and we are surprised that a reputable theatre should accept such stuff.

Don't try to see how much you can save. See how much you can make. That's what puts money in the bank. Get the best you can afford—or a little better, and knock it into a money-maker. That's real business.

Took a First Prize
For Decorated Car

To get a good perambulator and win a first prize in an auto parade with the same entry was the economical stunt of George Panagotacos, of the Nemo Theatre, Johnstown, Pa. There was a big blowout by the Pennsylvanian Elks, and one of the festival events was an automobile parade. Mr. Panagotacos had his house decorator work up his car on the lines of the Pasadena parade, with white and purple chrysanthemums and banners for Associated Producers' "Mother o' Mine" and he not only took the first prize; a silver loving cup a foot and a half high, but he kept the perambulator on the streets to pull the crowd to the theatre.

It's a good idea, but the carnation is the mothers' flower and would have been more appropriate, and as decorative.

Johnson Ads Distinctive

Some of the best advertising New York has seen for a long time was done for the Martin Johnson "Jungle Adventures" at the Capitol. The animal angles gave the copy writer plenty of opportunities and he took them up—every one. The picture got larger spaces than most of the special $2 features and a lot of press work in addition. If Johnson had nothing but those pictures of the Orang Utang in the tree tops he could sell his picture, but that is only one of many real animal features. Whoever prepared the copy is entitled to all credit for a real accomplishment.

The cut on this page shows that the paper is as good as the newspaper work.

All Whistled for Bill

Every factory whistle in Wichita Falls, Texas, started in to blow when the main title for Bill Hart in "The Whistle" was flashed the first time at the Empress Theatre. Will T. Page, the manager, even had the fire whistle lined up. Advance notices in both papers told what was coming so there was no boomerang from a scare. It was all advertisement. It always is well to announce such a stunt in advance to avoid a kick.

Built a News Stand to Get "Dinty" Atmosphere

T. W. Young, Jr., manager of the Frances Theatre, Dyersburg, Tenn., built a news stand in the lobby of the house for "Dinty" and put in charge a youngster who looked not unlike the small star. Above he built a triangular rack, running to a point at the rear and on this he hung old magazines and papers. To these he pinned special sheets, about newspaper size, with a large "Dinty" and a smaller. "Take a dash with 'Dinty' through Chinatown."

This was the backbone of his exploitation, but as a side line he invited all of the orphans in town under twelve years of age to be his guests, to emphasize the fact that this picture would particularly please the children. He looked the newspaper to this.
Selling the Picture to the Public

All Type Shoes Well
in Medium Size Space

This display from the Fox theatre in Detroit is nothing extraordinary except in that it goes together well. It's a good thing to study straight display now and then, even though you may not use much of it, for it will help put over your art work and hand drawings. It would be a fine thing for the men who spend the money for the advertisements if they made their artists study straight display. We might then get more advertising and less alleged art. There is ample in the way of cut work that can replace the solid value of a good type display. It is merely a question of getting attention for the type, and if this can be done with a scene cut or drawing, then the use of art stuff cannot be objected to, but most artists put their art before advertising and do what they will with!

OUT regard for the selling value of the spaces they create. Just look this over and then show it to your artist and ask him why he cannot do as well.

—P. T. A.—

Use Correct Words

Be careful of the words you use. Be sure you know what they mean. Don't, for instance, say "replica" when you mean "reproduction." Look in the dictionary and you will see that they have different meanings, and yet even the big-time managers talk about replicas as though they had them for breakfast every morning, and a lot of people know better. When you get a strange word, look it up.

—P. T. A.—

Pierce Makes Shading
Give Contrast to Ads

Howard O. Pierce, of the Kunsky houses, Detroit, is using a very good display for two houses in one space, and, as we have pointed out before, he does this through the simple expedient of using contrast. In the present example he goes further down the column than he usually does, for this drops 170 lines down four, but you know that it is two announcements the moment you see it. Every detail helps to give that result. In the first place he uses a shaded cut and one routed out, then he puts Turpin's picture as far away from Ray as he can get him and breaks the white space with only four lines of ten point. Then he puts Ray in a sash with Turpin's name in heavy lettering, and uses the linear border to mark the two spaces. About the only comment to make would be that it would give greater emphasis to put "Here in person" above the cut instead of below Turpin's name, to give the fullest possible value to the personal appearance.—P. T. A.—

Sometimes It's Cheap

Some managers seem to think that exploitation means the spending of a lot of money. Sometimes the best exploitation does not involve a penny of cost and much of it costs less than a 24-sheet. It is not the elaborate- ness of the stunt which counts, but the novelty and effectiveness of the idea. Passing a one sheet upside down is just as much exploitation as a brass band parade and sometimes it will bring in as much in ticket sales.

—P. T. A.—

Overlooked Big Angle
for Washington Sales

This is a very pretty three 105 lines for Gloria Swanson at Loew's Columbia, in Washington, but the agent overlooked the fact that the most vivid action occurs right in the national capital. There is no appeal made to the reader on the strength of this fact. Perhaps he felt that Washington would not like the suggestion that society held such orgies, but Washington society does not give a whoop and the department crowd would eat it up. But the admirable layout which is a departure from big point is that this offers a suggestion for an attack. It is tidy and attractive and offers the text in readable form with a close look-up to the cut attractor. Paneling always helps to isolate type for ready reading, if it is not overdone and this is a capital example of handling the type apart from the cut. Often a display will get the type and cut so badly mixed that you despair of reading the stuff and pass it over, but you won't pass this over unless you detest Miss Swanson, and we cannot imagine anyone so constituted.

—P. T. A.—

Australian Displays
Show American Jazz

This four elevens from Sydney, Australia, looks pretty much like the work of the good advertisers over here, for the Australian advertiser follows the American rather than the more solid English type; at least the amusement manager does. Other lines of business are more conservative, but this breezy four elevens will stand well alongside the best of the Lloyd advertising over here. There is speed and jazz in every line that conveys the idea of the rapid fire action, and if the artist, Tom Terry, can get as enthusiastic as this over the earlier comedies, we don't know what he will rise to on "Now or Never" or "I Do." The picture was made the feature at three houses simultaneously, the Crystal Palace, Strand and Lyric, "with big supporting features" at each house. And it is nice to notice that the announcement is all in type with the
Selling the Picture to the Public

exception of star and title. The Australians keep their artists for art work where they belong and let the talk run in type, so that it may be read.

—P. T. A.—

Lloyd Cutout Head
Still Sells Seats
Huge heads are still a favorite device for putting over Harold Lloyd in his various contributions to real comedy, and the idea has come to be almost a trade mark. His display from the Astor Theatre, Minneapolis, is supposed to be electrified, though it is not told just how this is done. We presume that the eyes were lighted with flashers, and that a single flasher would make a capital winkle and give the cutout a second-time kick. The third time the open mouth might be backed with transparent red paper and a flasher. This would work well with the three letter "I Do," the words seemingly being uttered. But this sign is for Now or Never and the Associated Exhibitors press agent exults that the picture is exalted over the feature. This is not true. Lloyd is just as much a "feature" as any picture in five reels. The feature is the chief point of the show, regardless of the footage and the Lloyd comedies are real features and not fillers placed above the feature. That is the reason he is given precedence over the longer subject—because he is the feature. This tradition that the feature must have feature has spoiled a lot of good chances. Time and again a one or two reel feature has been slighted, for no other reason than that it is only one or two hundred feet, and managers have lost money. A feature hundred foot subject will sell more tickets than a thousand foot length is the feature of that bill. Now that we understand what the feature is, who is going to tell the business to pull a real stage wedding with "I Do?" There's a chance for someone. Anyhow the Astor made the Lloyd the first choice and the picture suggests a good hobby scheme.

—P. T. A.—

Chicago Plays Up
"Three Musketeers"
Jones Linck and Schaefer have been advertising Douglas Fairbanks in Chicago with displays that suggest they must be getting inch instead of line rates. It looks reckless to see 200 lines across three, but they know they have something to sell and they are selling it with a suggestion they must be getting inch instead of line rates. The Sunday spaces are all large, but even the daily space is larger than the average Sunday display. The first of the two examples we have selected is about the best of the lot with the swashbuckling figure of "D'Artagnan" for the attractor, but there are a number of other poses from the stills which serve just as well, for they are all action and all convey the idea. Most of the Sunday spaces give group poses and some of the daily advertisements offer the same, but in all instances the backgrounds are routed out to give strength. Routed cuts cost more, but in this instance the effect more than warrants the expense. Take this seventy-five lines across two, for example. As it stands it means money in the box office. No scene cut, with a background, could possibly give the same effect. This is so true that to take the same space and the same copy, but with a background cut would result in something that would not justify the use of the space. Even at the present cost of cuts, the cost of advertising space in the Chicago papers is greater, and it pays to get the very best cuts that the costly space may be utilized to the best advantage. Jones Linck and Schaefer are getting solidly behind "The Three Musketeers," knowing that the more they boom, the more they will make, and this is the best campaign for any house. The money-making possibilities of the United Artists' release is limited largely to the capacity of the house, provided it is properly exploited, but it is one of those productions where each

extra dollar put into special advertising will bring back three or four. It's a big production, but you have to make your home town realize its bigness by the manner in which it is handled. No circus ever sneaked into a town. It is a self-selling proposition, yet it must be advertised to the limit. Precisely the same thing

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.
It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.
Order today from the nearest address: Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Calif.

BOOMING HAROLD LLOYD’S "NOW OR NEVER" AT THE ASTOR THEATRE, MINNEAPOLIS

THE ROUTED SCENE CUT

holds good for a really big film play. It will not sell to its full capacity for making money unless some of that money is put into publicity and exploitation.

—P. T. A.—

Storing Up Trouble
Those houses which are trusting to Amateur Night to pull them out of a hole are storing up trouble. The danger lies in the unconscious increase in rowdiness until nothing short of killing the volunteers will satisfy the patrons. The manager is apt to find too late that he has changed his audiences into mobs. Home talent is one thing and amateur nights another. Don't get them confused.
Life is Disgusted
With Real Marriage

In the September 15 issue of "Life," Robert E. Sherwood, who is much more amusing in his film criticisms than the men who write the ostensibly jokes, seems to get the shock of his life from an exploitation stunt. He writes:

Another Record

After all, the Vulgarities Prize for 1921 does not go to a movie producer, but to an exhibitor. The winner is one Joe Bradth. of the People's Theatre, Portland, Oregon. This is how he captured the coveted award:

One week, when business was not so good, he hit upon a novel scheme for boosting trade. He looked up the list of those who had applied for marriage licenses, and finally prevailed upon one of the happy couples to consent to be married on the stage of his theatre, as a sort of prologue to the feature film. A real ceremony was then performed before the delighted audience. To quote the Moving Picture World's write-up of this affair, "The newspapers went into it strong, and the picture was bunched over to a really big summer run." The name of the fortuitane film to be thus exploited was "Sacred and Profane Love."

ROBERT E. SHERWOOD.
(Recent Developments will be found on page 32)

Turning to page 32 does not disclose the birth announcements, but merely a few more of Mr. Sherwood's merry little criticisms. He is rather late in making the discovery of the "real" marriage as a press stunt. This has been a good old standby since long before pictures were invented. We are waiting in the prayerful hope that some day Mr. Sherwood stumbles across the "live baby" stunt. We are willing to make a handsome bet that he will bite hard on that. "Life" seems to be funniest when it is not trying to be.

-P. T. A.-

Building Up a Display
Helps a Second Show

The two pictures showing at the Rivoli Theatre, Columbia, S. C., show how manager Lester gets two effects by building one onto the other. He liked the lattice work idea. It looked well for "Gypsy Blood" when used for the lobby so for "Scrap Iron" he extended the idea to include the marquis and got a stronger effect at only the cost of the additional work. The general layout is the same in both instances, and probably it was all built at the same time and part held in reserve for the second of the First Nationals, getting two displays for little more than the cost of one. Whether or not the two features were played in succession or after an interval is not stated, but the probabilities are that the back lattice was left up after it had sold the Negri production and then built onto for the Ray presentation. Lester seems to be pretty well sold on lobby exploitation, for he is sending up a lot of stuff.

-P. T. A.-

Roth and Partington
Change Their Spaces

Nick Ayer, the publicity boss at the Roth and Partington houses in San Francisco, has been sending his work up to standard, but he hasn't been sending his stuff along, but he promises to do better now, and here is an Imperial space as proof that he is still on the job¬-along with Hewett Bubar, his assistant. He sends in as good a space for Gloria Swanson, held over for a second week at the California, but we like this more as being more colorful, with some excellent chat. This signed appeal to "Mr. and Mrs. Public" has become so much a part of the Imperial advertising that we fancy the reading public would repudiate any advertising that did not carry the signed text. It sums up the feature in few words and really does a lot toward selling tickets, for Partington stands back of the statement. The drawing layout is well planned, but it would be more unusual to tell of Bubar's work that was not nicely laid out. But the houses seem to have departed from the old scheme of using the three theatres in a layout. Apparently each advertisement runs for itself now, and the general talk in between is dropped. Possibly it is felt that the space may be better proportioned to the strength of the three features if they are not held to a predetermined space, but we think the effect of solidarity is lost. The triple house cross-page display was becoming a trade mark for the California-Imperial-Portola combination. But they are still doing good advertising and if the bddie doesn't come, something we hope to show a lot more of them. The new house should be opening pretty soon, and that should prove interesting.

-P. T. A.-

Makes Patron Film
and Stores the Reel

R. W. Baremore, who is handling the publicity for the new Tivoli Theatre, New York, got something new in the patron-film idea. For a week the neighborhood was torn by the announcement that all children in front of the theatre Saturday afternoon would be filmed. Signs on the front, throwaways and other devices were employed, including sending the camera on a truck through the nearby streets with the cameraman grinding the empty box. On Saturday the street was packed with the kids and a reel was made up, which was shown the following Tuesday and Wednesday. That much is old stuff, but there was the further announcement that the film would be stored and showed again six years from now. That's the big idea. It invested the reel with an added charm.

TWO VIEWS OF LESTER'S RIVOLI THEATRE, COLUMBIA, S. C., SHOWING THE EXTENSION OF AN ORIGINAL
**Keeping in Personal Touch**

By FRITZ TIDDEN

**O** WING to the rain last Saturday there were no games played in the moving picture baseball league. This postponement of contests will probably necessitate an extension of the schedule, or some of the teams playing during the middle of the week if it can be arranged.

**Standing of the League:**

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Randolph Lewis arrived from abroad this week. He was in England conferring with Rudyard Kipling on the author's next production for the screen, "The Gates of a Hundred Sorrows," on which production will be started in the immediate future, by Pathe.

Cyrus J. Williams, producers of the Santchi westerns and the "Bob and Bill" series, is in New York.

Lois Weber sailed for Europe last week. Accompanied by her husband, Phillips Smalley, she will tour the world, returning to California by way of the Orient in the greater part of a year.

Paul Gudanovic, of Cleveland, is in town.

Senator James J. Walker is rapidly recovering from an operation at the Broad Street Hospital, where he will be confined for two weeks.

Ben Turpin will make a personal appearance at the Capitol Theatre next week in conjunction with "Behind the Scenes," a Mack Sennett comedy which plays house for the week and has the comedian as star.

"Peter Ibbetson," scheduled to go into the Criterion when "The Golem" ends a run that will have extended to seventeen weeks.

It was reported some time ago in this department that Lee Counselman would resign from the executive staff of Famous Players-Lasky. The resignation has now taken place.

Eugene Zukor is now occupying the office previously used by Counselman, but when Zukor was seen for a confirmation of the report that he would assume Counselman's official position he would commit himself no further than to say he was occupying the residence's desk.

Mrs. Maude Robinson Toombs, Universal's ubiquitous publicity purveyor, has taken unto herself a new position, in addition to her present duties. Julius Stern, president of the Century Film Corporation, has appointed her in charge of all publicity for Century Comedies.

It is reported that Stern chanced into the Universal projection rooms one morning recently while a Century Comedy was being shown, and heard loud shrieks of feminine laughter. So impressed was he with the lady's sense of humor, he sought her out and offered her the publicity position.

P. S. She was laughing at one of Ben Grimm's Monday morning jokes, viz.: Joe Miller, Vol. II, P. 711.

William D. Gerwood has been appointed business manager of Associated Photo-Plays, Inc., and has just arrived from Los Angeles to take up his duties in New York.

Herman Rifkin, of Boston, is in town looking for material for his territory.

While we were waiting in the combined S. L. Pictures and Weiss Brothers offices for Best Ennis to take us out to lunch one day last week we saw George Baker make his first visit since he arrived from the coast a few minutes before.

M. R. Fink, of Kansas City, is another visitor in town.

And so is Elmer Harrie, Realart's supervising director.

Edward Barry, who will be remembered as the New York representative of the Ambrosio Company of Italy in 1913 arrived in New York this week. He claims the distinction of being the first producer or distributor of moving pictures to flash an electric sign on Broadway, featuring a moving picture. This production was the Ambrosio production of "Satan," which was shown at the Broadway Theatre.

Mr. Barry had had some thrilling experiences since he left New York, the first of which was on the Lusitania on its fateful voyage. He was a first lieutenant in the Motion Picture Unit of the Army, Capt. A. E. F. Following that he spent a year and a half with the Red Cross in Germany.

Mr. Barry has made no announcement of exactly what he is doing in New York or how long he will stay there. He is making his headquarters at 220 West Forty-second street.

"I've met you somewhere," said a man introduced to Elaine Hammerstein.

"Well, I've been there," she replied.

Boy, page Cinderella! "She who runs may limp"—Old Proverb.

Paul Gulick, Universal's chief scribe, recently arranged for an advertising tie-up with a shoe manufacturer, and wired to Universal City for the shoe sizes of the various Universal stars. The shoes were back their "official" sizes and latest model shoes, of the indicated sizes, were immediately shipped to Universal City so that the stars might be photographed in them.

Date—for some unknown reason, the shoes shrank in transit, and would by no means fit the feet for which they were intended. Gulick issued the following ultimatum to Universal City: "Get 'em on." Malcom Boylan, his lieutenant on the coast, reports he will put the various shoes on the respective stars and stagers and photograph them or break a leg.

"I'm the only one around here paid to stretch the truth," he announced. "I'm not mentioning names, but if the shoes fit, put it on."

Miriam Cooper has purchased a Hollywood home. Miss Cooper, who is chief of the screen in Mrs. R. A. Walsh, went West with her husband to produce "Kindred of the Dust."

Edna Williams has returned to her desk at the Robertson-Cole offices from her vacation automobile trip through Eastern Canada.

George West, traveling representative of the Redcraft Pictures Corporation, has just returned to New York after a trip extending to every distribution center of the United States, visiting the various chains and distributing the Redcraft releases.

West reports business increasing in nearly every territory, particularly in the States, where so much depends upon cotton. Many theatres are re-opening that have been closed for more than a year. The Northwest is also recovering very rapidly, according to West.

Murray Beier has been made

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**INTRODUCING A NEW STAR IN THE FIRMAMENT**

*Universal raises Marie Prevost, an ex-bathing beauty, to stardom in "Moonlight Follies"*
Freud would have a much kinder apology than we would for the manner in which Marie Prevost was treated by some of the reviewers on the daily papers, notably female, in their reports of the new star's first picture.

manager of the Relecaft New York Exchange: "**"Clarence Saunders, manager of the exploitation division of Famous Players-Lasky, left last week to visit the Paramount Exchanges in Pittsburgh, Cleveland and Detroit. He will be gone about a week. **"

Marshall Neilan and Allan Holubar have left New York for the West Coast. They were in town but a short time."

Announcing a change in production policy, J. Parker Read, Jr., member of the group of Associated Producers, left New York last week for Los Angeles, where he will start work at once upon his first picture for Associated First National release. It is an adaptation of "Pampered," the latest novel by Frank L. Packard, author of "The Miracle Man."

If any single thing had been necessary to convince Mary Pickford that she holds her place in the hearts of the millions more firmly than ever, that final and convincing proof came when she appeared in person at the premiere of her latest and greatest production, "Little Lord Fauntleroy," at the Apollo Theatre, New York.

True it is that Miss Pickford and Fairbanks, who accompanied her, were crowd-stormed and throng-besieged while abroad on their honeymoon, but it was left for the New York admirers of this ever popular couple to present the real twentieth century Roman mob scene. Long before the doors were opened, every seat in the Apollo was sold and there were thousands who sought and were unable to obtain admission. And so those who couldn't see the picture said to themselves, "Well, then we'll see Mary and, of course, Douglas Fairbanks will be with her, so we'll get to see them both."

And so this Roman mob waited for Mary and Doug and, while waiting they milled up and down and across the streets and held up motor car traffic and endangered their own lives and legs, blocked those persons who were trying to get into other theatres close to the Apollo, and made life generally a terrific burden for a small battalion of policemen who struggled vainly with a throng that was so good natured they hadn't the heart to be real policeman-like.

At last came Mary and Doug. They were in an automobile and there were a couple of mounted cops in front of the car and a couple on either side and also a rear guard. But mounted men meant nothing whatever in the young lives of that Roman mob, so when Doug lifted Mary out of the car, the crowd surged forward from all sides, and the first thing these film favorites knew, there was just a tiny little island of "Mary and Doug" entirely surrounded by an ocean of enthusiastic and worshipping humanity.

But there wasn't any danger at any time, for such was the mood of the crowd, and such their love for their film queen, that she was not to be jostled or even roughened, no matter what happened to those in the throng itself. So when Douglas, aided by a squad of policemen, finally opened a way into the theatre lobby, Mary was just as fluffly and dainty in her pink evening gown as when she left the Ritz Hotel, and not a single curl of her golden coiffure had been disarranged. Inside the Apollo a squad of firemen had their own troubles in keeping the aisles clear, but there was a freedom from anything like jamming and everybody was comfortable and happy.

When Miss Pickford, with Fairbanks, her mother and brother, Jack Pickford, who with Alfred E. Green, directed "Little Lord Fauntleroy," took her seat in a stage box, just opposite another box in which was a bevy of little orphan girls who were her guests, those in the audience forgot all about their resolution to wear a real first night dignity, and they applauded and shouted. Nothing would do during the intermission, but that Mary made a speech. This she did, and if there be any truth in the report that she had a little speech all prepared and memorized, then it is just as true as that she had a touch of stage fright and forgot all about it, for she didn't make any speech, but just talked to her friends and admirers.

Miss Pickford explained very

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simple and in non-technical terms how she had been enabled to play the dual role of mother and son, wherein the one appears so much taller than the other, and also wherein Miss Mary as "Dearest" knew herself as "Little Lord Fauntleroy."

"It has taken patience and just lots and lots of work," Miss Mary told her close listening audience, and then it was that she seemed to forget all the rest of the things that she meant to say, and her face dropped in some embarrassment, instantly to be suffused by her blonde curls bobbing forward. Then she burst out saying, "Oh, my! You just don't and can't know what all this means to me."

And then Mary said down in a quick response to calls from all parts of the house, and as though to aid Miss Pickford to recover her accustomed poise, stepped to the front of the box and made a few happy remarks, in which he referred to himself as one of Mary's "added attractions." From the light scene registered and the audience again turned their attention to the Miss Pickford on the screen.

In the controversy between the Eastman Kodak Company and the Allied Film Makers, Mr. Friend acted as attorney for the latter organization and was the chief factor in bringing about peace.

"That actor is only 974 per cent. American," remarked Larry Simon, the producer-comedian, in disgust.

"How do you figure?" asked his cameraman.

"By deduction. He's 24 per cent. home brew."

Peggy Hyland, with her recently-acquired husband, Fred Granville, as director, is picture-making in the United States again before the camera of Roger W. Fowler. This trio of film folk are producing a cross-country travelogue, having started on the Pacific Coast and are now filming in the vicinity of the Grand Canyon in Colorado. Peggy is the star of the production and fans who remember her in Vitagraph, Fox and special releases, will look forward to the screening of her forthcoming films with interest.

Miss Hyland recently returned to the United States from her home in England where she starred in three pictures for a British concern. She celebrated her return to the U. S. A. by marrying Fred Granville, at that time directing Frank Mayo in Universal City. Roger W. Fowler, the photographer, is doubling as driver of his own touring car in the expedition. Peggy is making her trans-American filming trip.

"Old Sante Fe Trail" is the working title of the travelogue in production. Among the high lights of

"A Wide Open Town" is a Selznick film title that sounds like a bit of ancient history these days.
"ALL OUR VALISES ARE KID-LINED"

Runs the ads. But Alice Lake used the bag for a dressing room while on location for her Metro production, "The Golden Gift".

interest covered in the films are the California Missions, the Yosemite Valley, the Mojave Desert, the Grand Canyon, the Hopi Indian Reservation, the Painted Desert, the Pueblos of New Mexico, the lands of the Moqui and Zimi tribes, Pike's Peak, Colorado Springs, the Garden of the Gods and other like locations right east to the Atlantic Ocean.

In covering the country from coast to coast this film will not only show the diversity of the West, but will reveal the weird life of the peoples in seldom traveled sections.

It's Colonel Jackie Coogan now, if you please. Jackie has had dolls, caps, suits, stockings, shoes, baseball bats and many other articles named after him, but this last honor was a signal for an outburst of joy such as only a real honest-to-goodness American boy can give.

Jackie has been appointed honorary colonel of St. John's Military School in Los Angeles. He has already inspected the regiment and has stood at attention with his troops. And in order to be a reg-lar feller among his men, Jackie has invited all of the hundred or more little soldiers to his home where they will exhibit for them both "The Kid" and "Peek's Bad Boy."

James F. Sayles, advertising manager for Cosmopolitan Productions, is reported to have leased a large building in upper Fifth avenue, which he will use as a museum. The exhibits will be the many golf prizes he has been winning this season.

Johnny Bell, of Moving Picture World staff, is on his vacation. By the time he returns he will have traveled some thirty odd thousand miles. But he will not have left his Brooklyn home.

How come?

Why, it's a new and first addition to the Bell family—a fine boy, now about three weeks old and at the ripe age to keep the old man hot footing it about the house of nights.

Three Broadway theatres this week are simultaneously holding over their programs from last week. Unless we are greatly mistaken this has never occurred before. The

Rivoli and Rialto are retaining "The Affairs of Amolat" for a second seven days and the Strand is continuing the run of "Way Down East." "

SCREENING THE RUBAIYAT

By H. I. Phillips

(The Rubaiyat of Omar Khayyam is to be made into a movie.—News Item.)

I.

Come, fill the Cup and in the fire light of Spring.

(Close up of goblet, pitcher of beer, and bock beer goats gamboling across the greenward.)

Your Winter garment of Repentance flying:

(Figure of beautiful woman hurling a dolman wrap over a precipice.)

The Bird of Time has but a little way

To flutter—and the Bird is on the wing.

(Nature study of birds at nestling time, courtesy of Dr. Hornaday.)

II.

Morning a thousand Roses brings, you say:

(Picture interior of a florist's shop in Fifth avenue.)

Yes, but where leaves the Rose of Yesterday?

(Close up of a faded bouquet on the dresser in a chorus girl's boudoir.)

And this first Summer month that brings the Rose

Shall take Jamshyd and Kaikobad away.

(View of Jamshyd and Kaikobad, Bronco movie magnates, leaving for Summer homes in large limousine.)

III.

With me along the strip of Herbage strong

That just divides the desert from the town,

(Travelogue view of boundary lines between U. S. and Mexico and the U. S. and Canada.)

Where name of Slave and Sultan is unknown—

And peace to Malmud on his golden throne.

(Oris Skinner, as Malmud, in pink tights on a throne surrounded by bathing girls.)

IV.

Here with a little Bread beneath the Bough,

(Vista, Omar under a tree in Hollywood, Cal.)

A Flask of Wine, a Book of Verse

—and Thou

Beneath the singing in the Wilderness—

(Norma Talmadge and Omar sitting under the tree, book agents and bootleggers approaching from left and right. Direction of David Warth Griffith.)

Oh, Wilderness were Paradise ever!

V.

Ah, my Beloved, fill the Cup that clears

TO-DAY of past Regrets and Future Fears:

(Norma pours another quart into Omar's goblet, drives the bootleggers away, and warns Omar that if he doesn't ease up on his drinking he'll develop a floating kidney. Omar replies.)

To-morrow—Why, to-morrow

I may be

Myself with Yesterday's Sev'n thousand Years.

(Norma tells Omar he is talking like a cockoo again, and goes for the wagon.)

(Subtitle: And so Omar raved on, the poor nut!) Into this Universe, and Why not knowing

Nor Whence, like Water willy-nilly flowing;

And out of it, as Wind along the Waste,

I know not Whither, willy-nilly blowing.

(Comedy scene by Willy and Nilly of the Orpheum Circuit.)

VII.

But see! The Rising Moon of Fea'n again

Looks for us, Sweetheart, through the quivering Plane;

How oft hereafter rising will she look

Among those leaves—for one of us

in vain.

(At this point Norma arrives back with the patrol wagon and a bunch of aliens and points to Omar, who is on his eleventh quiz.)

(Norma to aliens: "You better lock him up. He's talking strange like that all the time latey.")

VIII.

And when Yourself with silver Foot shall pass

Among the Ghosts star-scatter'd on the Grass,

And in thy joyous Errand reach the Spot

Where I made one—turn down an empty Glass!

(They pile Omar into the wagon. Norma falls in love with the driver. They marry, gather up the empty bottles and fade out.)

THE END

(Thank Goodness)—From the Boston Globe.

ADDENDA

(In self-defense)

(With due apologies to Mr. Phillips' clever burlesque, Mr. Skinner and Miss Talmadge will not appear in the screen Rubaiyat. Frederick Warde plays Omar, while a beautiful school girl named Kathleen Key—a descendant of Frances Scott Key—is Thou."

We are no other than a moving row

Of visionary Shapes that come and go.

(Some of the others are Hedwig Reicher, Edwin Stevens, Snitz Edwards, Paul Weigel, Warren Rogers, Arthur Carres and Robert Anderson."

Round with this Sun-illum'd Specious Page will I hold

In Midnight by the Master of the Show.

(Who in this case is Ferdinand Earle, noted portrait and landscape painter, who has developed a new idea in motion pictures with which he is screening the Rubaiyat after two years of painstaking preparation.)

FINIS

From the Rubaiyat Press Bureau.

HE TUNES A MEAN STRING

Conrad Nagel, leading man in Paramount pictures, as a Spanish cavalier off duty

the reporters how a real swimmer from Minneapolis can breast the surf undaunted.

Richard Willis and Albert A. Kidder, Jt., general manager and assistant general manager, respectively, of the Charles Ray Productions, Inc., are in New York City on a brief trip from Los Angeles. They are making headquarters at the offices of Arthur S. Kane.

Arthur Lang has gone to Chicago to represent the foremost magazine published in the Spanish language—Cine-Mundial.

Young Walter Kutup Hill, a presser for Selznick, is cutting up literary dodos again and writing pieces that can't help but get published. The latest from the Underwood of the Fort Lee kilimeter is:

It's a hard row that freedom is hoeing these days. Hundreds of ships are seeking freedom of the sea, while film censors use the shears on bathing girls who demand freedom of the knees. And in every photoplay we see the leading man pressing for freedom of the squeeze.

The National Board of Review held an invitation presentation of First National's new Lubitsch-Poli Negri picture, "One Arabian Night" and Charles Chaplin's latest, "The Idle Class," on September 20, at Avollan Hall. Many prominent persons in the industry were present.

"What's that young fellow's name?" asked an actor, indicating William D. Taylor's assistant at the Lasky studio.

"Harry."

"Are you kidding me?" demanded the prop boy addressed, "You asked what Fellow's name is—well it's Harry!"

"Which is all that.

Incidently speaking of the above director, did you know that Mary Pickford, Douglas Fairbanks and Charlie Chaplin once appeared in a one-reel picture produced by William D. Taylor for release in Australasia?"
**Critics Continue to Praise “Without Benefit of Clergy”**

With the opening of the fall amusement season, Rudyard Kipling’s “Without Benefit of Clergy” is taking its place as one of the great pictures of the day. Verification of this statement is found in the remarkable criticisms it is receiving from newspaper exports, on its sweep of the country.

Chicago, Los Angeles, Wheeling, Paterson, N. J., Oakland, Cal., the story is the same from all these quarters. Genevieve Harris of the Chicago Post, commenting on the Pathe production during its run at Barbee’s Loop, wrote:

“I didn’t think it could be done. It seemed impossible, even though Kipling himself wrote the scenario, that ‘Without Benefit of Clergy’ could ever be pictured without losing all its charm and delicacy. But seeing is believing, and the picture version of the story some call Kipling’s masterpiece is in every way worthy of the literary gem which is its basis.

“The author is to be congratulated. His creation escaped mutilation. James Young, who directed this, has made many good pictures. In two respects, especially, does Mr. Young merit praise: First, because he so well created the illusion that the scenes were really in India; and second, because he has followed the original story so closely. It is remarkable that the story is so effective in pictures.

‘This is one instance when you may go without misgivings to see a favorite story made into a screen play. ‘Without Benefit of Clergy’ won’t disappoint you, not in any respect.’

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**Two New Series of One-Reelers Are Ready for Goldwyn Release**

Goldwyn Distributing Corporation announces two series of single reel subjects now ready for release under the names of the Sportlight and Goldwyn Graphic. It is promised that they will be unique in the field of short films.

Starting this fall there will be twenty-six of each to be issued alternately, making a one-reel subject a week for a year. The Sportlight is a reel devoted to sports, produced by Jack Eaton and edited by Grantland Rice, a leading writer on sports. The pictures will resemble the one-reel Sport Pictorial which these men have been issuing with marked success for some time past.

New ideas are being developed, however, to assure a series of even greater interest. The Sportlight is not a new weekly devoted to timely pictures of current sporting events, but more in the nature of a magazine, approaching the subject of sports from an analytical angle. Each reel has a definite theme showing the development of the phase of sport in question.

Alternating with the Sportlight will be the Goldwyn Graphic, edited by Mr. Eaton and comprising twenty-six split reels. One-half of each reel will be devoted to Finley nature studies, Major Powell travel pictures or some other negatives secured from J. R. Bray. The other half will be given over to International Cartoons. Katherine Hilliker will write the titles.

**“Jungle Adventures” Played to Record Business at Capitol**

The splendid success which attended the pre-release showing of Martin Johnson’s “Jungle Adventures” at the Capitol Theatre, New York, where it played to a week of record-breaking business, is the reason for congratulation which are being expressed by the trade upon the presentation of the first production of the Exceptional Pictures Corporation.

Alexander Beyfuss, vice president and general manager of the producing company, states that the favorable expressions have been received from all departments of the industry and from all over the country, where the news of the success of “Jungle Adventures” has already penetrated.

Mr. Beyfuss further stated: “It is so obviously natural that the creation of anything will immediately meet with the favor of everyone that we were certain of the reception that Martin Johnson’s ‘Jungle Adventures’ would be given; because we knew that we had something different to offer.

“The result we expected was unanimous: the critics proved it by their unqualified praise, the public by the number in which they attended the Capitol Theatre, by the report the theatre gave us after the showing. Without exception every audience enthusiastically applauded the picture.

“Exhibitors, throughout the city and from other large centers throughout the country demonstrated their interest in inquiries concerning the production.

“The reception accorded this picture has shown beyond question that the path we have outlined for Exceptional Pictures Corporation, namely the building of unusual, exceptional productions, will be successful. The demand for this type of product is universal—distributors, both national and state rights, need them, and the public want them. The organization we now have has been assembled because it can build them.”

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**“I Do” a Hit**

Harold Lloyd’s Associated Exhibitors’ production, “I Do,” selected as the comedy attraction at the Capitol Theatre for the week of September 12, made a big hit with New York’s screen loving public and proved a distinct contribution to an excellent week’s business. The daily newspapers commented favorably upon the comedy.

**Century Comedy Shows Bull Fight**

Through the courtesy of officials in charge of Mexican bull fights in Tia Juana, Alf Goulding’s Century Comedy now in the making will feature parts of a real bull fight. This is Century’s first successful attempt to embody unadulterated thrills in its comedies, and it is intended to deal likewise with horse races, auto races, motorcycle races and other interesting, thrilling sports.
Paramount Film
Makes Record in
French Capital

What is said to be a new record for first run exhibitions of a motion picture has been established in Paris, following the initial trade showing of "The Gilded Lily," the Robert Z. Leonard production starring Mae Murray, held by Societe Anonyme Francaise Films Paramount. As a result of the big hit scored by this Paramount picture, the first to be released under the newly organized Paramount distributing company for France, it will be given ten first run presentations in Paris during the week of October 21. This is declared to be a record never before equalled in any city in the world.

Other important Paramount productions, including Cecil B. DeMille's "FPIaded Faces" are soon to be shown to the trade. Beginning with the first release on October 21, a six-special Paramount will be released every other week, with two regular releases on alternate weeks.

Perrin Now Playing
with Gladys Walton

Jack Perrin, well known as a Universal western star, has been engaged as leading man to play opposite Gladys Walton in the little Universal star's forthcoming photodrama, "The Gunsmen." Perrin was leading man for Gladys Walton in her first big success, "Pink Tights." Production on "The Gunsmen" will start immediately under the direction of Dallas Fitz Gerald, who has just been signed by Universal.

Ballad Advertising

When A. C. Clayton reopened his Princess Theatre, Dayton, Ky., recently, he wanted to spread the news that he was again ready for business. After considering all possible forms of advertising he decided that the best thing he could do would be to book practically a solid First National feast for September. He wired in his bookings to the First National exchange, using the pictures one and two days each.

Alice Brady to Star in New Picture, "Dawn of the East"

When E. Lloyd Sheldon, the author, was travelling in the Orient the actual adventures that befall a white girl in China were related to him, it is said. At that time he made notes of the tale and upon his return to America fashioned it into a thrilling photoplay. This is the story which Reaart now announces as a forthcoming Alice Brady picture, in which it is said she surpasses even her interpretations of exotic characters as shown in "The Land of Hope," and "Little, Little.

In "Dawn of the East," Alice Brady portrays the role of Natalya, a Russian beauty, who, compelled by adversity to become a dancer in a Tien-Tsin restaurant, later falls a victim to the guile of Wu Ting, her employer. Reaart says that the story is a melodrama with a powerful current of dramatic action sustained throughout.

New Shirley Mason Picture Finished

Shirley Mason, who gave up her vacation this summer in order to do everything possible toward meeting the demand for pictures in which she is starred, has finished another photoplay at the Fox Film Corporation West Coast studios. Already the little Fox star is studying the script for her next picture.

The Greatest Pageant Picture Ever Produced
"The Pageant of Missouri"

A 2-reel extravaganza with a barrel of punches, given at Missouri State Fair, August, 1921

600 Characters

Historically Correct

The whole nation is staging pageants and everybody wants to see them. "The Pageant of Missouri" celebrating an interesting state's centennial is easy to book anywhere.

PAPER AND PHOTOS

NATIONAL FILM STUDIOS

416 DELMAR BOULEVARD

ST. LOUIS

Offers STATE RIGHTS

Pathe's Portland Office Sends Film 357 Miles Over Mountains by Plane

Pathe's reputation has been built up in no small measure by its efficient service, and nothing is permitted to interfere with this standing. Evidence of this is found in the story coming from Portland, Ore., that the Hodkinson film, "Man of the Forest," distributed through Pathe, had been carried by aeroplane from Portland, to Baker City, Ore., a distance of 357 miles, in order that the Orpheum Theatre of that city could show it on the day advertised.

Carrying films by aeroplane is rather a common-place incident these days, but in this instance the feat was out of the ordinary, in that the flight was one of the longest ever made east from Portland and was over two ranges of mountains.

"Man of the Forest" arrived at the Pathe Portland office too late to make the shipment to Baker City in the usual way. Faced with the problem of disappointing K. L. Burt, owner of the Orpheum, Baker City, or getting an aviator to make the hazardous trip from Portland, Branch Manager Normand immediately chose the latter course. There was no other way the film could have reached Baker City on time.

The aeroplane people demanded an almost prohibitive sum, but were finally induced to make the flight for a reasonable amount, which was well up in the three figures. The start was made from Portland at 2 p.m. Meanwhile the Orpheum, was notified by telephone of the delivery of the film by aeroplane, and was at a field near Baker City when the plane arrived at 6:15, in time for the opening performance.

Exhibitors throughout the Portland territory have been showering commendation on Pathe for its enterprise in the shipment of the Hodkinson feature. Pathe knew, however, that the Orpheum management could not be disappointed. They had spent a considerable sum advertising "Man of the Forest," and the Pathe officials at Portland felt they would not have been living up to their "100 per cent efficient service" slogan, if they had not exhausted every means to get the print to Baker City on scheduled time.

The air plane flight from Portland to Baker City was a record. 2 hours and 38 minutes was required.

"Two Minutes to Go," Is to Be Released on October 17

Announcement is made this week of Charles Ray's newest celluloid offering, "Two Minutes to Go," which is set for nation-wide release October 17. Arthur S. Kane, who presents this popular star's attractions for First National distribution, in making announcement of the release date, stands sponsor for the statement that Mr. Ray's forthcoming college football story is one of the most unique and timely films on any program of fall offerings.

"Coming as it does at the very beginning of the football season," said Mr. Kane in his statement, "Two Minutes to Go" goes into the theatres with an actual avalanche of national enthusiasm to insure its success. Nothing in the field of advertising and exploitation could possibly equal, in psychological value, the timely nature of the production itself.

"The brisk fall season carries with it a tremendous national interest in everything pertaining to football, and a photoplay story like Mr. Ray's that is built entirely upon this wonderfully infectious spirit of a great sport is going to prove a bonanza. For showmen who study the character of the times and the temper of their audiences in order to yet product with a popular appeal, there is a world of satisfaction in "Two Minutes to Go." The football season is coming, and here is a football story without a peer!"
**Contest Won by**

William Farnum

In a motion picture star popularity contest conducted in Japan, William Farnum, Fox Film Corporation favorite, received the highest number of votes cast for male actors in the silent drama. Among the women favorites in Japanese motion picture houses Pearl White, Fox Star, received the second highest number of votes.

In the various motion picture houses in Japanese cities where the contest was conducted, the number of votes cast for feminine stars was more than twice the total for male stars. The former was 127,091 for fifty-nine world-famous motion picture actresses, the leader receiving 7,971, with Pearl White second with 7,095. Out of a total of 60,402 votes cast for male stars, William Farnum was first with 5,268.

**Robbins Editing**

Allene Ray Film

Bert Lubin, president of the Western Pictures Corporation, producers of the new series of six Allene Ray outdoor features, announces that the titling and editing of "Partners of the Sunset," the first release has been done under the supervision of Joseph Edwin Robbins, lately with Vitaphone and J. Stuart Blackton. "Lady Luck," written by Carl Stearns Clancy, and selected as the story for the second Ray release, is now being put into continuity form for immediate production.

**Will Publish in One Book Form**

After a year's experience in preparing musical scores for motion picture theatres, the Synchronized Scenario Music Company, with offices in all the principal cities of the country, makes the announcement that in the future its Synchronized Music Scores will be published in one book form, designed to meet the requirements of the organist or pianist.

**Exploitation for Playgoers Picture**

Considerable interest has been created by Playgoers Pictures' "Discontented Wives," which has made itself felt in the extensive booking of this Herald Productions' feature, starring J. P. McGowan. Extensive exploitation is expected in connection with the feature. Advance bookings are very satisfactory. The cast includes J. P. McGowan, Frizzi Brunette, Jean Perry, Andy Waldron, G. S. McGregor, Edith Stavart and Jackie Condon.

**J. F. Wilson Has Signed with Ince**

Thomas H. Ince has signed John Fleming Wilson, the celebrated magazine writer, to prepare a series of special stories for his productions. Mr. Wilson has already joined the Ince literary staff at Culver City and is now at work on the first of his stories.

Mr. Wilson is known to magazine readers the world over for his stories of romance and adventure. He is now under contract to the Hearst publications but he has parted with the screen rights to only a few of his stories.

**London's Slums Shown in Film**

When "Three Live Ghosts," which George Fitzmaurice is making for Famous Players-Lasky British Producers, eventually reaches the screen, it is said, the public will have an opportunity of seeing in what kind of surroundings the very poor of London really live, for many scenes were taken in the most humble quarters.

**Ray Films Popular**

There's no overstaying one's welcome on Broadway, providing one gives the White Way good entertainment. Illustrating this Charles Ray returned to the famous theatrical center for showings of his two latest releases, "Scrap Iron," at Loew's New York Theatre, a week ago, and "A Midnight Bell," at Loew's State Theatre, Monday, Tuesday and Wednesday, of the past week. "A Midnight Bell," which is Mr. Ray's most recent release, was transferred from the State after a three-day run, going into Loew's New York on Thursday.

**Goldwyn Sells Seven of Its Fifth Year Product**

Goldwyn announces the signing of contracts whereby the first seven pictures in its fifth year product will be shown in various theatres of the Poli Circuit. These are the two Rupert Hughes' pictures, "The Old Nest," and "Dangerous Curve Ahead!" "The Invisible Power," by Charles Kenyon, with an all-star cast; Gouverneur Morris' original screen story, "Ave of Hearts," with a star cast including Lon Chaney, John Bowers, Leatrice Joy and Hardee Kirkland; Tom Moore in "Beating the Game," an original scenario by Charles Kenyon; Betty Compson in her own production of "Those We Love," by Perley Poore Sheehan, and a star cast in "All's Fair in Love," by Thompson Buchanan.

**Clarence F. Brown Is in New York**

Clarence F. Brown, one of the best known of the younger directors, is in New York, having arrived from the West Coast. Mr. Brown's trip east brings him here in the interest of Hope Hampton, whose direction he will supervise in the next play to be made by this First National star.

**Says "The Blot Is Widely Booked**

The F. B. Warren Corporation announces continued enthusiasm regarding circuit bookings of Lois Weber's great American drama, "The Blot."

It is stated it has been booked to play the leading theatres and circuits of the country and that bookings are still coming in with early play dates as a special request.

**"Bull" Montana in Metro Picture**

"Bull" Montana, ice-man, professional wrestler, motion picture actor and not so long ago an assistant in the training of Jack Dempsey for the Carpentier fight, will appear in Bert Lytell's newest photoplay, "The Right That Failed."

This is a Bayard Veiller production for Metro, adapted by Lenore Coffee from J. P. Marquand's story in the Saturday Evening Post. Montana will play the part of the champion pugilist.

The picture is being made at the Metro studios in Hollywood.

**Forrest in Lead**

The engagement of Allan Forrest, as leading man, and of Charles Clary and Frank Brownlee for character parts in Alice Lake's latest Metro special, "The Hole in the Wall," is announced this week from the company's studios in Hollywood. This picture is a Maxwell Karger production, from Fred Jackson's play.

**September Release**

"Torrid Tampico" is the title of the Paramount-Burton Holmes travel picture scheduled for release September 25. Tampico is the Dawson City of a tropical Klondike, where the bonanzas are in the form of oil instead of gold.
Denny to Star in Elaborate Two-Reel Films

Reginald Denny, well known in screen leading roles, is to make his debut as a star in a series of twelve elaborate two-reel productions based on the celebrated "Leather Pusher" stories by H. C. Witwer, according to an announcement made by H. L. Messmore, president of the Keen- erocker Photoplay Corporation, which has secured the world rights to the same scenes. The "Leather Pushers," which first appeared in Collier's Weekly and will be published in book form early this month by G. P. Putnam's Sons, deals with the experience of a young college man and football star who, finding that his father's fortune has been swept away in Wall Street, seeks to redeem the family name and finances in the pugilistic arena.

With Harry Pollard, who is directing the "Leather Pushers," President Messmore combed New York in an effort to secure exactly the right type for the stellar character, assisted by H. C. Witwer, the author, who had in mind exactly the type he believed to be necessary to fulfill the exacting requirements called for. All three were unanimous in selecting Denny for the principal role.

World Creating Large Interest in "Judgment!"

That the spectacle drama, "Judgment!" World Film Corporation's offering to the independent market, is to have an unusual line of advertising accessories, is the announcement which comes from the World offices concerning the exploitation of this production.

A principal character in the photograph is the sinister Black Headsman—and this figure, in silhouette, has been given prominence in advertising this matter. The press book, compiled by Harry Chandelle and Wm. B. Laub, who also wrote the sub-titles for the picture, contains a novel suggestion for "teaser" advertising.

Another important advertising point is the fact that "Judgment!" is a picturization of the drama, Mary Tudor, by the famous French author, Victor Hugo.

"Jungle Adventures" Receives High Praise from New York Critics

Unstinted praise was accorded Martin Johnson's "Jungle Adventures" by the New York daily newspaper critics when this Exceptional Picture was presented at the Capitol Theatre. Never before have the reviewers of the dailies been so unanimously enthusiastic, for without one exception they eulogized this unusual tale of romance and adventure, photographed by the well-known explorer, Martin Johnson, in darkest Borneo.

In the criticisms, particular stress was laid, in all cases, upon the fact that here at last was something away from the everyday form of photoplays, which brought familiar scenes, remarkable both for their photography and interest, such as the eye of man had never seen before. "Widely," "amazing," "remarkable," "exceedingly interesting," "a rare treat," "like nothing you ever have seen," "daring," "a screen masterpiece," are not words which are commonly written by the critics on the New York newspapers, yet, these are only a few of the superlatives they used in describing "Jungle Adventures."

What the Times Says

...The New York Times had this to say: "This week the (film spectatrors) owe something to S. L. Rothafel for presenting Martin Johnson's latest record of exploration and adventure in a strange land, the locality this time being Borneo. It is called 'Jungle Adventures.'"

"Mr. Johnson and his wife, too, penetrated this wild island and brought back one of the most interesting, and excellently photographed, films of human, animal, and plant life beyond civilization's domain that has reached Broadway. Some of the pictures are amazing, considering the difficulties under which they must have been made, and all of them are entertaining. That's exactly what they are."

Says the "Sun": "Going to the Capitol the viewing Martin Johnson's "Jungle Adventures" after seeing 'The Affairs of Anatol' at the Rialto, is like stepping from a hothouse into the open and smelling the same greeyness under the auspices of the fresh air."

"The orang-ontanges, the funny little teddy bears, the picturesque natives of the lost tribe and the other bizarre sights, framed in enchanting foliage, which Martin Johnson and his wife saw in their year's journey up and down the river, form a novelty that should free many a screen fan for a while from the drudgery of sitting under his favorite star."

"A Refreshing Novelty"

In "The Evening Telegram:"

"Here is real romance, fascination and adventure found in its natural environment, supplied by the discovery of wild beasts at every turn and an unexpected meeting with a band of Sulua pirates. Thewearied movie-goers will find in Jungle Adventures a refreshing novelty and welcome change from the conventional run of 'movie.'"

"The Morning Telegraph" had this to say: "Their eyes met Martin Johnson's 'Jungle Adventures,' a screen masterpiece which transforms the wilderness of Borneo into a De Mille setting with a text as fascinating as that of Kipling's masterpiece."

"The Evening Mail" said: "The motion picture fan who is weary of the customary banalities of the screen stories will find welcome suace at the Capitol Theatre this week in a distinctly novel screen program, Martin Johnson's 'Jungle Adventures.' The substituting is clever and adds much to the interest of the picture."

"Most Daring Exploits"

In "The World:"

"By all odds the most daring exploits among savage beast, crawling inhabitants of the forest and Sulua pirates yet revealed to the eyes of man."

"The New York Call:" "If you want to see not a mere elephant or two but veritable herds roaming through an almost impossible wilderness, where only brave adventurers dare to go, you should visit the Capitol this week."

"The Globe:"

"But never before has he (Mr. Rothafel) been fortunate enough to capture a film with the beauty and excitement concealed in the jungle adventures of Martin Johnson and his wife, who is as a thief is decorative."

"New York Herald:"

"Mr. Rothafel again reveals his gift for showmanship, taking the jaded movie patron away from mere triangle tragedies and out into the open, where he can let his fancy's bare feet run wild.

"Should be Record Breaker"

"The Daily News:

"'Jungle Adventures' should be a record-breaker in popularity among the small boys and those older boys who never have grown up entirely. It's a vivid representation of all the boyish dreams about savages and wild venturing."

"The New York Tribune:"

"A new form of feature picture. It is called the 'adventure pictures' and was made by Martin Johnson in Borneo. It is vastly entertaining as all real adventures are bound to be."

"The New York Journal" remarks: "The pictures are splendidly photographed and show the most fascinating phase of jungle life."

"The New York Evening Post:"

"The hardships of Mr. Johnson and his wife should not be subjected to minimization by any one who has not been there, and we are told that they penetrated beyond the line drawn by the last white man."

Selznick Staff Man Writes Play

On September 23, at Far Rockaway, N. Y., the first presentation was given "Page Miss Venus," a musical piece produced by Leon de Costa. Book and lyrics were supplied by Lewis Allen Brown and Adelante French, authors of "Please Get Married," one of last season's successes on stage and screen. Mr. Browne is a member of Selznick's scenario staff and has written a great number of photoplays for that organization.
Close-ups In and Around Central New York

Any small-town exhibitor who believes exploiting a picture doesn’t respect fully referred to S. M. Southworth, of the Opera House, Adams, N. Y. A few days ago the firemen gave a Field Day at Adams, Mr. Southworth, like many another exhibitor, had been losing money along with weight and sleep during the hot weather. He decided that the firemen’s Field Day would mark the opening of his season. About that time Sol Mannheimer, Goldwyn’s heavyweight salesman, visited him and began talking about “The Old Nest.” Mr. Southworth bought it. Then he began planning to “put the picture over.”

Mr. Southworth followed his own ideas on exploitation. He hired a big truck and rigged up a huge bird’s nest on it. Then he set to work making three “bird costumes.” He constructed these himself on a sewing machine, working till 4 o’clock in the morning. Next he hired three youngsters, had them put on the costumes and climb into the nest.

On each side of the truck were huge banners announcing the attraction. C. M. Padden, who operates the picture machine at the opera house, drove the truck. It was one of the most attractive floats in the parade. After the firemen had disbanded the truck was driven to the Opera House, big crowds following it. The crowds paid 50 cents top to see the show and Mr. Southworth grossed $430.

There is successful small-town exploitation. Another stunt Mr. Southworth works is to have slides made of babies living in Adams and flash them on his screen at every performance. Mothers from all over the county flock in to see them.

It does beat all the way Charlie Sesonkse is opening theaters and getting away with them in big shape. The Avon at Watertown had its premiere showing under the Sesonkse chaperonage a short time ago and there were 26,770 paid admissions the first four days. Yet the Avon was once looked on as a “white elephant.” Charlie also opened the Strand at Oswego to big crowds.

The W. W. Hodkinson Corporation has a “live wire” in Howard A. Boyle, recently installed as Albany manager for that concern, and before that Home Office Representative-at-Large for Goldwyn. During the first few days at his new desk Mr. Boyle piled up a big sales record. Mr. Boyle served as a captain in the Royal Flying Corps during the war. Twice shot down by the Germans, he himself brought down several enemy planes and received numerous citations for bravery. But he won’t talk about those things now. He says business is what counts, and that his present business is to fly high for Hodkinson.

Nate Robbins scored such a big success with his First Anniversary week at the Avon, Utica, and received so many congratulatory messages from his patrons that he decided to give an Anniversary Fall Festival at the Robbins-Eckel, Syracuse, during the week beginning Sept. 25. Nate and his exploitation man, Harry Swift, make a great team. When they get together the “Amusement Rows” in Utica and Syracuse begin to tremble with anticipation. And they always get their money’s worth. Nate believes in “conservative exploitation,” while Harry’s tendencies are somewhat radical. After Nate has given his orders and Harry has carried them out in his breezy, swift fashion, there isn’t a man, woman, child or moron who doesn’t believe the most impressive, stupendous and bewildering show in the history of the cinema is coming to town. Nate is making such tremendous strides and has displayed such great ability as a business organizer and showman that his friends are enthusiastically predicting he will blossom forth as a big Broadway exhibitor ere long. Why not? Weren’t he and his partner, Barney Lumberg, boyhood chums of the Shuberts when they lived in Syracuse?

Barney Lumberg, by the way, has a new Cadillac Sedan that represents twelve thousand hard-earned savings. Step on it, Barney, and show some more speed!

The Park Theatre, Utica, which is owned by Goldstein Brothers, of Syracuse, New York, was opened recently with “Hurricane Hutch,” which Vic Shapiro, Pathé’s exploitation man, would call “the serial that makes you shiver with sheer delight and shunt in a cataclysm of enthralling thrills.” The Park did a big business.

Lawrence Bourgeois, of Co., 4th Infantry, 1st Division, who died in France, was buried at Croghan last week. His brother, A. M. Bourgeois, owns McAlpin Hall, a picture house at Lyons Falls.

F. J. Hoey, of New York City, is running the Opera House, Carthage. This is his first venture into motion pictures. Before buying the Opera House he was in the barge and stevedore business in Gotham. Daily times in transportation drove him into the world’s fifth great industry.

Actor Buys Film for Two States

An unusual sale has just been concluded by C. B. C. William Lion West, who plays an important role in “Dangerous Love,” based on the novel, “Iben Warman,” has purchased right to this feature for Kansas and Western Missouri, where he will exploit it with a big advertising and exploitation campaign.

Buys Arrow Films

L. M. Ash, of the Creole Film Company of New Orleans, has purchased from Jans Productions, Inc., rights to “Man and Woman” and “The Amazing Lovers” for Louisiana and Mississippi. He announces that he has arranged for the maximum booking of these productions in the theatres of the Saenger Amusement Company in his territory.
Selznick Describes Wealth of Advertising Values in Ralph Ince's “Man’s Home”

The showman who plays Selznick's “A Man's Home,” is promised more than the average chance to attract patronage to the box-office through the many advertising angles that the photoplay possesses. An uncommon number of “slants” are cited as productive “pogs” on which to hang appeals to the exceedingly public in behalf of a picture Selznick declares is the best product they have ever screened.

This story and its authorship as the presenting cast and director, the elaborateness of its settings and the basic appeal of the plot to the American's proverbial love of home are general headings under which direct advertising may be classified. The home of the average American means so much to him that, after all, it is the direct play upon the domestic side of “A Man's Home” that is dependent upon to reap the greatest reward.

That Ralph Ince directed the production of this Selznick special is an act of great importance, for Ince has a record of more than 300 photoplays to his credit during the years he has been supervising pictures, his comparatively recent stellar appearances in “The Highest Law,” “The Land of Opportunity” being a well defined part of his contribution to the Selznick product, with which exhibitors and public are familiar.

When Ayn Fullen Richardson and Edmund Breeze's story was entrusted to Mr. Ince for preparation, Myron Selznick, vice president of the production, gave instructions that in the matter of cast, sets and production detail Ince was to be unhampered by expense and was to exercise his best instincts in creating a special that should be measured as the season's standard of Selznick production. Mr. Ince went ahead with his commission on this understanding—the screened product to render the verdict.

Harry Morey, Kathlyn Williams, Faire Binney, Matt Moore, Grace Valentine, Rowland Bottomley and Margaret Seddon are in the cast and every conceivable aid to exhibitors has been developed by the publicity department.

“The Dumb-Bell” Is Now Completed

Completion by Hamilton-White of the fourth of the new series of Mermaid Comedies for Educational release is announced. The picture, in which Lloyd “Ham” Hamilton has the leading role, bears the working title, “The Dumbbell.” A cast of well-known players were engaged to support Hamilton. Irene Dalton is featured in the picture, and the photography was in charge of Al McCann.

Noted Players Have Parts in Paramount Film

Will Rogers, Lila Lee and Walter Hiers have been engaged for the leading roles in a special picture which is being produced at the Paramount studio in Hollywood by James Cruze. The title of the production has not yet been selected. Others in the case will be Emily Rait, Clarence Burton and John Fox.

“Fauntleroy” and “Muskeheters” Are Drawing Increased Crowds

Side by side in the Apollo and Lyric Theatres in New York, Miss Mary Pickford's latest and most popular film production, “Little Lord Fauntleroy,” and Douglas Fairbanks' splendid screen interpretation of Dumas’ “The Three Muskeheters,” the former entering on its second week's engagement and the latter on its fifth week, are being shown to capacity audiences every afternoon and evening.

While attracting tremendously big first night and first week throngs, both of these productions have demonstrated their charm and many powers by calling forth a constantly augmented number of men and women and children, who daily besiege the box office of the Apollo and the Lyric for tickets. Many seem content to purchase standing room space, when they find the house is sold out.

Selznick Classifies Product to Aid Exhibitor in Choice

Exhibitors everywhere are keenly interested in Goldwyn Week, October 23-29, and the number of requests for certain pictures for showing during the week and of inquiries as to what productions are available, are reaching headquarters and the twenty-two branch exchanges in a continuous and increasing stream.

In order to help the exhibitor, Goldwyn has made a new classification of all its pictures, arranged in seven groups. This classified list is so arranged that the exhibitor can select without any trouble his bill for the entire week. The list follows:


Warren Company Has Novel Film

“A Bear, a Boy and a Dog,” the new novelty released by the F. B. Warren Corporation, has been acclaimed as the most novel two-reel feature of the fall season, the releasing company aver.

The story was written by Nell Shipman. Bert Van Vynue is responsible for the direction. Exhibitors are invited to see this picture in any of the twenty branch exchanges where prints are now ready for screening.
Baby Peggy, Two Years Old, Has Been Made Star

Baby Peggy, the talented, versatile little two year old, famous for her work as co-star to Brownie the wonder dog, has been elevated to stardom by Julius Stern, president of the Century Film Corporation, producers of the Century Comedies. Julius Stern says of the child's stardom, "It is my intention to advance to stardom every deserving actor or actress working for me, regardless of age, who shows merit necessary in the producing of comedies.

'I have starred Brownie, our wonder dog, only because of his merit. The same of Harry Sweet, my twenty-one-year-old star; he advanced unaided, winning only through his merits. Charles Doaney advanced from the ranks—and now comes Baby Peggy.'

Kipling Picture Gets Second Week

Rudyard Kipling's "Without Benefit of Clergy," Pathe's contribution to the great pictures of the year, registered a triumph in Los Angeles when the New Symphony Theatre was obliged to carry the production over for a second week's showing, because of the great crowds.

An impressive presentation and a carefully laid exploitation campaign helped materially in putting the picture across. The Los Angeles newspapers were warm in their praise of the Kipling picture.

T. H. Ince Begins on New Schedule

Within twenty-four hours of his return to Los Angeles from Chicago where he was an important participant in the negotiations resulting in the merger of Associated National Pictures, Inc., Thomas H. Ince had actually begun work on an important production schedule.

With "Hail the Woman," his big special for Fall release completed, except for final cutting, and "Lucky Damage," the release which follows more than half completed, Mr. Ince announced that he would have four producing companies at work on forthcoming productions within a few weeks.

Chooses Notable Players in Barrie Play

Several players of note are among those chosen to portray the characters in Paramount's picturization of Sir James M. Barrie's "The Kinetic Compson," which has just been started at the Lasky studio. George Hackathorne, one of the screen's best prominent specialists in character juvenile work, will play the leading role opposite Miss Compson—that of Gavin.

Nigel Barrie, who has been constantly before the screen public for several years, will play Captain Halliwell. The character line-up includes Edwin Stevens, Mary Wilkinson, Walter Law, Fred Huntly, Monte Collins, Robert Brower and Guy Oliver. The picture is being directed by Penrhyn Stanlaws.

James Cruze Will Direct New Film

"The Melancholy Spirit" is the temporary title of the new picture to be made for Paramount by Roscoe (Fatty) Arbuckle shortly. James Cruze will direct. The story is an adaptation by Walter Woods of a story by himself and A. B. Baringer. Frank E. Woods is to supervise.

"Hail the Woman" Nears Completion

Filming of Thomas H. Ince's "Hail the Woman," his special production for release this Fall, will be completed within the next week, according to the schedule that has been mapped out at the Culver City studios. It is expected that the cutting will be begun by the middle of September.

The story is by C. Gardner Sullivan and deals with the difference in treatment accorded boys and girls by the average American parent. The players are Florence Vidor, Lloyd Hughes, Theodore Roberts, Gertrude Claire, Madge Bellamy, Tully Marshall, Charles Meredith, Vernon Dent, Edward Martinelli, Virginia Hoffman, Muriel Frances Dana and Multilla Brandung.

"The Hottentot" Bought by Ince

Thomas H. Ince revealed his determination to eclipse his record for big picture when he bought motion picture rights for "The Hottentot," the recent stage success in which Willie Collier was starred. This will be the first picture undertaken on the new production schedule. Director and cast have not been announced. It is understood that the purchase sets a new high figure for comedy stories and it is expected that Mr. Ince will spare nothing to cast the biggest players for the picture. It is said that the cast will rival in popularity and ability the players who appear in "Hail the Woman."

Harlan with Metro

Otes Harlan, the rotund comedian of a score of musical comedies and Charles Hoyt's farces, has been engaged by Metro to play the role of the father who thinks the intelligence of a Black Hand organization in "The Right That Failed," a Bayard Veiller production of J. P. Marquand's Saturday Evening Post story starring Bert Lytell.

October 2 Release

In the Paul Terry animated cartoon series of Acon Film Fables produced by Fables Pictures, Inc., and released by Pathe, the next release is "The Wolf and the Crane," scheduled for October 2. The moral of this tale—which is nearly adapted in the picture to modern conditions is "Those who are charitable only in the hope of reward deserve but jeers."

Selznick Begins on New Picture

The production of "Why Announce Your Marriage?" a photoplay story and continuity by Lewis Allen Browne, begins Monday, September 26, at Selznick's studio in Fort Lee, N. J. Elaine Hammerstein will be the star and the direction will be under supervision of Alan Crosland. With this picture Niles Welch begins his engagement as Miss Hammerstein's leading man, starting a contract that keeps him in the Selznick employ for a term of years.

To Picturize "Sleepy Hollow"

Washington Irving's famous "Legend of Sleepy Hollow" is to be filmed this fall in its original settings near Tarrytown, New York, by the Rarce Enterprises Company.

Ichabod Crane, the village schoolmaster, will be portrayed by one of the best known male stars, if the present negotiations for his services are successful. Casting for a large company will start next week.

Carl Stearns Clancy, who adapted and dramatized the Legend for the screen, will supervise the production, which will be seven reels in length.

Burlington Films in Strong Tie-ups

The series of Burlington Adventure Pictures which are being offered on the state rights market by the Truart Film Corporation will be the subject of several articles to be published in the near future in the National Geographic Magazine and the Travel Magazine. These special articles are now being prepared by Dr. Frederick Blum of Burlington, under whose personal supervision the series of twenty-six one-reel pictures were taken by a staff of special cameramen.

In conjunction with the publicity and exploitation departments, Truart will shortly begin work on the syndication of a long series of short travel talks.
Pathe Says "Hurricane Hatch" Is to Play in Houses Which Never Before Showed Serials

Precendent, Pathe, says, is being swept aside in the success being recorded by Charles Hutchison's newest serial for Pathe, "Hurricane Hatch," which will be released in the last of September. Many high-class theatres, which never before booked a serial, will play this one.

Fred Meyer, of the Palace Theatre, Hamilton, Ontario, has broken "no-policy" barrier established when the Palace was opened, and will give "Hurricane Hatch" an extended run.

It is many a month since the U. S. Theatre in the Bronx, New York, has advertised a serial, but "Hurricane Hatch" has broken down the barrier of serial discrimination. The Valentine Theatre, also in the Bronx, has never run a serial, but will play the Hutchinson production. These bookings are the result of the trade showings held by Pathe's New York Exchange at Town Hall several weeks ago. The Empress in Omaha will give "Hurricane Hatch" the greatest number of play dates it has ever accorded a serial.

Some of the circuits that will play "Hurricane Hatch" are the Ascher Brothers, the Lubliner and Trinz, Chicago; the Southern Enterprise circuit, which directs many of the theatres in the South; the Saenger circuit of fourteen New Orleans suburban houses; the Chamberlain circuit, in Pennsylvania. Other bookings—worthwile because they represent the first time a serial of this type has ever been offered for a single engagement—are: Princess, Hartford, Conn.; Liberty, Lincoln, Neb.; National, Detroit (week's run); Grand Opera House, St. Louis (week's run); Costello Theatre, Port Washington, N. Y.; Irving, Brooklyn; Lincoln, New York City; Keith's Madison, Brooklyn; Roosevelt, New York; Majestic, Johnstown, Pa.; Aris, Erie, Pa.; Palace, Port Richmond, S. I.; Fox's, Dalton, Mass.

Twelve Important Roles in Picture

There are twelve important roles in "The Lady from Longacre," an early October Fox release starring William Russell, and many extra people appear in the picture. It is based on the popular novel by Victor Bridges. It is said to be ingenious in plot, rapid in action and well stocked with surprises. George E. Marshall directed.

Paramount's "Anatol" Smashes Records in Three More Cities

Three more cities, Cincinnati, Cleveland and Portland, Ore., Paramount says, have added their testimony in substantiation of Paramount's claim that Cecil B. DeMille's twelve-star production, "The Affairs of Anatol," will prove the biggest box-office attraction of the year, if not in the entire history of the screen.

"Anatol" opened in those three cities Sunday, following its record-breaking performances in Chicago, New York and Washington, Sunday, September 25, will usher in "Anatol Week," when the production will play simultaneously in many more cities throughout the United States and Canada. Cincinnati is seeing the picture at Ashers' Capitol Theatre, in Cleveland it is being shown at the Eucled, and in Portland at the Columbia.

Number of Rare Animals Have Been Imported for Selig Zoo

The famous Selig Zoo, from which the animals have been selected that have been used in the Selig-Roth Photoplays being made for Educational, has just received a number of unusual animals and birds.

Although the Selig Zoo, which is the only place of its kind in the United States where animals and birds are bred for commercial purposes, is already one of the world's finest zoological collections, Colonel Selig is still active in acquiring new and rare specimens. He has agents all over the world who are constantly shipping rare denizens of the jungles, each of which is available for use in the subjects to be distributed by Educational.

When the Steamer Wolverine State docked at San Francisco from Singapore a few days ago it brought many specimens for the Selig Zoo. The new arrivals included six sacred monkeys from the temples of the Ganges, three marvelously created Australian pigeons, which are twice the size of the American species, one baby clouded leopard, two baby tigers, four black maribou storks, three very rare yellow parrots and four jabiru storks and New Guinea.

These wild animals are to be turned over immediately to trainers whose duty it is to prepare them as quickly as possible for motion pictures.

Warren Company Has Picturized a Dickens Story

The cinema version of Charles Dickens' last complete novel, "The Mutual Friend," is announced for early release by the F. B. Warren Corporation.

This attraction will run seven reels in its silversheet version and the characters made famous by Dickens will be in evidence enacted by able character actors.

This feature will prove one of the strongest cards of the Fall season, the Warner Company says, and an appeal for millions who have read classic of the story book world will be on hand to form long lines at the box offices of theatres booking the picture. A special exploitation and publicity campaign is being prepared by the F. B. Warren Corporation.

Seven Goldwyn Releases for Current Showing Announced

Goldwyn Pictures Corporation is releasing seven pictures for current showing. They run the gamut from mystery-melodrama to comedy-dramas of everyday American life. Included in the list of new productions ready for Goldwyn Weekend Week are the two Rupert Hughes pictures, "The Old Nest" and "Dangerous Curve Ahead" which have been given great national advertising campaigns.

The seven pictures, with brief descriptions, are:


"Dangerous Curve Ahead." Rupert Hughes' comedy-drama of American married life, with a star cast including Richard Dix, Helene Chadwick, M. B. Flynn and Kate Lester. Directed by E. Mason Hopper.


Tom Moore in an original scenario written for him by Charles Kenyon, "Beating the Game." Directed by Victor Schertzinger, with a supporting cast including Hazel Daly,

DeWitt C. Jennings, Dick Rosson and Nick Cogley.

"All's Fair in Love," written by Thompson Buchanan and directed by E. Mason Hopper, with Richard Dix, May Collins, Raymond Hatton and Marcia Mason.

"Ace," a Western, written by Gouverneur Morris, directed by Wallace Worsley and including Lon Chaney, John Bowers, Leatrice Joy and Hardee Kirkland.

VITAGRAPHE
“The Barricade”
Based on Story by Dr. Goodman

Expressions of enthusiastic praise were heard, it is stated, when William Christy Cabanne’s most recent production, “The Barricade,” was screened for the first time for the executives of R-C Pictures Corporation at the Home Office on September 16.

It was produced in New York City where interior scenes were filmed at the Victor Studio in West Forty-third street. Other scenes were taken in the tenement districts of New York and a number of “shots” which were taken at Lake Hopatcong, New Jersey. The picture is founded upon an original story of the same title from the pen of Dr. Daniel Carson Goodman.

Tiffany Opens New Broadway Offices

Last week saw the opening of the new general offices of the Tiffany Productions in the new Loew Building at Forty-fifth street and Broadway, New York City. The suite, which houses the offices of M. H. Hoffman, general manager, the publicity and accounting departments, occupies a large portion of the fifteenth floor, with a frontage on Broadway.

The suite is finished in mahogany, gray and white, while the floors are finished in a special French enamel. A special room has been set aside for the exclusive use of Mae Murray and Robert Z. Leonard.

Chinese to Have Producing Plants

“Wealthy Chinese who have benefited by war profits and favorable fluctuations of the exchange market are looking toward the amusement field as a new place of investment for their surplus funds. Already plans for circuits of theatres are under way to nearly double the present Chinese consumption of photoplays. And it is quite probable that Chinese producing studios will be established within the next few years.”

K. T. Ho, prominent Oriental banking representative, is authority for these statements. Mr. Ho visited the Lasky studio at Hollywood recently as a representative of the five million dollar Pacific Commercial Bank of Shanghai.

Small Towns Get R-C’s “Kismet”

The autumnal business drive of R-C Pictures Corporation, already productive of approximately $1,000,000 in bookings, has developed an exceptional demand for “Kismet” on the part of exhibitors in towns where the J. G. Gesner spectacle has not been shown.

Starring Otis Skinner, the noted dramatic actor who appeared in the leading role in the stage production several years ago, the Knoblock drama as produced by R-C Pictures Corporation unquestionably ranks as one of the greatest subjects created in the last few years.

Houdini Finishes Mystery Drama

With the “shooting” of a number of exterior scenes at Chatham, N. Y., Houdini this week completed the production of the second of a series of four special features he is making yearly for his own producing company, Houdini Pictures Corporation. The picture, temporarily called “Haldane of the Secret Service,” is now being edited and titled.

Besides being the star, Houdini is also the author. The story is a mystery drama. Burton King and Coolidge Streeter, respectively director and adaptor of Houdini’s first picture, “The Man from Beyond,” have again served in like capacities on “Haldane of the Secret Service.”

Glads Leslie heads Houdini’s supporting cast, which includes Jane Jennings, Myrtle Morse, Richard Carlyle, William Humphrey, Edward Boulden, Charles Fang and Bernard Siegel.

Camera Tests of Actresses Made

Alvin Wyckoff and Karl Struss, photographers for Cecil B. DeMille productions, recently made extensive lighting and make-up camera tests of Leatrice Joy and Edith Roberts, the two talented young actresses who will head the feminine portion of the all-star cast of “Saturday Night,” Cecil B. DeMille’s forthcoming Paramount production.

According to Wyckoff, each player offers an individual problem to the man behind the camera. Every photographer worthy of the name studies his subject and plans his lighting effects accordingly.

The advent of new players means experimentation in advance of the actual production work. Both Miss Joy and Miss Roberts are new additions to the DeMille forces. Hence the recent tests.

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"Once Upon a Time" Is Story by William J. Bryan's Daughter

Once upon a time Ruth Bryan Owen, daughter of the "Commoner," wrote fairy tales for her own entertainment and that of her personal friends. The stories were so good that she began delving into oriental romantic lore, giving particular attention to the Egyptian and Arabian folk tales. As the wife of Major Owen, of the British Army, she has had the opportunity of living in Egypt and Arabia and during her enforced residence in those parts of the Orient she has studied the "atmosphere" and "color" of the life of the Bedouins, Nomads, and Arabs, till she was surfeited with the beauty and poetic temperament of those borders of the world where everything begins and ends with the genesis of "Once Upon a Time."

Upon her return to her own country she found that William Jennings Bryan, her father, and his family had removed to Florida, where she went and found the same quality of atmosphere she had encountered in the East. As she brought the tales, "the spirit moved her to put some of her adaptations into visualised form," so she formed her own moving picture company and made a five-reel picture of the first of the Arabian Nights, under the title of "Once Upon a Time."

This story concerns the romance of Sarras-ah, the simple daughter of a courtier to the Sultan, who, by her cleverness in telling tales saved the lives of a thousand beautiful maidens who could not enliven the dull nights of the wicked monarch by story telling.

Those who have had the opportunity of seeing the picture say that it is a very artistic production and one that gives unusual promise for future productions by Mrs. Owen. It is understood that Mrs. Owen is forming her own organization to establish a permanent studio in Miami.

Small Theatres Follows Lead of Many First-Run Houses in Playing Selznick Revivals

That really good pictures do not fail to draw as box office magnets when revived has been conclusively proven. According to Sam E. Morris, general manager of a group of small-town exchanges, who has compiled definite data from the records of the various organizations, it has been demonstrated that four Talmadge revivals were released by Select this spring and summer, and it was upon the record established by these four productions that Lewis J. Selznick based his decision to release six Norma and six Constance Talmadge subjects during the ensuing year. As units in the "Fifty from Selznick."

Made Investigation

Mr. Morris has caused to be compiled the record of first-run houses in the cities throughout the country where "Panthea," "Ghosts of Yesterday," "Up the Road With Sally," and "The Moth" have been played since "Panthea," the first of the Talmadge revivals, was released earlier this spring. The contract department has gone over the lists and rendered a report that names hundreds of the best theatres in the largest communities in the country where revivals have been played full-time and handled exactly similar to the advertising and promotion procedure with new offerings.

Some of the larger circuits that have played Talmadge revivals include Loew's, Pantages and Poli's,

Walthall and Pauline Starke Are Leads in Vitagraph Film

When the film version of James Oliver Curwood's novel, "Flower of the North," was shown at the Vitagraph's studio last week, Vitagraph says it was agreed that David Smith and his special company on the West Coast had made a film that will live, and that the picture is a combination of splendid acting, thrilling sequence, artistic direction and logical continuity. The picture is now undergoing the titling and editing process.

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Buffalo

The Buffalo Theatre Managers' Association has elected the following officers for the ensuing year: John R. Qishel, president; E. O. Weinberg, Mark-Strand, vice-president; Bruce Fowler, Elmwood, treasurer, and W. W. Bradley, secretary. A rising vote of thanks was given the retiring president, Ira M. Mosher, for his splendid work during the three years of office and he was made an honorary member. Mr. Mosher is not now connected with the theatre end of the industry. He was formerly manager of the Palace, but is now in the industrial end. The meeting of the association was held in the Hotel Iroquois.

There was a big blow-up in Buffalo's Film Row last week, with three exchanges involved. Ray Powers has resigned as assistant manager at R-C Pictures Corporation to accept a similar position with Harry E. Lotz at Realart. Mr. Powers has been succeeded at Robertson-Cole by Al Barnett, formerly assistant manager and booker at Select under Archie Moses' regime. Mr. Moses is now manager at R-C, so Al is home again. Frank J. Young has resigned from Robertson-Cole where he has been booker, to accept the assistant managership at Select. George Schaefer has resigned from the Realart sales staff and has been succeeded by H. C. Bissell, former R-C salesman. It's a merry life, eh, what?

The following executive committee has been appointed by President Howard J. Smith, of the Western New York unit of the M. P. T. O. A.; Sid Allen, Allen Theatre, Medina; J. Kingston, Kingston, Salamanca; C. A. Hayman, Cataract, Niagara Falls; George Welte, New Aerial, Buffalo; J. H. Michael, Regent, Buffalo; Harry Marsey, president of General Theatres Corporation, Buffalo; F. M. Lally, Empire and Regent, Dunkirk, and the following officers of the unit, Mr. Smith, Samuel Carver, Empire, Buffalo; William Dellethum, Broadway Lyceum, Buffalo, and Judge John W. Schott, of the Opera House, Gowanda, N. Y. This committee will act in all business matters for the unit. Charles L. O'Reilly, president of the state league, was in Buffalo September 20 to address a meeting of the unit in the Palace Theatre building, the meeting following a luncheon in Mr. O'Reilly's honor in the Hotel Iroquois. Among the subjects discussed were: action on elimination of the daylight savings law, elimination of the thirty day protection clause in contracts and the procuring of the next meeting of the state league for Buffalo. About seventy-five owners attended.

Buffalo has put over a picture for a week run in a neighborhood house. It's "The Old Nest," which packed them in at Shea's North Park for the first seven day run in the history of local neighborhood presentations.

Paul Barron, Howard Richil and "Andy" Sharick are now plugging for Select pictures in Western New York. "Andy," who formerly was exploitation manager, is now making a record for himself as a salesman, being second on the list in the number of sales in all exchanges of the country a few weeks ago and in the first division many times of late. Manager Richard C. Fox announces that he will soon appoint two more members of the "wrecking crew" with which he will comb the territory this fall. Mr. Fox also announces that the following houses have signed up for "Forty from Selznick," Eckel, Syracuse; Avon, Utica, Bellevue, Niagara Falls; Temple, Lockport; Symphony, Binghamton; Strand, Binghamton, and Victoria, Rochester.

E. J. Hayes, manager of the Buffalo First National exchange, announces that Walter Price, Associated Artists' representative in Western New York will have his home in the F. N. Office commencing September 24. All A. P. product will be distributed from the First National office after that date. George Blackmon has signed up the Rialto and Acrotograph theatres in Syracuse for the year's product. Mr. Hayes toured to Rochester last week for conferences with Jack Farren, Bill Callahan and others.

Archie Moses, manager of R-C Pictures, motored from Buffalo to Syracuse last week, left the gasoline buggy there and took the choo-choo for New York, where he had a conference with Charles Rogers at the home office. On the return trip, Mr. Arch picked up the gondola at Syracuse and motored home along the main line, visiting exhibitors and signing up a batch of contracts.

Matt Valley, manager of the Sawyer and Happy Hour theatres in Lackawanna, is building a new home in Hertel avenue, Buffalo. Business must be good in the steel city.

Leo Murphy, brother of Bob Murphy, manager of the Pioneer exchange, has been in Buffalo representing Exhibitors' Distributing Service and Service company of Syracuse. Leo is boosting Synchronized Music Scores.

The Rev. Father Dissell of Clyde was in Buffalo last week, looking for location for feature this fall and winter at St. John's school in his home town. Shows are given two nights each week.

Paul Fennvesy, of Rochester, has leased 24-sheet boards throughout the Flower City on which he is announcing a contest offering the worst of the best slogan for the Strand Theatre.

Harris Lumberg, owner of the Lumber Theatre, Niagara Falls, is building a new home in the Cataract city, which will be one of the finest and most up-to-date residences in town.

W. A. V. Mack, manager of the Buffalo Pathe office, is now screening the entire week's product every Wednesday at the Franklin strong exchange, beginning at 1 o'clock. The pictures are being shown a week in advance for the convenience of exhibitors.

Jim Fater, H. S. Bissell and Bob Murphy are now appearing without their upper lip adornments. These moustachiously disappeared over night and all on the same date. For further information write Archie Moses or Harry Lotz. And the worst of the lot is that it happened in Rochester.

Someone pulled a bone when they slipped one of those big red "Dangerous Curve Ahead" signs, a Goldwyn product, right in the front window of the Buffalo R-C Pictures corporation exchange. It remained there several days. A reward of $5,000 is offered for the arrest of the culprit.

Bill Bork, booker at Universal, has been confined to his home by serious illness for the past week. He is now on the road to recovery. Mrs. Bork, who is now in charge of the Buffalo office of the Kiallo Theatre Supply Company, had a fine job as nurse. Joe Miller, formerly connected with the Exhibitors' League, is now a member of the Universal staff.

E. H. McBride, employed in the Buffalo Fox exchange advertising department, hopes soon to "get on the road" for his company. Eddie is an old-time Buffalo newspaper man. Leo Mullen is the booker at the Fox exchange.

Richard Seibold, second tenor in She's Criterium quartette, has left town for Oklahoma to teach. He has been succeeded by Sydney Crimi.

Creatore is now permanent conductor at Shea's Hippodrome. Adolph Schmidt, formerly director at Cort Garden, London, and recently composer of music for the New York Hippodrome productions, has arrived in town to be associate conductor, succeeding Alfred Moulton, resigned.

Paul Gray, well known theatrical and newspaperman, has been appointed manager of the Haven and Strand theatres in Olean by Nicholas Dipino, owner. Mr. Gray has been associated with Fred Dunlop in the presentation of the Dempsey-Carpenter pictures.

William A. Brady was in Buffalo last week for the presentation of his new production, "Thy Name is Woman."

Howard J. Smith, manager of the Palace Theatre and president of the Western New York unit of the M. P. T. O. A., recently engaged the services of Chief Harry Isaac, a full-blooded red man, to aid in the exploitation of an attraction at his theatre.

The Jungle luncheon given by Manager Sydney Samson of the Grand and the Buffalo exchange of Buffalo in the Hotel Statler was a big hit. About fifty exhibitors attended. The first three chapters of "Mirkles of the Jungle" were screened. E. H. Arnold is now representing the exchange in Syracuse and reports business exceptionally good. Mr. Samson will soon open an Albany office. Howard F. Brink is receiving a splendid reception throughout the territory and is signing up a lot of business.

Reginald Denny, starring in "The Leather Pushers," the series of two-reelers based on H. C. Witwer's story, which Knickerbocker Photoplays Corporation is producing, in a remarkable double exposure
**Baltimore**

Extensive renovations, which cost approximately $45,000, were made in Ford's Opera House, during the time it was closed this summer. This is a "legitimate" theatre which runs moving picture productions at various times.

* * *

A short strike of the moving picture projectionists, musicians, stagehands and ticket takers, which occurred on Aug. 29, 30 and 31, at Hagerstown, Md., came to an amicable settlement when contracts were signed on Aug. 31 for the new season starting Sept. 1.

* * *

The Cluster Theatre, 303 South Broadway, which is owned and operated by Benjamin Cluster, will be reopened to the public on Monday, September 26. This playhouse has been entirely remodeled and enlarged.

* * *

The Leader Theatre, 248 South Broadway, owned by Pearce & Scheck and managed by Joseph Fields, is closed and extensive remodeling work is being done.

* * *

Prof. E. V. Cupero, who has been directing the orchestra at the Century Theatre, has been transferred to the New Theatre to direct the orchestra for the big productions which are being shown there now, but he will continue to arrange the music for the Century orchestra. He has been succeeded at the Century by Charles E. Parson, conductor of the Municipal Band. Ernie Cooper who has resigned as organist at the Century, has been succeeded by John H. Elterman. Max Rosenberg has resigned as associate conductor at the Century. Prof. Cupero also has resigned his position as director of the City Park Band, because, he says, of a disagreement with J. Coolman Boyd, president of the Park Board.

* * *

The seating capacity of the Plaza Theatre, Broadway near Gay street, has been enlarged by moving the screen farther back and other improvements have been made.

Mrs. Nellie Castleberg, widow of Joseph Castleberg, owner of the Strand and New Pickwick theatres of Baltimore and a prominent jeweler, who died August 30, was the sole legatee named in the will of her husband. The estate amounts to more than $500,000, it is understood, and the executors, Mr. and Mrs. Castleberg and Attorney Jacob France. In the Orphan's Court on Wednesday, September 7, the will was filed for probate.

* * *

The Govans Amusement Company has been incorporated under the laws of the State of Maryland by Walter D. Hackney, R. Lee Chambers and Joseph W. Starling. This company has an authorized capital stock of $100,000, and its purpose is to conduct a motion picture theatre.

* * *

Two one-story additions to be used as stores, which will cost $9,000, are to be made by the Lord Baltimore Motion Picture Theatre Company, of which Pearce and Scheck are the owners. The theatre property is at 1110 West Baltimore street.

* * *

Three properties on Fait avenue have been sold by Charles Nolle, general manager of the Greater Baltimore Amusement Company, to the Lindwood Amusement Company operating the Lindwood Theatre, which Mr. Nolle also manages. The site is located near the Lindwood Theatre and the purchase price was $11,000.

* * *

The properties at 924-26 South street, on which Wallace High purposes to build a motion picture theatre, have been sold to him by Conrad George and John Macer. The purchase price was $7,000, and the ground rents on the properties are $30 and $28.

**Michigan**

The New Croswell Theatre, remodeled at an expense of $35,000, has reopened. Harry Angell and Robert Codd are the owners. There was a large crowd of out-of-town visitors for the event, and dozens of floral offerings from friends. Messrs. Angell and Codd also operate theatres in Owosso, Buchanan and Niles in addition to their Adrian house. The Croswell Theatre was originally a church.

The Detroit exhibitors have made a new wage agreement between the local projectionists and the musicians whereby there will be no change in the scale for at least one year from Sept. 1.

W. S. Butterfield, who operates a chain of twenty-four theatres in Michigan and Ohio, announces a change in policy at two of his leading Michigan theatres. The Orpheum, Jackson, and the Majestic, Battle Creek, which in years past have always played Keith vaudeville, are to be given this season entirely to first-run feature pictures.

* * *

"Over the Hill" is now in its second week at the Washington Theatre, Detroit, and from the way business continues to grow it will remain a second week. Following this big Fox special comes "Way Down East" for an extended run.

The Lyric Theatre, Mt. Clemens, has been sold to Manny Rosenthal. The former owner, Joe Optner, has engaged in the pool shoe business.

The Michigan Exhibitors' Association will hold its annual convention at Jackson, October 4 and 5. Many important matters will be discussed by all those who attend come via motor car. Arrangements are being made for the motor parties, the idea being to have exhibitors meet in different sections and then motor to Jackson. President J. C. Ritter of Detroit expects to have present Systems Cohen, Senator Walker and other prominent officials of the National Association. A. J. Moeller, former secretary of the Michigan association, expects to be in attendance.

Harry Iorns, manager of the Franklin Theatre, Saginaw, motored to Detroit the other day in his new Single-Six Packard. It was his first visit to Detroit in more than twelve months.

The Majestic Theatre, Detroit, according to latest report, has been leased to an eastern theatrical circuit, for musical comedy stock. The Majestic last season was operated by Famous Players, which still owns the house.

Harry G. Sommers, who operates the Powers Theatre in Grand Rapids, announces that he has completed arrangements for a new theatre there costing $30,000 which will play "legitimate" attractions as well as big feature pictures.

J. O. Brooks has been appointed Detroit resident manager for F. B. Warren Corporation. Mr. Brooks has been doing the selling since the establishment of the local office.

Gerald Meyers, of Des Moines, Iowa, has succeeded Eddie Crane as Detroit manager for Associated Exhibitors.

Mooney Schreiber announces that he has completed arrangements for the construction of a new house at the corner of Halftings and Hancock avenues, Detroit.

The Liberty Theatre, Detroit, has changed its policy of pictures exclusively, to pictures and vaudeville, changing shows twice a week. This is one of the few vaudeville theatres.

Theodore Williams and Thomas Lancaster have perfected plans for a new 2,000 seat house to be erected in Ferndale, a suburb of Detroit. The building will have offices and offices. It will be ready some time in 1922.

Raymond Dolitz, former manager of the Lindwood-LaSalle, has resigned to become treasurer of the New Detroit Opera House.

Charles H. Miles, head of the Miles circuit of theatres, is spending a few weeks at the Detroit office. Mr. Miles has three houses in Detroit.

Charles Seaman, general manager of the Consolidated theatres of Grand Rapids, is back from a five weeks' motor trip through the east. Mrs. Seaman accompanied him.

The New Tuxedo Theatre, Hamil- ton and Tuxedo avenues, Detroit, is due to open within the next sixty days. Lillie Leis, the lessee, has been in the picture business for a number of years. He intends to play the best pictures available.

Max Ruben has resigned as projectionist in Detroit and will devote his entire time to selling for the Michigan Motion Picture Supply Co. Mr. Ruben was former business agent for the local union.
San Francisco

C. D. Beale, formerly connected with the Seattle office of Robertson-Colo, covering the Oregon territory, is now manager of the San Francisco branch, succeeding William Meade. 

Morris Epstein, representing the Pioneer Film Corporation, is a local business visitor. In the future Pioneer productions will be released, through the Pioneer Film Corporation, with the physical distribution through the Cooperative Film Exchange. This applies to Los Angeles as well as San Francisco.

For the first time since the opening of the house, the California Theatre has held a subject over for the second week, the picture to be accorded this honor being the Tony Sarg comedy, "Why They Love Cavemen." 

H. L. Weed is now covering the California territory for the Cooperative Film Exchange.

Dr. W. E. Shallenberger is expected here at an early date and arrangements have been made whereby he will go on to Los Angeles with H. E. Emmick, of Progress Features. E. H. Emmick and W. O. Edmonds, of this concern, recently made a trip up the Sacramento Valley as far as Redding, to meet exhibitors and report that conditions are improving in that territory.

E. T. Wakefield, formerly with Universal here, but more recently with the film industry at Salt Lake, is back in San Francisco.

Sidney Cohen, for several years with Paramount, and one of the best known men on Film Row, is now connected with the Fox Exchange as booker.

The F. B. Warren Corporation is now occupying temporary quarters at 122 Golden Gate avenue, pending the completion of its new building on Turk street. Manager W. A. Crank hopes to be permanently located in about sixty days. One of its initial releases, "Quo Vadis," recently had a two-week's run at the Savoy Theatre.

Associated Producers, Inc., will continue to be accorded the favor of First National, and according to present plans Manager Charles Muehlman will continue in charge.

William Jobelman, for several years publicity director for the Daily Variety, is back in capacity, after having been located at Los Angeles for some time.

Isidore Bernstein, who took a leading part in the creation of Universal City, is now devotee of the attraction, to the bringing of producers to the new Pacific Studios at San Mateo.

Considerable elation is in evidence at the Universal Exchange over the fact that this office won the cash prize of $1,750 offered to the exchange showing the greatest increase in summer business. The prize money to be distributed among the quarters occupied by this office, and already one of the staff, Isidore Wolf, has invested in a new Ford car which will be used in covering his territory.

The Verdi and Crescent Theatres, well known district houses, have been purchased by Loew and Jackson to a corporation headed by Morris Klein.

William H. Swanson, of Salt Lake City, owner of a circuit in Utah, Colorado, Idaho and Wyoming, is here selecting equipment for several of his houses.

Charles H. Newman has been made manager of the Casino Theatre by Ackerman & Harris, western representatives of Marcus Loew. He succeeds Lew H. Newcomb, who has become manager of the Centenary Theatre at Oakland.

The Bay City Theatre Company has been incorporated with a capital stock of $25,000 by A. C. Blumenthal, G. Kane and W. R. McWood.

Samuel H. Levin, proprietor of the Coliseum Theatre, is making a business trip to New York and plans to be away about six weeks.

The Circle Theatre, Oakland, has been purchased from Edward H. Blumenfeld and John J. Constant by Robert F. Abraham and Wallace J. Feehan.

Contracts have been awarded for the making of extensive changes and additions to the Fremont Theatre, Oakland. A new heating and ventilating plant will be installed, as well as a new organ.

A statement has been filed to indicate that H. G. Rosebaum and W. P. Wobber of San Francisco are engaged in business at Monterey in the Monterey Theatres Company.

Herman Heller and the California Theatre orchestra of eighty-five pieces formed the leading attraction at a concert offered recently at the San Francisco Exposition Auditorium, under the auspices of the Board of Supervisors.

The building strike in the San Francisco Bay district is at an end and work is under way again on theatre construction which was stopped for several months. Large crews are fast placing the Granada Theatre in shape and this house will probably be opened late in October. Rapid progress is also being made a new an Astor house and the Orpheum Junior, and work will be under way shortly on the new Curran Theatre on Market street.

Thieves recently entered the Liberty Theatre at Sacramento, conned by John Distasio, and made away with a projection machine and a number of reels of film.

James Beatty has placed an order with the American Photo-Player Company for a $35,000 Robert-Morton organ to be installed in the new Liberty Theatre at San Jose.

The theatre of W. S. Webster at Dunsmuir was destroyed by fire recently.

The Ye Liberty Theatre at Oakland has been taken over by Herbert Harris and Charles Brown of San Francisco, and is being operated as a picture and musical comedy house. The name has been changed to the Century.

John's Theatre at Oakland has been closed and the equipment taken out, the latter having been purchased by John Peters, who conducts a theatre nearby.

The Strand Theatre at Davis, representing an investment of about $35,000, was recently opened.

The Sequoia Theatre at Sacramento, conducted by F. Heber, is to be remodeled and made into a second-run house.

A. A. Richards, formerly of Turlock, is now owner of the Lyric Theatre at Manteca, having purchased this from C. Parker.

W. R. Claman, who conducts houses at Orland and Arbuckle, has purchased the Maxwell Theatre at Maxwell.

W. S. Webster of Woodland has taken over the Palace Theatre at Dixon.

Joe Lefko, manager of Federated Film Exchange Company, which has just opened its new exchange at 412 Ferry street, made a flying trip to Cleveland recently, closing up affairs there in connection with his management of Federated in the Cleveland territory, from which he was transferred to Pittsburgh. Manager Lefko was all smiles as a result of the first week's campaign by his road forces in the Pittsburgh territory. The Federated product has been given a truly royal reception in the Cleveland territory, where the Loew houses, the big Allen Theatre and others of the Cleveland first run houses are using Federated comedies and novelties right up to the release date—and sometimes playing pre-release showings—but of course, no one could foretell how the product would be greeted in the Pittsburgh territory.

McIntyre and Difenderffer, of the new Main Theatre, Uniontown, Pa., have changed the seating arrangement in their house, which met with the hearty approval of the crowds seats of the last twelve rows were elevated. In addition, changes were made in the other seats so as to give a clear and unobstructed view of the screen from every seat in the house.

Miss Kathryn Seitz, 17-year-old daughter of Harry Seitz, proprietor of the Freeport Opera House, has just returned from a trip to the Pacific Coast. While in California Miss Seitz paid a visit to Universal City, and she is very enthusiastic at the treatment accorded her at the studio.

Harry Williams is again connected with the Standard Exchange, having gotten back his old job as road man. Good luck, Harry.

Bcn Costello has severed his connection with the Belle-Vernon Amusement Company. His partners, Tom Bello and John Catrin, have purchased his interest and will continue the operation of the Verdi and Strand theatres as heretofore.

Left: Patterson Dial, solo dancer in Tony Sarg's "The First Vamp"; right: Myrtle Moore, who is also prominent in the production.
New York Critics Unite in Praising
Mary Pickford in "Lord Fauntleroy"

The reviewing critics as well as the general public found great delight in witnessing Mary Pickford's "Japse Lord Fauntleroy" at its premiere at the Apollo Theatre, New York City, and not one critic withheld praise and commendation. "Little Lord Fauntleroy" is very admirably filmed," says Alan Dale in the New York American, "in its way it is one of the best pictures I have seen. Its photography is not only extremely well done but the story is well told, and there are fewer concessions to the 'low brow' than one usually finds in these revamped stories and plays. "Mary Pickford as 'Little Lord Fauntleroy,' and also, 'Dearest,' his mother! Can't you imagine it?" queries the reviewer in the New York Times. "You know the picture and you know the story. Is there anything more to be said? As a matter of fact there is, for the picture is finer really in some respects than you are likely to anticipate. "This picture is not for those inclined of enjoying some of the best photography seen on the screen for a long time and some truly excellent acting by several members of the cast, notably Claude Gillingerwater as the old Earl of Dorincourt. And also by Miss Pickford, especially as Lord Fauntleroy's mother. "The settings are something to delight the eye also. They are not grand and imposing. They are true, or at least seem to the inexperient observer. Some of them are strikingly beautiful, and all of them are impressive. They fit into the part of the story to which they belong." Louella P. Parsons in the Morning Telegraph declares that "Those who complain of the liberties taken with old favorites can find no fault with 'Little Lord Fauntleroy.' It is pictured faithfully, just as you and I visualized it when we were children, with an almost uncanny picturization. Miss Pickford has kept the spirit of the story from beginning to end, intact." "Mary was refreshingly novel," said the New York Herald critic. "She proved by her charming, delicate portrayal of the misunderstood daughter-in-law of the Earl of Dorincourt, that she need no longer be a small girl in the movies, but when the time comes when she can put up her hair she can play a worthy part of a girl who is almost ready to be married. In her quaint, old-fashioned costumes, with frizzy curls, she was endearingly Italianate. As the small nobleman her walk was quite amusing boyish and like a good wife she seemed to have taken her husband as a model. "The children are going to love Mary Pickford as 'Little Lord Fauntleroy,' and we should not care, in this instance, to be the one to designate 'the Jim' of the show," says Quinn L. Martin in the New York World. "The charm of Miss Pickford's moments of child acting and her fine sense of humor never have been framed in a more delightful photoplay than this." In the dual roles of 'Little Lord Fauntleroy' and 'Dearest,' his mother," says Harrriette Underhill in the New York Tribune, "Miss Pickford is beautiful and dignified and a stite stile Lord. The photography is marvellous and the settings incredibly magnified, the interiors and the exteriors. Claude Gillingerwater does an excellent piece of work as the old Earl. 'Little Lord Fauntleroy' presents a sympathetic retelling of the story you've loved and that yours, after you, will love," writes the critic for the New York Evening Journal. "The film is twice as good as the others which have gone before. Mary plays a dual role. Each characterization is clean cut, intelligent and thorough with humor. And the moral of the story is all there, even as Mother would have it. "[In the screen version of 'Little Lord Fauntleroy,' Mary Pickford has achieved her greatest success as a film star," asserts the Evening World's critic. "She impersonates a dual role in an impressive way, which places her in a class by herself in the portrayal of a child part as well as that of a young mother. "Miss Pickford delighted a capacity audience in the screen production," writes the critic of the New York Evening Telegram. "There is pathos, romance and fun in "Little Lord Fauntleroy" and a protracted run for the film is assured. Little Lord Fauntleroy is, by the way, quite as good as Dearest." "It was inevitable for Mary Pickford to do 'Little Lord Fauntleroy,'" says the New York Call critic. "The fairy tale of old New York and the English ancestral manor was made for Little Mary. There was the story, we all used to love, and there was adorable little Mary chasing around the streets with Cedric's curls, and there was Mary quite grown up and dignified as Dearest." "Yates" in the Daily News says: "Little Lord Fauntleroy,' classic of childhood, flickered across the screen at the Apollo Theatre and became a classic of the films. It is an excellent example of the results that come from combining a worthwhile story, able direction, a capable cast and a talented cameraman. "In 'Little Lord Fauntleroy,' Mary Pickford is as much, and great, a child on the screen as ever, although she is a little boy this time," says Alice Carroll in the New York American. "Dearest, Little Lord Fauntleroy's mother, she has all the beauty and dignity becoming an English noblewoman. "Whether children still read 'Little Lord Fauntleroy' or not," says Alison Smith in the New York Globe, "they very obviously still adore Mary Pickford. This picture is very nearly all Mary, for she plays not only the infant prodigy himself, but the invincible Dearest. She does this in a most extraordinary series of double exposure scenes." "Little Lord Fauntleroy' consists of about 98 per cent, Mary Pickford," writes the Evening Mail reviewer, "and this will cause no grief to those who love Miss Pickford for herself and as a screen star." "Watching the screen version of Frances Hodgson Burnett's delightful childhood romance one realized that Mary Pickford was predestined to play 'Little Lord Fauntleroy,'" asserts the critic of the New York Sun. "She has rarely had a part that suits her talents better. The yellow curls, the diminutive figure, the tender impudence of her, all conspired to make a perfect characterization of one of our favorite childhood roles." "Mary Pickford has stamped her personality on 'Little Lord Fauntleroy' on the whole so inadecisely that it may easily be called her work," is the statement in the review of the New York Evening Post. "For all those who have either artistic admiration or personal affection for Mary Pickford, this film will have many points of utmost satisfaction. She plays both the little lord and Dearest, his mother, and between the two runs the gamut of her attractions."

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Carey's First Big Feature,
"The Fox," Set for October

Harry Carey to be seen in his first big feature picture in October. Having successfully launched the first fall jewel, "No Woman Knows," Universal announces that the second of the twelve Jewel pictures for this year will be released on October 15. This second Jewel will be Harry Carey in "The Fox." Universal has been preparing for months for Harry Carey's debut as a Jewel star and feels that in "The Fox" he makes something entirely out of the ordinary and quite of the quality and drawing power of the big money-making Jewels like "Outside the Law," "No Woman Knows," and "The Devil's Passkey." For two years, Carey was the big drawing card on the Special Attraction schedule and his pictures were uniformly popular everywhere. So widespread had the demand for Carey pictures become that Mr. Laemmle determined to make him a Jewel star and give his productions all the latitude and opportunity for elaboration and completeness of detail, as well as massiveness, which characterize Jewel productions.
**Outlook for Southwest Bright, Reports President of Peacock**

Morris Fink, recently elected president of Peacock Productions, Oklahoma City, and President of Western Film favorers in the trade press this week with the news that conditions in the film field in the Southwest are steadily improving. Fink, whose rise to the position of executive prestige in the movie business has been rapid, is a leading authority on the state rights market, and was accordingly pressed for information by producers and distributors here upon his arrival.

His opinion on the film market in the Southwest was extremely encouraging. The rise in the price of cotton, oil and wheat in his territory, Fink declared, is a symptom of better times. Already, he said, the higher level of the agricultural and industrial market has reacted favorably on business in general, and pictures in particular have been on the increase. He feels the change in bigger box-office receipts and increased bookings.

Fink went on to state that the picture-loving public of the Southwest could not keep away from the screen and that the new screen is the chief form of amusement in the Southwestern belt and in many towns the only diversion available. He pointed out that pictures have been made on his own company, which embraces Texas, Oklahoma, Arkansas, Kansas, Missouri, and Southern Illinois. His detailed description of the situation left no doubt that the outlook for the year is extremely bright.

The recent expansion of Peacock Productions under Fink’s leadership bears out his belief in bright days ahead. The Southwestern company now has offices in Dallas, Oklahoma City, Kansas City, and St. Louis. So far has been the progress of this inter-state organization that the public, within the short period of Fink’s guidance, earned a reputation as one of the largest independent exchanges of the country.

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**‘No Woman Knows’ Booking Fast; Many Circuits Take Week Runs**

Following the Central Theatre showing of “No Woman Knows,” the Meca Theatre in New York City has begun to book the picture to the big circuits and theatres. The United Booking Office has booked the Keith and Proctor Circuit and the Miss Circuit, with 100 days will start with three full week runs. Miss’ Brooklyn screening of the picture October 3 for a week. It then moves to the Eighth Street Theatre and then to the Flatbush Theatre. Both these are Keith houses. The S. R. S. Exhibitors of Brooklyn will show the picture mostly for a full week, and the Edelhardt Circuit has just signed. There are a number of exhibitor circuits which are now negotiating for the big Universal picture.

Outside of New York, the Detroit exchange booked “No Woman Knows” at the Alhambra Theatre, Toledo, a week ago and since that time there has been no end of booking activity through the territory. The Butterfly Theatre of Milwaukee and the Palace Theatre of Oklahoma City are booking the picture this week. The Butterfly Theatre of Milwaukee early in October, the Liberty of Kansas City, the Cozy of Topeka Kansas, the Criterion Theatre of Oklahoma City, the Tivoli of San Francisco, the Liberty of San Jose, the Capitol and Palace of Pasac, the Theatre of Niagara Falls and the Capitol of Nickelsport, Pa., are a few of the week’s bookings.

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**First Marie Prevost Picture Opens at Broadway Theatre**

Marie Prevost’s first starring vehicle, “Moonlight Follies,” a Universal Special Attraction, had its premiere on Broadway last Sunday in the Central Theatre, where it opened for a week’s run. Police regulation was necessary because of the throngs at the box office, every seat in the house and all available standing room was taken early in the evening.

The picture, a romantic fantasy directed by King Baggott from a whimsical story by Percival Wilde, was received with great applause. The popularity of the star and the picture resulted in a near “sell-out” on Monday and crowded houses thereafter.

“Moonlight Follies” is Miss Prevost’s first attempt at anything other than bathing girl comedies. In it she is cast as a film stewardess, a character who has a great time “vamping” her masculine acquaintances until she makes the mistake of flirting with the affections of a cave-man.

Although the young star presumably has put her bathing comedy days behind her, King Baggott did not overlook a great opportunity in making “Moonlight Follies,” for the picture includes an attractive bathing pool sequence, and a highly amusing cave-man sequence in which the principal characters are shown in leopard skins such as were all the rage in the Ploceno or similar eras.

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**Tony Sarg Adopts New Idea in Producing “Vamp Number One”**

In “Vamp Number One,” the sixth issue of Tony Sarg’s Almanac, a new note is said to have been injected by the use of mechanical devices worked out by Mr. Sarg and his associate, Major Herbert M. Dwiley. Human characters have also been made a part of the film and the modern “vamp” is shown in her latest methods of “vamping” and comparisons drawn with the way Delilah “put it over” on Samson.

Mr. Sarg has engaged to illustrate the modern way in which vamps vamp their victims. Leward Meeker, who had the juvenile lead in William A. Brady’s screen production of “Life,” plays opposite Miss Morse. So that Delilah’s dance will be performed for the screen just as it is supposed to have been done in Samson’s time. Mr. Sarg engaged Patterson Dial to do it. She is well known for her solo dance in “Aphrodite.”

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**Keaton’s Third**

Buster Keaton, serio-comic, who is making a series of two-reel slapstick comedies for Joseph M. Schenck, to be released through Associated First National, has completed “The Boat,” his third picture under the terms of his new contract. He is supported by Sybil Seely.

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**New Films Begun at Lasky Studio**

Work was started on two new productions at the Lasky studio, Hollywood. These are Cecil B. DeMille’s production, “Saturday Night,” and the new Paramount picture starring Gloria Swanson, “The Husband’s Trademark.”

The DeMille production is from an original story by Jeanne Macpherson, and the principal roles are being enacted by Beatrice Joy, Ethid Roberts, Conrad Nagel, Jack Mower and Sylvia Ashton. The screenplay story is from an original story by Clara Beranger, adapted by Lorna Moon. Sam Wood is directing and Joseph Farnham is supervising the production.

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**Clean, Strong Pictures Like “Disraeli” Are Friend’s Aim**

The announcement of Arthur S. Friend, formerly a chief executive of Famous Players-Lasky, that he is sponsor for the series of George Arliss pictures now being made, has created much favorable comment. The producer generally welcomes Mr. Friend’s activities because he has always stood for the highest standards of business ethics. His presence in the industry dates back to the organization in 1913 of the Lasky Company.

The organization of Distinctive Productions, the new and the production of Mr. Arliss’s first important photoplay, “Disraeli,” Mr. Friend believes, is working out of an ideal which has been made possible through the splendid co-operation of Mr. Arliss and Mr. Hobart. I have always believed that in the picture industry, as in everything else, there is a real demand for clean, wholesome and worthwhile effort. First in Mr. Hobart and Mr. Friend’s role as a man who were in perfect accord, and I was certain that our first effort would be the success it has proved to be.

“Amy plan of producing pictures are not pretentious in any sense. Pictures do not become distinctive because of the incorporation into them of special effects or extravagance. I believe very firmly that they become distinctive only when they contain the atmosphere of real entertainment, carefully, consistently and thoroughly well put together.

“I believe, too, that the motion picture industry is at least as much entitled to performances by artists as the theatre-going public, and I am sure that the real star is the one who has earned his position from the public, and not from his producer.”
"Little Lord Fauntleroy"

Mary Pickford Reaches the Pinnacle of Her Career in Photodramatization of Famous Book

Reviewed by Fritz Tidden.

It is hardly necessary to go into the financial possibilities of "Little Lord Fauntleroy," Mary Pickford's long awaited picturization of Frances Hodgson Burnett's childhood classic that few persons have never read and do not hold in sentimental regard. The combination of the star and title not only speak for themselves, they should speak vividly.

Once upon a time a little girl read "Little Lord Fauntleroy" and then later saw the stage version of the book, probably with Elsie Leslie in the title role. She already had been what is commonly called stage-struck, with a terrific wallop. She dreamed of playing some day the role of the poor little boy who became a nobleman and the dream persisted as she took on year after year. The little girl was Mary Pickford. She has realized her dream at last, and has given both the character and grown up divisions, something that has all the fineness of the realization of a high ideal.

And in carrying out Leo Lord Loewy's characterization of Miss Pickford reached the pinnacle of her career. This is stated with full regard to her other acting triumphs. In "Little Lord Fauntleroy" she does not play two roles, but she and Errol and Dearie, her mother, and the decision from a standpoint of display of talent was a notable one. She plays the little lord as well as a woman's part, and both will be a boy and then at times she was the delightful comedienne she has always been known—a little better if anything. As Dearie she gives a characterization whose appeal is gripping, pulsating with the woman's quiet, self sacrificing life and constantly enforcing her loveliness in a restrained and finished acting manner. The double exposures were astounding, but quite good in fact, if such a thing is possible. They had the tendency to take the onlooker's mind away from what was taking place to a reality of Errol and Dearie at the mechanics of the scenes and how they were done.

The thing that marks the picture most emphatically, and for every foot, is the absolute finish of the production in every department. Not one item seems to have been carelessly done and the result of not one ounce of energy is thus wasted. The atmosphere is perfect, the fighting and photography leaves nothing to be desired and the acting is of the highest caliber.

In the better department Claude Gillingwater gives a performance that is as fine a characterization as has been seen for some time, and an exact reproduction of everyone's preconceived notion of the Earl. Gillingwater materially aids in making the picture the fine thing it is. Joseph Dowling is most excellent as Havisham. The direction, which is done by Jack Pickford and Alfred E. Green, is expert and the scenario by Bernard McConville upon which they worked furnished an especially sound ground plan.

The present film version is an unusually faithful adaptation of Mrs. Burnett's novel, and above all the translators have kept the spirit of the book. The story is simple in the extreme and the ultra critical will call it a little too "sweet" and wishy wishy, but the manner in which it is presented positively disarms them of all reasonable criticism.

The Cast.

Cedric Errol (Little Lord Fauntleroy).
Mary Pickford (Deenie).
William H. Powell (Peter Quayle).
Joseph Dowling (Mr. John Havisham).
John Marston (Mr. Hambleton).
James C.stone (Mr. Callas). A brief synopsis of the plot is all that is necessary, owing to everyone's familiarity with the book and its utter simplicity. Cedric Errol, the son of a disowned English nobleman, lives with his mother, affronted and affectionately called "Deenie," in New York in the days of high bicycles and leg of mutton sleeves. They are poor. When the boy has passed a score of years he is taken to England to be trained for the title of Lord Fauntleroy which he will assume at the death of his grandfather. This grandfather, the old Earl, will have nothing to do with the boy's mother, wrongly accusing her of marrying her son for pecuniary reasons, so when she and Cedric arrive at the feudal castle home the Earl makes Deenie live in the lodge house while the son enjoys all the splendor of the castle.

The boy wins his way into the heart of the old man and is the direct cause of changing his nature from a groggy to a pleasant old fellow. He has become so loved that when the mother of a hopeful claimant for the title turns up, it nearly breaks the earl's heart to lose Cedric, as seeming incontrovertible claims are set forth. But they are proved false and Cedric can remain Lord Fauntleroy and he is allowed to bring his mother into the castle to live with the family.

Program and Exploitation Catechism.

Different statements of the fact that Mary Pickford is appearing in "Little Lord Fauntleroy" are one of the world's most famous books.

"The Wolf and the Crane"

This is another of Paul Terry's animated cartoon series of Aesop's Film Fables modernized, and it is characterized by the same high class animated work and clever humor of the earlier issues of the series. The moral pointed out is that those who are charitable only in the hope of reward deserve no better. C. S. S.

"The Rage of Paris"

Universal Introduces Another New Star —Miss du Pont. Picture Below Average

Reviewed by Fritz Tidden.

For the second time in as many weeks Universal introduces a new star to their already imposing firmament. The latest addition is a blond young lady, who for some mysterious reason prefers to be known to the world simply and formally as Miss du Pont. Probably she does not wish reviewers to get familiar with the. Her beauty is of the frigid, stand-offish sort.

It would be decidedly unfair to pass judgment on Miss du Pont or speculate on her future unless based solely upon her first picture. She makes her letter under most unfortunate circumstances, playing in a story that a sensitive one would find hard and difficult. She has turned out some expert scripts, as every one knows, but he also is not up to snuff. The same case obtains with Jack Conway, the director. It would appear that for some reason or other every one was experiencing an off-day, in a manner of speaking. Even the title writer was affected, but his fault is a hard one, since he has attempted to exceed himself, and slung English all over the place. Conway's staging of the sand storm at the climax is a fine piece of work, a most all-sound portrayal. It is one of the few real moments in the picture.

Perhaps all lost when they were controlled for, it is shown to have slipped from everybody's hands. In all probability Miss du Pont will do far better work when she is shown to better advantage.

The Cast.

Joan Cooledge (Miss du Pont).
Mrs. Cooledge (Elinor Hance).
Gordon Talbot (Jack Perrin).
Jean Neils (the Earl's butler).
Mr. White (Leo White).
Mortimer Handley (Douglas Fairbanks Sr.).
Jimmy Allen (Freeman Worsnop).
Mme. Courtois (Miegonne Le Place).
Eastern (S. M. Courtois).
Mme. Brundage (Mathilde Brundage)."The Story.

Forced into a loveless marriage by her mother, Joan Cooledge, a beautiful American girl, finds her husband a brute. She runs away to Paris and studies dancing, becoming the rage of Paris. Her portrait is hung in an art gallery. Her former sweetheart, a civil engineer fresh from conquests in Arabia, sees the portrait and finds her. When she sees the portrait and finds her. When he goes back to Arabia, she follows. Her husband trails her across the ocean and into the desert, but his jealousy is not active during a sand storm. Then Joan and her old lover are reunited.

Program and Exploitation Catechism.

**Newest Reviews and Comments**

**“One Arabian Night”**

Ernst Lubitsch-Pola Negri Production Imported by First National Is “Sumurun” Filmed

Reviewed by Fritz Tiedden.

The Arabian Nights story, “The Hunchback,” was used some time ago as the basis for a spectacularly artistic pantomime called “Sumurun,” produced by Lubitsch, with Pola Negri in the role of the dancer, and the director is seen on the screen for the first time in this country in the part of the hunchback clown. The wide and deserved fame of all parties concerned made the present picture a positive drawing card of huge proportions. It will undoubtedly prove as strong a box-office attraction as an exhibitor may secure.

American spectators of these imported film dramas founded upon either historical or imaginary stories have some to expect in them a combination of highly expert direction, spectacular and correctly atmospheric productions and unusually fine acting. The latter is hardly to be found in “One Arabian Night.” Negri duplicates, in her present characterization, the excellence of the performances in the other pictures she has appeared in, and she is just as physically attractive. The other members of the cast that did great work were not mentioned in the introduction so cannot be given credit they wholly deserve for their most talented performances. Herr Lubitsch essayed to play the role of the hunchback and gave another evidence of the fact that a director should do his own province. He seriously overacted his part. Also the important roles of the merchant’s clownish slaves were overlooked.

Comparisons may be odious but they are necessary. The production, especially the exteriors, do not measure up to what Lubitsch has shown this country before. However, a number of the costumed scenes containing glamour and mystery that is necessary for American consumption of Oriental stories. The original “Arabian Nights” tales truly enough the material, but is not having the average film devotee thinks something is missing if he does not find it in productions with Eastern settings. Herr Lubitsch’s direction of the individual scenes contrasts favorably with his previous work, especially in his handling of crowds. The action, for the most part, moves smoothly.

**An Adaptation of an “Arabian Nights” Tale**

Directed by Ernst Lubitsch.

Length, 7,686 Feet.

**The Story**

Here is the romance of Zuleika, favorite wife of a great Sheik, beloved by the Sheikh’s son, and, in short, the story of a merchant whom she has seen from one of the palace windows. The young Sheikh’s pursuit of the girl is a love that he carries on under her direction but at the critical moment the young man wins her reproach by confessing that he is her. He is false to the aged ruler. About this time a band of harem girls, those gossips who have been the source of his undoing, have left the city for the desert. They are looking for love if they will meet it. A beautiful dancer, a hunchback clown and an old hag make up the company. Achat, a slave dancer, seeks the dancer for the old Sheikh, but the hunchback, who loves her, refuses to part with her. The young Sheikh sees the girl dancing and a cruel affec tion results, but in the meantime the slave dancer has brought the old Sheikh to see her and she, too, wishes her. His words are law and the girl is delivered unto him. Introduced into the harem is the aged ruler, who finds Zuleika. The latter, thus relieved of her obligation to her master, connives with her lover, and they again appear at merchant’s shop.

Meanwhile the heart-broken hunchback has taken a sleeping potion and has been hidden in a case in the merchant’s shop. When Zuleika departs with the rest of the harem girls, two cases are required to carry her purchases. In one is the hunchback, in the other the rug merchant. The latter is carried into the palace and smuggled into the harem. The hunchback, released from his case and revived by the old hag, who is a member of his troupe, determines to risk his life for a lost dancing girl, and climbs the facade of the castle to a casement window in her apartments.

As he enters the room he sees the dancer, and the young Sheikh. The old Sheikh enters and makes to kill his son, but the latter is saved by Zuleika, who receives the fatal sword thrust. As she falls the young Sheikh flees, pursued by his father. He is halted by a fatal blow, leaves him, and goes to reclaim Zuleika for his wife. Theantes are released, he makes his escape. The story concludes with Zuleika and Echards, and the merchant lover in the harem surrounded by the women of the palace. The wolves try to devour the ravioli with the earring pair. As he raises his sword the hunchback, concealed by foliage, reaches forth and stabs him in the back. The Sheikh expires.

**The World and the Woman**

**Woman’s Regeneration Pleasantly Told in Candlar Pictures, Inc., Release, State Right, Starring Jeanne Eagles**

Reviewed by Jessie Robb.

This release of the Candlar Pictures, Inc., which stars one of the Broadway leading women, Jeanne Eagles, is strongly religious in tone. It deals with the regeneration of a woman of the streets through the love of a small child, the kindness of the simple country people and the open fields and woods, where she regains the power for good in the community through her ability as a faith healer. The director has handled and developed this drama in a pleasant manner, without undue stress on the religious scenes. In other words a sweet sentimentality has been judiciously avoided. The production is attractively handled.

Jeanne Eagles, who has the reputation for beauty, handles her role with delicacy and a commendable restraint. She is ably supported by the members of the cast.

**The Cast**

Mary — Jeanne Eagles
James Palmer — Harry Earles
Ralph Bradley — Jim Rollins
Wayne Arey — Grace de Carlton
Little Dot — Mrs. Rollins

**Story and Direction by Philip Lonergan**

Length, 5 reels.

**The Story**

James Palmer, man-about-town, is entertaining a party as it is late in the evening. He has some friends over and calls for Miss Zuleika, a dancer, of the streets. She has once been a wife but, now she has been abandoned by her husband, she is free to come. He befriends her and gives her a job in his store. She accepts and gets on very well. She is looked after by her employer and all is well until her former husband returns to claim her.

**Program and Exploitation Catches (1)**


**Program and Exploitation Catches (2)**

The Dazzling Romance of the Harem—the Master Creation of Lubitsch, the Director of The Love Slave, with Pola Negri as the Wild, Desert Dancer.

**More Beautiful Maxed Ne’er Throw a Careful Kiss—Rooster at His Lady’s Love Yet Slave at Last to Her Own. One of the One Thousand and One Arabian Nights Brought Before Your Eyes.**
"After Midnight"
Selznick-Drama of the Underworld Full of Tense Situations. Conway Tearle Starred
Reviewed by Mary Kelly.
The cryptic dangers and dark intrigue of San Francisco's Chinatown have been artfully suggested without the usual obvious touches that make up the "Over the Edge of Midnight." There is enough uncertainty at all times and a premonition of melodrama that is good because it is sustained and consistent, to keep the spirit of the whole. Successful, moments of suspense accumulate until the spectacular climax, skillfully planned and thrillingly executed, breaks forth in the last big scene in the opium den.
Conway Tearle is a picturesque actor, realizing the power of restraint. His is an interfering role, but he carries it off with a directness which is a charm to twin brothers, so minutely resembling each other that when the substitution takes place, even the wife of one is unsuspecting. The essence of the character is that of the two, Mr. Tearle visualizes, and portrays with subtlety and poise. Zena Keefe has a role that is contributory rather than individualistic, but she carries it and makes it stand out as a bright spot in a picture of mystery. The entire cast responds spiritedly to the direction of Ralph Ince, to whom much credit is due.

The Cast
Gordon Phillips .... Conway Tearle
Wallace Phillips .... Conway Tearle
Mrs. Gordon Phillips .... Zena Keefe
Mock Sing .... Robert Warren

Review by Story by John Lynch.
Scenario by Edward J. Montague.
Directed by Ralph Ince.
Length: 4,500 Feet.

"The Story"
Wallace Phillips, the frequent traveler of Chinatown, is discovered one day while talking to Toy Sing, daughter of Mock Sing, owner of an opium den, by Harris who finds him useless. Without knowing Phillips' identity, but sensing the chink of wealth in the man who has secreted in one of Mock Sing's dens, for the purpose of exacting a large sum of money, Harris makes a bargain with Wallace to go to the Phillips residence, pose as Gordon, and get Mock Sing's son and stealing the family bonds Wallace agrees.

Arriving at his brother's mansion, he finds there a woman who immediately mistakes him for her husband and attempts to help him with his drunken debauches. The butler recognizes him as he has known Wallace from childhood, and offers to get Mock Sing and bring him back to safety. Harris thwarts all attempts, however, and is infuriated at Wallace's refusal to deliver the bonds.

A note signed by Toy Sing reaches Wallace one night, begging him to come to her assistance. He leaves Gordon's wife, who is fast falling in love with the man she believes to be her reformed husband, and goes to the Chinatown girl's rescue. It was all a game, as Toy reveals, to get him away from Mock Sing. Phillips could be abducted. Wallace hastens back, finds his butler gagged, and learns that a gang of Chinatown men had taken away his brother's wife. He arrives at Mock Sing's again and with Toy's assistance, reaches the hole where the victors had held prisoners. Harris is trying to force them to sign away their rights when Wallace, who had already confessed his identity, the young

Program and Exploitation Catchesline

He Looked into the Eyes of His Brother's Wife and Could Not Lie. He Told Her

"Winners of the West"

Reviewed by Jessie Robb.
Universal has made a new departure in serials with this production, putting on only a minimal censor troubles for the exhibitors, but providing clean, wholesome, unobjectionable and, at the same time, entertaining and thrilling fare. The theme of the series for a very large percentage are young people. This production company has "conceived the idea of basing these films on characters in American history, and the results shows a book that has it. The idea employed by writers of both adult and juvenile historical novels—of that of creating fictional characters and having them share the exploits, adventures and life of historic personalities has been used. The picturesque period of American history of 1849 when gold was discovered on Sutter's Creek was chosen. Capt. John C. Fremont started out over the pathless and perilous prairies to blaze a wagon route for civilization is the basis and background for the story.

Judging from the first three episodes, "The Power of Gold," "The Blazing Arrow," and "The Hill of Horror," great care has been taken to make the picture accurate in costuming, sets, manners and the smallest details. There is plenty of action extremely well directed. The cast has been selected not only to look, but to act, and is the strength of the hardy pioneers. Excellent photography.

The Cast
Capt. John C. Fremont .... Burton C. Law
Arthur Standish .... Art Acord
Lois Blair .... Lois Blair
Squire Blair .... Percy Pembroke
Dr. Edwards .... Burt Wilson
Elizabeth Edwards .... Myrtle Lind
Settlers, Indians, Hunters, Etc.

Story and Scenario by Ford Beebe.
Directed by Edward Laemmle.
Length: 18 Episodes.

"The Story"
Following the discovery of gold at Sutter's Creek, Cal., Capt. John C. Fremont stops at Boonville, Missouri, on his way to the Coast. Arthur Standish, a.trapper, comes in town. He has a quarrel with Lois Blair, a.Squire Blair fraudulently keeps from Arthur the news of gold discovered in California along with information regarding a mine. Louis gets the information and makes a copy of the map.

Captain Fremont's account of the gold discovery arouses the village. A party is formed. Artay stays behind, of which Squire Blair tells is owing him. Shortly after news is brought to the village that Indians have attacked the wagon train. Artur finds out about the mine and leaves to help the besieged train. He succeeds in saving Betty from the Indians but it seems as all were doomed when Fremont's men ride to the rescue. Then the two trouts join for mutual protection and many adventures which befall the company until they win the fortune.

Program and Exploitation Catchesline
Something New in Serials! Historical Romance and Adventure in the Days of the "Roaring Forties" When Gold Was Found In Calif., West of the Mississippi. Universal Accurately and Splendidly Produced.

"The Primal Law"
Western with a Somewhat Different Story Is Fox Picture Starring Dustin Farnum.

Reviewed by Jessie Robb.
Dustin Farnum has returned to the screen under the Fox banner, and his initial bow is made in a photoplay, which while a Western, has the novelty of different material than the usual run of this class of screen entertainment. He is the real man of the screen and can command from distress; nevertheless, there is there to supply the love interest. The ruling principle of the life of Brian Wayne, played by Dustin Farnum, is of absolute loyalty and devotion to his friends. The action of the story is caused by his adherence to this ideal when he wagers a lone fight against the unscrupulous machinations of a gang of tricksters to avert the young son of his dead partner of his rights.

In the presentation of the screen version the story is slow in the beginning, but soon quickens when there is enough physical action of the most vigorous type. There is much good riding, packing and making good sights in which Farnum puts in hard work. The action swings from the ranch, saloon and dance hall to the city and back again to a horse race.

Farnum has a congenial role and plays it to the limit. The cast is adequate with small Frankie Lee making an engaging Bobbie Carson.

The Cast
Brian Wayne .... Dustin Farnum
Harry Meacham .... Thurman Carson
Janice Lowry .... Harry Dunkinson
Norton .... Phil McCullough
Charles Gorman .... Charles Cavanaugh
Bobbie Carson .... Frankie Lee
La Belle .... Mme. Maratini
Mat Lowry .... Alan Caven
Peter Webb .... Edwin Tilton

First by B. Lloyd Sheldon.
Scenario by Paul Schofield.
Directed by Bernard Durning.
Photography by Lucien Andreat.
Length: 4,500 Feet.

"King Alfonso's Busy Day"
Kings haven't any "cinch," according to an illustrated page of the life of King Alfonso of Spain, shown in Charls Urban's Review No. 22.

This shows one day of the king's life, and on this particular day he is an extremely busy monarch, and the impression is given that the royal business is hardly less strenuous. He is shown reviewing his troops, making a speech to the people, consulting on constructing projects, laying the cornerstone of a building, encouraging aviation and attending church.—T. S. d.P.
“Her Winning Way”
ReaRalt Presents Mary Miles Minter in a Story to Which Her Personality Lends Some Interest
Reviewed by T. S. da Ponte.
In selecting Mary Miles Minter to play the leading role in “Her Winning Way,” ReaRalt gave to the film the only attractiveness to which it can be credited. The portrayals are too improbable and too inconsequential to be given the name of “plot,” the spectators evidently being expected to take the theme for granted with no thought as to its improbability, and let it go at that.
However, Miss Minter’s charm and beauty go a long way toward bolstering up the ridiculous situations, and giving the picture something to make it interesting to persons of average intelligence. As Ann Annington, she is altogether charming and in the large following in which she enjoys will probably help to make the production a paying proposition. The remainder of the cast, for the most part, overact their roles and the characterization something of ludicrousness.
Helen Dunbar, as Mrs. Hargrave, makes the best of her part, but that she could believe or hope that he, her son, Harold Hargrave, could possibly fall in love with so unattractive a character as Evangeline is made to appear in the production in something that even the most gullible movie fan would ridicule.

The Cast
Ann Annington .......... Mary Miles Minter
Harold Hargrave .......... Grant Gable
Mrs. Hargrave .......... Helen Dunbar
Evangeline .......... Grace Moore
Dr. Claude Rains .......... Whitehead Nora

Directors ............ Joseph Henabery.
Length, 4715 Feet.

“The Vagrant”
A firm of magazine publishers want an interview with Harold Hargrave, a noted writer. Ann Annington, one of the publishing firm’s book reviewers, is given the assignment. Knowing that Hargrave has refused to talk for publication, Ann obtains a position in the newspaper to get an interview, and then proceeds to “vamp” him. Finally he becomes aware of the fact that he loves her, and he promises to publish the intimate details of his affair which she has learned by working as a domestic, and all ends happily.

“No More Gasoline”
A clear idea of the people, buildings and landscapes of Brazil is given by this one-reel Chester Outing distributed by Educational. The photography is exceptionally fine. After viewing the sights of Rio de Janeiro, two men take the job of climbing Corvocado, a precipitous mountain near the city. Refreshed by numerous stops for black coffee and a bit of a snack, they descend in a mountain stream, they finally reach the summit and are rewarded for their exertion by a wonderful view of the city and the coastline. The subject is given by an exceptionally interesting version of the “maxixe” as danced by South Americans. S. S.

“The Stork’s Mistake”
Of novel character and especially interesting to women and children is this first of a series of two-reel Campbell Comedies for Educational. All of the principal parts are played by children. The childhood superstition about where babies come from has furnished a striking story of the picture. It is the story of where scores of real babies await disposal, and his “factory” where they are “made.” It is revealed that babies left too long in the furnace come out with a decided punch when a baby is kidnapped and rescued by a beautiful white horse. A St. Bernard dog, a monkey and other animals all find a home in the “factory.” It is all imaginative stuff and well handled except in a couple of instances, and it should please almost everybody. S. S.

“The Orderly”
French Production Distributed by Pathé Is of mediocre Quality with Morbid Theme
Reviewed by C. S. Sewell.
However absorbing as a work of fiction De Maupassant’s story upon which the Pathé feature, “The Orderly,” is based, it loses much of its force in its transition to the screen. As presented, it is liable to have a depressing effect upon the spectators, starting as it does with the suicide of the leading woman and ending with the killing of the Orderly by her husband because he will not reveal the name of his wife’s lover.
This picture was produced in France by a director who is not credited on the screen, and is thoroughly French throughout. Some of the scenes are interesting, especially those in Paris which are good “shots” of the Eiffel tower and other places of interest. The manner in which the story is told detracts from the interest. The woman is found dead in her bath and a letter which she leaves relates the events leading up to the suicide, each episode being pictured as her husband reads about it.
There is a strong tendency to overact on the part of the players, judged by American standards. About the best portrayal is given by the Orderly who is a minor role. The leading woman is too portly to be an ideal type for the role, and decidedly fails to register in the scenes where she appears as a girl, and the Colonel has a peculiar walk that detracts from his work.
Taken altogether, this production is considerably below the standard of the average American productions.

The Cast
Jeanne .......... Nathalie Kovanko (Dan., “Pare“)
Philippe .......... K. Colas (De, “Dolly“)
Paul Hubert (Pp., “Mrs. D‘Ampas“)

Length, Five Reels.

“The Lucky Number”
Not only has this single reeler, the second of the series featuring a moral theme, something to make it better than the first one, but shows Lloyd to much better advantage as a comedian, and he does good work. He has a style of work that is lively and entertaining and much that of his well-known brother Harold whom he strongly resembles. Some of the business is not altogether new, but it is funny. The sub-plot is also a possibility, and the possibilities as it deals largely with the attempt of a plumber to repair several leaks in a swan house, Lloyd has good opportunities and makes excellent use of them, as the plumber’s helper.

“The Storm’s Mistake”
Of novel character and especially interesting to women and children is this first of a series of two-reel Campbell Comedies for Educational. All of the principal parts are played by children. The childhood superstition about where babies come from has furnished a striking story of the picture. It is the story of where scores of real babies await disposal, and his “factory” where they are “made.” It is revealed that babies left too long in the furnace come out with a decided punch when a baby is kidnapped and rescued by a beautiful white horse. A St. Bernard dog, a monkey and other animals all find a home in the “factory.” It is all imaginative stuff and well handled except in a couple of instances, and it should please almost everybody. S. S.

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“A Snobby’s Labor Lost”
Children particularly, and in fact all who like clever animals will be pleased with this Chester Comedy distributed through Federated Exchanges, featuring “Snobby, the Humanzee.” Snobby has some unusual prominence in this picture, directed by Harry Williams and Mort Pebeells. Particularly clever is his work where on two different occasions he ties knots in a rope, one time, around the leg of a chicken. There is also a clever dog that takes a board and makes a seesaw for the baby, and two horses that do the best horse that show wonderful training. This is in fact one of the best of the Snobby series and those who have enjoyed the earlier offerings will surely like this one. C. S. S.

Movie Chats No. 66
A vacation in Scotland would just about fill the bill for those who like beautiful scenery along with their rest, according to Charles

Urban’s Chats No. 66
These pictures show scenes of the land where men wear skirts and their shows the life of the country. It is all imaginative stuff and well handled except in a couple of instances, and it should please almost everybody. S. S.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate where on reviews page, observing consensus of reviews appeared. "Re" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which has appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL
Over the Hill, 10, T. V. R.; Vol. 4, P-829.
A Virgin Paradise, 9,000 feet, R-735; C-856.
A Connecticut Yankee With King Arthur's Court, R-71.

THURSDAY, 6,700 ft. R-735.
Shame, 2,200 ft. R-789; C-856.
Penny R_Pinch (Tyrone Power), R-648.

WILLIAM FARNUM
His Greatest Sacrifice. 286; C-857. 6,500 ft.

TOM MIX.
A Ridin' Romeo, R-640; C-381.
The Big Town Round-up, R-385; C-395.
After Four, R-385; C-381.
The Night Horsman, R-318; C-387.

DUSTIN FARNUM.
The Primal Law.

BUCK JONES.
To a Finish. R-854; C-387.

WILLIAM RUSSELL.
Children of the Night, 856; C-396.
Singing River, R-711; C-165.
The Lady from Longsane.

SHERILY MASON.
The Mother Heart. R-748; C-383.

TWENTIETH CENTURY BRAND.
Get Your Man (Jack Jones). R-636; C-47.
Play Square (Walker-Murphy). R-52; C-165.
Hicksville to Broadway (Eileen Percy). R-670; C-297.

AL ST. JOHN SERIES.
(Two Reels Each)
Small Town Stunt. R-855; C-396.
The Happy Matt.

MUTT AND JEFF CARTOONS.
(One Reel Each)
Darkest African.
Not Wedded But a Wife.
Crows and Scarecrows.
Painters Frolic.
The Stamper.
The Tomato Sandwich.
Shadowed.
Turkish Bath.

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R-725; P-1822.
Beyond the Cross roads (Ora Carew—Six Reels). R-725; P-1822.
Liquid Gold (Guy Empey—Six Reels).
Looke McLuke's Film oophsy.
Sonny Series.
A Western Adventurer (William Fairbanks).

FAMOUS PLAYERS-LASKY

SPECIAL
June.
The Traveling Salesman (Rooseve Arbuckle). R-854; C-149.
The Wild Goose (Cosmopolitan—4,494 ft.). R-771; C-494.
White and Unmarried (Tate McGeigh—4,494 ft.). R-771; C-494.
Appearances (Donald Crisp British Production—2,325 ft.). R-113; C-139.
One a Minute (Douglas MacLean). R-746; C-494.
The Bronze Bell (Ice—Vanoe Production). R-323; C-396.
Sham (Ethel Clayton—4,888 ft.). R-431.
A Wise Fool (George Melford Production—6,705 ft.). R-846; C-494.

JULY
The Woman God Changed (Cosmopolitan Prod.). 6,396 ft. R-638; C-396.
Too Much Speed (Wallace Reid). 4,829 ft. R-771; C-494.
The Mystery Road (Paul Powell-British Production). 5,141 ft. R-648; C-494.
Life (Wm. A. Brady Prod.). R-25, P-247.

HOLMES.

WILLIAM JACOBY.
The LOST (W. DeMille Prod.). 6,704 ft. R-325.

AUGUST
The Princess of New York (Donald Crisp British Prod.). 6,600 ft. R-638.
The Whistle (Wm. S. Hart). 4,319 ft. R-664; C-547.
Passing Thru (Douglas MacLean-Imce Prod.). 4,594 ft. R-789; C-387.
The Conquest of Canaan (Thomas Meighan). 7,415 ft. R-789; C-387.
Wealth (Ethel Clayton). 5,141 ft. R-323; C-396.
The Glass of Morre (Rooseve Arbuckle). 4,888 ft. R-789; C-387.

EXPERIENCE (Richard Barthelmess). R-827; C-396.

SEPTEMBER
The Heel Diggers (Wallace Reid). 4,277 ft. R-854; C-396.
The Great Moment (Gloria Swanson). 6,872 ft. R-854; C-396.
At the End of the World (Betty Compton). 5,729 ft. R-525; C-49.
Dangerous Lies (Paul Powell British Production).
The Golden Special. 2,938 ft. R-114; C-291.
The Affairs of Anatol (Cecil De Mille Production). R-146; C-291.
Beyond (Ethel Clayton). R-319; C-297.

Muff and Jeff Cartoons.
(One Reel Each)
Mack Sennett Comedies.
(One Reel Each)

BURTON HOLMES.

SPECIAL
Spanish Holidays.
Solomon's Temple.
Tea and Toguva.
Marvelous Manhattan.
The Cruise of the Vera Cruz.
The Zoo-Bor-Bor and the Bromo.
Toolid Temple.

PARAMOUNT MAGAZINE.
Jailed Weekly (One Reel Each—contains magazine subjects and cartoons).

AMERICAN FILM COMPANY

SPECIAL
The Blue Moon, 45, P-59.
The False Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R-Vol. 48, P-936; C-49.
Payment Guaranteed (Margarita Fisher). R-Vol. 48, P-931.

SPECIAL
HURRICANE HUTCH (The Miracle).
No. 10, The Yellow Arm (The Death of Night).
The Yolk (Pauline Merriam—Perrot Productions).
R-48; C-64.
What a Whopper (Sno Bell—One Reel Comedy).
R-721.
All Abroad (Harold Lloyd Reissue—2-1 Reel).
R-638.
The Country Mouse and the City Mouse (One Reel Cartoon Fable).
R-721.

SPECIAL
The Yellow Arm (The Kingdom of God).
The Black Ace (Edward Jones—2 Reels).
Spot Cash (Pollard—One Reel-Comedy).
Name the Day (Pollard Comedy—1 Reel).
Morgan (Harold Lloyd Reissue—One Reel).
The Donkey in the Lion's Skin (2-1 Reel Cartoon Fable).

SPECIAL
The Yellow Arm (The Water Peril).
The Secret of Butte Ridge (Tom Santechi).
The Mountain Lion (Bob and Bill Series).
The Name the Day (Pollard Comedy—1 Reel).

SPECIAL
The Yellow Arm (The Price of a Throne).
The Yellow Arm (Tom Santechi—Two Reel Drama).

SPECIAL
The Yellow Arm (Sno Bell—One Reel Comedy).
Over the Fence (Harold Lloyd—One Reel Reissue).

SPECIAL
The Yellow Arm (Made for Power).
The Mayor of Misery (Edward Jones—2 Reel Drama).
Stop Kidding (Edward Boland—1 Reel Comedy).
By the Shores of Shasta (Harold Lloyd Reissue—1 Reel).
Mice at War (2-3 Reel Cartoon Fable).

SPECIAL
The Yellow Arm (Wallace Beery—1 Reel Comedy).

SPECIAL
Moms of Dreams (Tom Santiechi—Two Reel Drama).

SPECIAL
The Yellow Arm (The False Goddess).
Mother O'Dreams (Tom Santiechi—Two Reel Drama).

SPECIAL
The Yellow Arm (The Miracle).
The Yellow Arm (The Secret Society).

SPECIAL
The Chink (Edward Boland—One Reel Comedy).
The Hare and the Tortoise (Three Reel Cartoon Fable).
Nettie the Leopard (One Reel Major—Hunting Film).
Rough Seat (Guyseur Black).
CURRENT FILM RELEASE DATES

JEWELRY PRODUCTIONS

Not Guilty (Sidney Franklin Production).

Gypsy Blood (Paul Neary).

Scrap Iron (Charles Ray—7,500 feet). R-641.

Peck's Bad Boy (Jack Coogan). R-47.

Golden Snare (Curwood Production). R-483.

DANGEROUS STRANGERS

Jewel Robbery.

THE LADY'S TRUST

Stolen Home (Harry S. Kern Productions).

THE SWEET AND LONELY ONE

Starlight (Pauline Stark).

The Sign on the Door (Norma Talmadge).

The Child That Gave Me Stal (Rath enf). A Midnight Bell (Charles Ray). R-481; C-885.

Tellerville's Fire Brigade (2 Reels). R-830.

Wedding Bells (Constance Talmadge). R-330.

Serenade (R. A. Walsh Production). R-20; C-97.

On a Spanish Night (Paola Negri).

The Playhouse (Juliet Keaton).

Horse of Life (Marshall Neilan Special).

FIVE: HIGH FIVE: ATTRACTIONS


The Oath (R. A. Walsh Prod.).

ASO. PRODUCERS

Devotion. R-240; C-492.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, V. 48, P-154.

Cup of Life. R-198; C-397.

J. P. KIRKEY, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, V. 48, P-154.

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J. P. KIRKEY, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, V. 48, P-154.

MACK SHENET PRODUCTIONS

A Small Town Idol (Ben Turpin). R; Vol. 48, P-887; C-R, V. 49, P-198.

Home Talent. R-752; C-189.

She Sighed by the Side (Two Reels). Made in the Kitchen (Two Reels). Call a Cop (Two Reels).

LOVE'S OUTCAST (Two Reels—Ben Turpin). R-752.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-187.

The Night Rider. R-811; C-485.

MRS. NATALI EXHIBITORS

ELAINE HAMMERTON STAR SERIES

The Miracle of Manhattan. R-92; C-267.

The Girl from Nowhere. R-528; C-163.

Remorseless Love. R-637; C-49.

HANDBILL WELLS.

EUGENE O'BRIEN STAR SERIES

Gilded Lies. R-878; C-387.

The Last. C-R, V. 49, P-159.

Is Life Worth Living? R-841; C-49.


OWIE MOORE STAR SERIES

The Chicken in the Case. L-5161 Ft. R; Vol. 48, P-728.

A Divorce of Convenience. R-639; C-163.

CONWAY TAYLOR STAR SERIES

Bucking the Tiger. R-206; C-387.

The Fighter. R-530; C-163.

AFTER MIDNIGHT. (Special Productions)

The Sin That Was His (William Paversham). L-6,000 Ft. R; Vol. 47, P-641; C-R, P-1002.

Red Foam (Ralph Ince Special). L-6,000 Ft. R; Vol. 49, P-192; C-R, V. 50, P-193.

Who Am I (Ralph Ince). R-933.

In a Man's Home (All Star). The Greatest Love (Vera Gordon). The Highest Law (Ralph Ince).

REPUBLIC


SHORT SUBJECTS

(Released by Select.)

William J. Flynn Series.

Chaplin Classics.

Selznick News.

Kaufman Masterpieces.

REVIVAL

Pappy (Norma Talmadge). Up the Road With Sallie (Constance Talmadge). Scandal (Constance Talmadge). The Lone Wolf (Hazel Dawn and Bert Lytell).

GOLDEN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol. 46-1155; C; Vol. 47-36.

Gulliver Women. R; Vol. 49; P-194; C-R, P-860.

Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-90; C-R, P-1025.


Roads of Destiny (Pauline Frederick). R-999 Ft.; R; Vol. 49, P-629; C-R, P-704.

The Concert (All Star). R; Vol. 49, C-R, P-1132; E-674 Ft.

Don't Neglect Your Wife (Gertrude Atherton Production). R-995; Ft. R; Vol. 49, P-409.

A Tale of Two Worlds (Gouvernem Morris Production). R-649 Ft. R; Vol. 49, P-418; C-R, P-469.

Cabinet of Dr. Caligari (German Impressions). R-37; Ft. R; Vol. 49, P-192; C-R, P-1032.

Snowblind (All Star). R-842.


Wet Gold (Williamson Production). R-457; C-459.

Head Over Heels (Mabel Normand).

Roy Will Be Boys (Will Rogers). R-206.

An Unwilling Hero (Will Rogers). C-718; E-640.

The Great Goldwyn-International Comedy.

TOO MUCH PEP.

Parr One Love.

The Chicken Thief.

EDGAR COMEDIES


Pettin' The Detective. C-276.

EDGAR'S FEAST DAY.

R-411.
CURRENT FILM RELEASE DATES

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 48, R-476; C-539.
Through the Back Door (Mary Pickford) R-439; C-106.
Carnival (Harley Knokes Prod.). 6,000 Ft. R-113; C-791.
The Three Musketeers (Douglas Fairbanks). R-211; C-387.
Irishman (George Arliss). R-96; C-163.

MISCELLANEOUS RELEASES

AMERICAN FILM CO.

KINETO COMPANY OF AMERICA, INC.

CHARLES URBAN'S MOVIE CHAT.
(Released Through State Rights Exchange). First Series (One Reel). Second Series from No. 27 to 62, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.
October—Martin Johnson's "Jungle Adventures." R-449.
November—His Nibs (Chic Sale).

MAX LINDE.
Be My Wife. R-750; C-163.

MARO KLAW, INC.
Our Navy in Action (Two Reels). R-151.

NATIONAL EXCHANGES, INC.
WELCOME CHILDREN. Shadows of the West (Hedda Nova). The Lotus Bliss (Altman). The Great Reward (Serial—Francis Ford and Ella Hall). King Cole Comedies (One-Reel Each—Bobby Burns).

KINETO REVIEWS (One-Real Educational). Rainbow Comedies (Edna Shipman and John Junio) (Two Reels each).

F. B. WARENS CORP.
The Hit (Lois Weber Production). R-930; C-163.
Quo Vadis? (Reissue). R-55; C-397. Good and Evil (Lucy Corinns). R-441.
Girl from God's Country (Neil Shipman).

TEMPLE PRODUCING COMPANY.
Johnny Ring and The Captain's Sword. 4,416 Feet. R-55.

RUSSELL PRODUCTIONS.
Frank Brazilwood Series (Two Real Westerns). Leo Maloney Series (Two Real Westerns).
From Ireland

A projectorist who requests that we name him "Inquirer-Ireland" sends in an order for a lens chart, and writes:

I would be extremely grateful for your opinion as to the queries inclosed on a separate sheet of paper. I am using an anastigmat lens which gives an excellent picture at a throw of 30 feet. I have no wish to change the lens. However, I am ordering your lens charts, which should take the projectorist out of the old guess work system and establish this part of the optical system on a scientific basis.

A carbon copy of your reply in the department will be esteemed. Money order covering the lens charts is attached hereto. Should you print the above, or the queries, please print same as coming from "Inquirer-Ireland."

Information desired is as follows:
2. Direct Current. 40 to 50 amperes used.
3. What is the best combination of condensers?
4. What is the right distance of front condenser from the aperture?
5. What is the correct distance of shutter from the front of projection lens?

Condition Not So Bad

Your condition is not so bad, in so far as the optical end of things is concerned, and, using good anastigmat lenses it is possible to get an acceptable picture at 30 feet. I always provided the picture be not too large. One very important bit of information you have failed to give, however, is the working distance of the projector formed by the distance from the film to the first surface of the projection lens.

Just the condensing system, as indicated by the lens charts, is as follows:
For 50 amperes a 6/3 inch plano convex collector lens (lens next the light source) and a 1¼ inch plano convex condensing lens, spaced with the apex of their curved surfaces not to exceed 1-16 of an inch apart, with the center of the condenser (point midway between the two lenses) just a little bit less than 17 inches from the aperture.
For 40 amperes you should have two 6/3 inch plano convex lenses, spaced not to exceed 1-16 of an inch apart, with 18½ inches from the center of the condenser to the aperture.

The lens charts start out by taking as their basis the minimum distance at which an arc of a given amperage can be located from the face of a condenser without setting up undue amount of breakage. This is of prime importance, because locating the arc anything else than the minimum permissible distance means very great light loss.

For instance, quoting from memory only, if an arc crater be located 2½ inches from the surface of a condenser lens of 4/3 inch free opening, it would collect just as much light as would a condenser lens with 7½ inches free opening if the arc were located 3½ inches away from the surface of the lens.

With the crater located the minimum distance from the collector lens the distance from the center of the aperture must be such as will give a working size spot at the cooking plate, remembering that the crater diameter will be magnified at the spot as many times as distance from the center of collector lens will divide into distance center of condenser to aperture.

Reducing Diameter of Condenser

If these points fall inside the lines you have drawn, then the projection lens is not picking up all the light from the arc, and you will have a better condition if you reduce the diameter of your condenser by placing a metal strip against its front surface, reducing its diameter until all the light from the condenser passes through the projection lens.

If this is not clear to you, advise me and I will send you illustrative drawing. If there is anything further I can give you in the way of information, let me know.

Oh, yes, I almost overlooked your number 5 question. When using a lens of that extremity, the face of lens or revolving shutter should be placed just as close as you can get it to the lens, because the narrowest point of the beam will be either there, or inside the lens itself.

Also, may I ask you why you are so bashful? A few letters from Irish correspondents, with their name attached, would, I think, form a point of contact between projectorists of the United States and projectorists of the Land of the Shanmork. I am very sure our men over here would read them with a great deal of interest.

Amperage and Light

Corporal Thomas Napoleato, Marine Barracks, Paris Island, S. C., says:

Brother Richardson: A friend and myself got into a friendly argument this morning, the subject of which was: "At the present time we are using 50 amperes, A. C., at our reel. If we raise the amperage to 120, or 100 per cent., would the screen results be 100 per cent. increased light, therefore why should not the result be 100 per cent. better when we raise from 60 amperes to 120?"

We have agreed that you be the judge in this matter, and will thank you for such information as you may be able to give on the subject. If the gain in light at the screen would not be 100 per cent, then what would be the percentage, the throw being 95 feet and the picture 18 feet?

Too Many Considerations

It would be utterly impossible to answer your question categorically, because too many considerations enter into the equation. I will, however, for the benefit of all concerned, try to explain the various points involved in such a question.

First let us begin at the beginning. The spot is, as you doubtless know, a badly out of focus photograph or image of the crater, which, with the A. C. current arc, is presumed to be the crater of the upper carbon. The magnification of the crater may be many times as large as the distance from the crater to the center of the condenser is divided into the distance from the center of the crater to the cooling plate.

For instance: If you had a crater ½ inch in diameter located 4 inches from the center of the condenser, and the distance from the center of the condenser to the aperture were 16 inches, then the magnification of the crater would be as many times as four is contained in 16, or 4 times, therefore the diameter of the spot would be 0½ X 4 = 2 inches.

That law holds not sometimes, but always. This is the reason the distance from condenser to aperture varies when using different amperages. Supposing you had a crater ¼ inch in diameter and used the same amperes, you would not then have a 2 inch diameter spot, but instead you would have a spot equal to ¼ X 2 = ½ in.

Pull Condenser Back

Under this condition, therefore, we must pull our condenser back and use a condenser which will locate the arc at a distance from the center of the condenser, and the distance from the center of the condenser at a distance from the aperture which will produce a workable spot under the law quoted:

For instance, supposing the first named dis-
tance (called distance x) were 3 inches, and the second, named distance (called distance y) were 18 inches. Any picture enlarged 50 percent would be $\frac{3}{2} \times 1.3$ inches, therefore we would have a spot of that diameter.

Something that may or may not work, and this automatically acts to alter the divergence of the rays beyond the aperture, so that with the low amperage and small crater the projection lens is so small that it is in the center of the aperture, whereas with high amperage and at distance "y" a condition might very easily prevail in which the projection lens would hit up all the light.

So, You See

So you see, Friend Napoletono, the thing is not quite as simple as it looks. And now let us examine the matter from another angle. With the picture enlarged to its proper size for practical projection, place a disc of very thin metal—the thinnest you can get—over the front surface of the condenser and flat against it.

In order to make the experiment I shall describe, it is absolutely essential that the metal be of extreme thinness and that it lie absolutely flat. If a thin disc punch a very, very small hole, about the smallest you can possibly make. Now with a 25 amperes and use a 25 amperes tiny hole. You will find a very small spot of light on the cooling plate, a photograph of the crater. This spot will not nearly cover the aperture.

Now increase your amperage gradually and you will find that spot grows larger until at about 60 it should cover an area equal to the entire aperture of the projector, which means that if you increase the amperage any more than this, all the additional light will fall on the cooling plate outside the area of the aperture, which means that the center of the condenser is now working up to its maximum capacity.

Plug the Hole

Now plug this hole and punch another, say one inch from the center of the condenser, and you will find at 20 amperes the same size spot will appear that appeared when the hole was in the center, but the spot will not be located in the center of the aperture, therefore it will have to be increased to greater size before it will entirely cover the aperture.

If the first one is plugged and the aperture at 60, then probably the last one would cover it at 70 or 75, but when it does cover it, then all the central zone of the condenser out to a circle representing the whole hole will be working at its maximum capacity, and so on out until at about 120 amperes you can make a spot on the cooling plate with a hole clear cut to the edge of the condenser, cover the entire aperture, beyond which no further light can be forced through the aperture, because the condenser is working up to its maximum capacity.

Now, answering your question, you will get a practical 100 per cent increase at the arc for each increase in amperage until a pin point in the center of the condenser is projecting a spot big enough to cover the entire aperture. Beyond that point you will not get 100 per cent increase, and the pin point will gradually become less and less until you bring the entire condenser up to its maximum capacity.

You are using A. C. at the arc, and since 120 amperes crater would not very greatly exceed the area of the 60 ampere D. C. crater, you ought to practically get 100 per cent, in consequence of collimator up to that point. I cannot say just how it would work out, because I have never experimented with A. C. Condenser. I have read that it has been done, and have explained the principles involved, and believe from what I have said you should be able to understand the matter.

So, you see, advise me and I will try and straighten it out.

Does Not Agree


In the Handbook I find many things of which I most heartily approve; also one or two points upon which I do not agree with you. However, no book and no writer is presumed to be perfect, and, after all, I advise you to consult the Handbook that do not prove up in the end.

This is O. K. in the two-projector house, and a man who does not do it deserves censure.

However, when one has only one projector, a great many amateurs are apt to do to the picture on, I think it is foolish to take time to thread in frame. I hold that in mat, while this cuts down quite to the best he can, according to the local conditions.

I have an experience of 25 years, and in Davenport, one in Wakefield and one in Waverly, and only one of them is equipped with two projectors. In that I have use two type 8 motor driven Simplexes. In Wakefield there is one Powers 6, and at Waverly one Powers 6.

Use D. C. at the arc all the way round.

Your lens charts are the goods, and no mistake. There is about 5000 movement light, and a thousand per cent more satisfaction since I have been using them.

No Apology Necessary

At home, here in Davenport, I have a 5 h. p. 350 volt motor, belt connected to 110 volt D. C. motor, and use a 25 amperes rheostat. Get very good light, using a $\frac{3}{4}$ cored upper, and $\frac{1}{4}$ inch Silver Tip lower carbon.

In Piffawr vary several 220 volt lines, using two 110 volt rheostats in series. Use 4 amperes, and have as nearly as possible a uniformity of illumination, which I find very good.

At Wakefield I have the best outfit of the three, Power's 6B and a Hertzer transverter. The Hertzer is a super fast projector, using a 250 volt transformer, which burned out, and the panel board was destroyed. Ordered a new one from the factory, but it will not work. Did not have a field rheostat, so for the present just tapped the field wire on one side of the line and I am running with good results. Generator heats a little, but not enough to hurt.

Project an eleven foot picture at 60 feet, using 50 amperes, and pretty nearly burn the screen up with the light. Use $\frac{3}{4}$ cored upper and $\frac{1}{4}$ Super Tip lower. From 250 volt, I am unable to beat the Columbia Silver Tip combination for quality.

Pardon this lengthy epistle, but I have been reading the report for so long that I feel that I am one of the few projectionists that do not have a field rheostat.

Once in Ten Years

My dear Wolcott, you certainly are getting old and lazy, in proof of which fact you admit you have been in business over twenty years. Well, there is truth in your accuracies. Maybe I am not getting exactly lazy (I don't have time), but I certainly am no younger than I was five years ago. And yet I say five years ago. And yet I say. At any rate, five years old I will be on the 25th day of October, and I can see the sun of life and the western horizon at the same time, though that fact does not bother me in the least.

When my time comes to be projected into the Unknown Beyond, I shall at least leave behind

There speaks the real projectionist. That sort of projectors that don't shirk their duty, but over and above that is the fact that he knows the thing is wrong, and a thing that is wrong gets on his nerves.

Waverly Saunders, he isn't the "Aw that's good enough" club, who not only depends entirely upon the union for advancement, but literally lies down on the union.

A Long Time Silent

Fred R. Wolcott, who has a place of business on Carbon street, Syracuse, N. Y., where he makes lantern slides and provides stereopticon and motion picture entertainment, breaks a silence extending over a considerable period of time with the following:

I am glad to see, as I read the department from week to week, that you are alive, and at it just the same as when your address was 116 Chicago avenue, Chicago, Ill. I have not bothered you since I sent in cuts of my carbon holders, away back in 1911 or 1912, but I am not entirely ignorant about "Ab-\n\begin{equation}
\text{Sad Facts}
\end{equation}

I was making pictures before there were any books or writers, and I have seen more pictures ever since they were made and for sale. Have met all kinds of men in the business, but I was always more or less of a smart man. I have, however, never yet found a book smart enough to show me any sign of an image of any picture on a screen, before it reached the lens, or had passed through the most minute pin hole in very thin paper. I am old, but not too old to learn, and surely would like to know how it is possible to invert an image before it reaches the lens when there is no image to invert.

The Moving Picture World

Feels Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in His Known

October 1, 1921

NO PROJECTION ROOM

In Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

No Exhibitor

That Only Reliable Concerns Can Gain Admission to the Columns of THE MOVING PICTURE WORLD.
This is the time of year to give some thought to the coming winter, especially to the matter of Heating and Ventilation.

Are you entirely satisfied with your present method of heating and ventilation? Are you burdened with an outfit that eats up all profit for the purchase of coal? Do your patrons continually complain of draughts when the entrance doors are opened? Can you keep your house at an even temperature of 70 degrees during the coldest days of winter?

Let us tell you something about the wonderful results to be had by the installation of a Sturtevant Heating and Ventilating System. Suitable for all size theatres. A postal will bring you our bulletin on this subject.

Every theatre owner knows that it is equally as important to keep his house comfortable and well ventilated in the winter as it is to have it cool during the summer. The principal point in the matter, however, is to get an equipment that will stand up to the work demanded of it. One that is ready at the turn of a switch to fulfill your every requirement. The Sturtevant System is absolutely reliable and economical in its operation.

B. F. STURTEVANT COMPANY
Hyde Park, Boston, Mass.
Offices in all large cities.
me the consciousness of work done the best I know how to do it. And that's that.

As to your remarks concerning the image, why I am moving the summer home now, and have not an August 6th number here, but presume it refers to one of the articles in the Griffin-Kiwanis papers.

If I am correct in this I think you are perhaps both right and wrong in your contention. Certainly there is no image until the point of conjugate foci is reached, also, while there may be paper and tobacco there may be no cigarette, but there is nevertheless the making, and in the case of the inversion of the image, when a man turns a page that the image is inverted in the sense the term is used in this particular argument, it does not mean that the actual image is turned bottom to top.

It Simply Means

It simply means that at this point the light rays are so directed that they will produce an inverted image at the point of conjugate foci. If you will stop and think a moment, Neighbor Wolcott, you will see this could be otherwise, because, as you very truly say, there is no image at any point except at the point of conjugate foci. Either before or beyond that point the image disappears.

Wish I had one of those little Handbooks here. I would like to know what you are talking about, although I think I have been in the glass downward field for some time. If so, you certainly must have given the darkened thing some jerk, or else it was cracked in the first place.

Let me thank you for your good wishes, assure you I appreciate the friendship of you all, particularly of the old timers who lived through "those happy days."

Unconscious Favors

R. R. Waddell, Dayton, Ohio, says:

Inconspicuous fifty cents, stamps, for the lens changes. I am not a member of any Local, because projecting pictures is only an incident in my position here, and as a trade that I do not fear work for this company. At the same time I take a great deal of pride in that part of the job, and feel privileged that I need only no apology for screen results.

Everything I know about projection has come from the Handbook, which I bought three years ago, and from the department, which I have been working for to these many moons. I am very grateful for those two very reliable sources of knowledge.

In our office we have a complete installation, consisting of a new Simplex projector, using 110 volts A. C., through a Port Wayne Conventional. We also have a 12 foot Crystal Bead screen, which gives wonderful results, even in the "amen" corner of the old church auditorium, which was converted to its present use some several months ago.

Our shows are given at the noon hour, two or more days each week. We make use of Industrial films for the most part, running an occasional comedy to break the monotony.

In closing, let me thank you cordially for the many unconscious favors you have done me.

Making Shows More Enjoyable

Well, Friend Waddell, if I have done you those favors, then I have also some time done favors to a great many other people, because helping you to put on a better show has made it possible to more enjoyment for the Dayton Malleable Iron Company employe.

Insofar as the Handbook be concerned, a very great pleasure to me is the knowledge that the book has been read in hundreds of homes in villages and small towns to put on a really creditable show, which means that it has increased the daily enjoyment of many millions of people, and in a particular thing above all others that I am proud of in connection with the Handbook.

It is a fact that there are, among professional projectionists, a considerable number who have opposed the Handbook, and the department, because it did teach somebody besides the already professional projectionist. These men, I think, do not quite realize what they are asking when they ask that knowledge be suppressed in order that they who are themselves in many instances too well posted, may prosper.

I have never paid any attention to that kind of an argument, and do not ever intend to, because the welfare of the motion picture industry and the people at large is a thousand times greater than the interests of a comparatively few men who object to the promulgation of knowledge, because it will force them to try any and study, in order to keep ahead in the profession.

Studying the Picture

Out of the probable twenty-five thousand working projectionists in the United States and Canada, I wonder how many can say that they have actually studied the picture, rather than just projecting objects in their pictures with the reality, and therefore are in a position to judge intelligently as to whether or not any given action on their screen is reproduced naturally or otherwise.

It has for many years been my contention that the high-class projectionist must, in the very nature of things, have at least some elements of the artist in his make-up, or if he has not, then he must make a real study of the movement of objects, because in his hands lies the power to instantly alter the speed of any action in the picture.

And after all, of what does that quality in a man or woman consist which makes him or her an artist? I venture the assertion that after all it is the ability, and the natural tendency to closely observe nature, and to be able to reproduce nature in pictures or in statuette. Of course the word "artist" has of late been stretched and made to cover almost anything from a cloak model up, but in the present instance I am considering only the meaning of the term as it was understood until comparatively recently.

It Must Be Conceded

If my contention in this matter be correct, or if it contain the elements of correctness, then it must be conceded that the projectionist must of necessity, in order to produce high-class work, be something of an artist. This is the reason that he is continuously called upon to reproduce nature on the screen, and there is not a single action in the whole course of the play which he cannot greatly change or alter merely by changing the speed of projection.

If a man takes a step and in the process of time, he covers one-fourth of a second of time, and the projection speed be such as will cause the man to take the step in one-quarter second of time, then he will cover an entirely different effect than if the speed be such as will cause him to take the step in one-eighth second of time, or in one-half second of time. Theoretically motion pictures will be as correct as at a certain given rate of speed; practically it is not, and the variation is quite wide indeed.

It is unnecessary to go into the various reasons for this condition, but they are such that the standard, unvarying rate of camera speed probably will never be attained. One reason for this is the wide variation in actinic value of the light under varying conditions under which pictures are taken.

The projectionist must follow the speed of the camera if the original scene is to be re-created at its full face value, and at present there is only one way in which this may be done, viz.: he must know when a figure or a moving object on the screen is thrown, and in order to accomplish this he must be a close student of movement. He must observe and must know how horses and other animals move, how human beings move under varying conditions.

I repeat, how many projectionists have made a real study of this fundamentally important item in their business?

What He May Say

The projectionist may say it is useless to study such things, because of the fact that a schedule compels him to project at a certain unvarying rate of speed.

This, however, is NOT a good excuse. It is true theatre managers do compel the abuse of the photoplay by compelling adherence to a fixed schedule, which is not based on the requirements of the work in hand, but this is no reason why the projectionist should fail to equip himself with that knowledge necessary to accomplish his job.

In the spoken drama the success or failure depends upon the excellence of the work of from three to a dozen actors, who daily go through the program of the play, it is a photoplay drama the success or failure in the last analysis depends to a large extent upon one man, and that one is the projectionist who can place the screen in proper light and re-production of the original, or a bunch of jumping shadows.

I therefore say, with all the emphasis of which I am capable, projection is of such importance that one day it will be recognized as one of the professions, and will be paid for accordingly.

Positive and Negative

William S. Wahl, Boston, Mass., writes interestingly on various topics, and asks the following question:

What is the difference between a positive lens and a negative lens? By this I mean what is the difference in optical effect?

The answer to Brother Wahl's question is very simple. A positive lens upon which a parallel beam of light is incident will converge the rays to a focus at some point beyond the lens.

A negative lens upon which a parallel beam of light is incident will spread the rays beyond the lens, instead of converging them.

Put in another way, with a positive lens a parallel beam becomes converging beyond the lens; with a negative lens it becomes diverging.

TO-DAY'S PROJECTIONIST IS TO-MORROW'S EXHIBITOR
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From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.

NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio       San Francisco, Calif.
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American Carbons for American Pictures
Empty Your Cash Drawer Into Your House and the House Will Keep the Drawer Full

HOW many of you exhibitors realize how fortunately you are situated in regard to the matter of credits? This same matter is something which, at present, is raising particular Sheol in almost every other line of business activity. "Charge it," is the lady shopper when purchasing a few yards of silk, and the dry-goods merchant is fortunate if, in addition to making an entry on his books and waiting for his money, he is not obliged to deliver the goods to milady's home.

"Send around a dozen of eggs, two pounds of butter and seven and one-half pounds of granulated sugar," says little Johnny and produces the grocery book. Maybe the grocery man will get his money the first of the month and maybe he will not.

The butcher expects to be hung up and with this expectation he tries to figure out the correct percentage for bad debts and slow payments to add to his bill and is verbally and mentally crucified as a robber for so doing by the very people who keep him waiting the longest.

On the other hand, the picture theatre patron passes the cold cash through the ticket window before he enters the house and the exhibitor knows every night just how many admissions he has sold during the day, because he has the actual money to show for them.

No Picture Theatre Admissions on Tick

No one negotiates for picture theatre admissions on a credit basis and the happy exhibitor has no one owing him.

Just because of this, the cash in the safe and the credit in the bank offites act as a temptation to acquire a new car, a new residence, more furniture, or a lot of expensive and unnecessary luxuries when the same money might be better expended upon a theatre that is proving such a fine little ready cash getting proposition.

The exhibitor who judiciously empties his pocketbook into his house will find that the house will reciprocate by keeping his pocketbook full.

By this I do not mean an unwise expansion in order to accommodate record crowds, because record crowds do not materialize at every performance.

It is a great deal better to have a moderate sized overflow who cannot be accommodated than to endeavor to get all the business in town, and in the endeavor assume a permanent overhead that makes it necessary that such business must always be done unless a loss is to be faced.

Cannot Do All the Business

No man can expect to do all the business in his community and one who is short-sighted enough to try to grasp one hundred per cent. of the trade in any line is only overreaching himself.

At the same time, the exhibitor who knows his business can figure out pretty accurately the percentage of the population to whom his program appeals and it is a wise and judicious investment on his part to see that he does not leave a loophole in his territory for competition based on better service to the patrons. A house may be attractive without unduly expensive decorations and seats may be comfortable without involving great expenditure. But beauty in a house and comfortable seating, while attractive in dimensions, will not compensate for a bad program, poor projection and bad atmospheric conditions.

In these days, when the manufacturers of projection machines and Richardson's handbook is Whenever you spend any money to make your house more attractive, don't hide the expenditure under a bushel—make a big noise about it and let everyone in the town know what you are doing and why.

and department are making high-grade projection possible in the smallest houses, there is no reason for poor screening results.

Until comparatively recently, the problem of selecting a screen to suit a house arrangement was little understood, but, today, it is possible to obtain screens from which satisfactory views may be obtained from almost any part of a house no matter what its dimensions, or the number of balconies or galleries with which it is provided.

All of Them Good

It may be confidently asserted that all screens, as built today, are good under the particular conditions which they are designed to meet. Their varying degrees of visibility and their reflecting qualities adapt each to certain particular seating arrangements, and it requires only the subject and a little experimenting for the exhibitor to provide his house with a screen which will give him the maximum number of good seats, bearing in mind that a certain type of screen which is perfectly satisfactory in one type of house may fall down when used in a differently arranged theatre.

No matter how poor the public service current may be, and appliances may now be had at moderate cost which will convert it into an efficient servant.

Any one of the various types of arc controls will do much to lengthen the labors of the projectionist and permit him to secure better results. Automatic curtain controls permit the easy handling of the curtains and insure their being drawn at the correct time.

A Big Asset

A ventilating system, which insures good atmospheric conditions both summer and winter, is one of the biggest assets which a picture house can possess, and such systems are not expensive when it is taken into consideration that the increased summer business done by the houses possessing them soon pays for the installation.

Another big asset that may be relied upon to increase the attendance is the comfort and convenience of the patron before he reaches his seat. Ticket selling apparatus which materially reduces the time consumed in paying for, and receiving a ticket and some method of indicating to the patron just where he may find one of the vacant seats to reduce the queue in the lobby and the crush at the back of the house, for it is this queue and this crush that so often discourages those who would otherwise be patrons of the house.

A mighty big convenience to the exhibitor who wishes to carefully pre-view his program is one of the many excellent types of portable projectors which take standard width film. These occupy but little space and will allow screening one's program in the manager's office without interfering with the services of the projectionist and his professional machines.

Not Making Most of Opportunities

Since midsummer, the Moving Picture World has shown how millions of dollars are being expended in erecting systems, and many of these have been called into being simply because present houses in the same territory have not taken advantage of their opportunities to make the most of the patronage which a little judicious expenditure would have insured.

It is an easy proposition for a man already on the ground to win new and hold old trade, by making his house a model of its size and class, and a small house, properly equipped, is, in many localities a far better paying proposition than the greater expenditure which necessitates an overhead and demands and attendance considerably greater than that upon which a properly equipped smaller house may always rely.

It is a whole lot better to put the price of a good car into a ventilating system and let the ventilating system earn the cost of two such cars in increased attendance than to buy a car first and let the disgruntled patron paralyze another house down the street.

Liberally, Not Extravagantly

But in purchasing equipment, do not overdo it, solely because some supply dealer will give you a long credit. Buy up to the limit of what you know to be a conservative investment but buy it expecting to pay cash for it and limit your purchases to that for which you can afford to pay. It does not matter how long your credit is, you must pay for the equipment some day, and the house that makes a bid for your patronage by practically telling you to pay for it when you feel like is probably not in a position to give you as good service as a concern that makes business-like terms. Besides, in dealing with the latter, you are considerably more apt to treat your house liberally instead of extravagantly.

And, having purchased the new equipment, do not neglect to make the loudest kind of a noise about it. Utilize your program, your newspaper advertising, your display space to tell your patrons just how much the new acquisitions will add to their comfort or how much better show it will enable you to give them.

Stand the new projectors in the lobby and
U-T-E PROJECTION EQUIPMENT
MEETS EVERY EMERGENCY

U-T-E PROCTOR
AUTOMATIC PROJECTORS
SAFEGUARD THE FILM

NO BELTS    NO CHAINS
NO FRICTION SLIPS

Not an Experiment But the Result of 12 Years of Development and 5 Years of Service

Get Acquainted with Its Safety Features by Sending for Bulletin PW, Today

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WILL NOT FAIL YOU

BECAUSE
Designed and Built Like a Steel Bridge, Making Them Practically Unbreakable
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Safety First Demands Are Met

UNITED THEATRE EQUIPMENT CORPORATION
25 WEST 45th STREET, NEW YORK
Branch Stores in All Principal Cities
EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM
placard them so that every incoming patron and those who pass the house will know how much you paid for them and just how much they will improve your future screening.

Tell them all about the new vending machine and how and why it will reduce their waiting.

Tell Them All About It

Tell them about the new screen and how and why it is going to make every chair in the house to all interests and purposes a reserved seat.

Tell them about the new ventilating apparatus, the new organ, the new heating system and the new chairs. In fact, whenever you spend any money to make your house more attractive, don’t hide the expenditure under a bushel—make a big noise about it and let everyone in the town know what you are doing and why.

The American public likes to be told the why and wherefore, and, reckoned in dollars and cents, there will be found a vast difference whether you make a bad statement to your public that you are improving projection results and giving them a more convenient house or whether you back up your statements with the reason why and show them the actual goods upon which the statement is based.

GOVERNMENT REGULATION
ADMISSION SIGNS

PROVISIONS OF REVENUE
ACT OF 1918 CONCERNING
TAX OF ADMISSION

Art 56. SIGNS TO BE POSTED.—In the case of every place, admission to which is subject to tax, the proprietor or manager must keep conspicuously posted on the outer entrance or main entrance of the house, one or more signs accurately stating each of the established prices of admission, and in the case of each such price the tax due and the sum total of the established price and the tax.

ETCHED BRASS SIGN with changeable figures. A very beautiful design. Complete, with 4 price tags... $3.50
ENAMELIZED SIGN with changeable figures. Must last a life-time. Complete, with 5 price tags... $1.50

Amusement Supply Co.
We are the Oldest Supply House in the Motion Picture Trade

746 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS

The development of moving picture theatres

Since moving pictures were in their infancy we have been building picture theatres. One of the first to be built was designed and supervised by us.

And we have kept pace with the development of this great business in all its phases.

Hoffman-Henon Co., Inc.
Architects and Engineers

THE PRECISION IN ALL ITS GLORY

Surrounded by pretty girls in Boston Labor Day parade

Projectors Play Star Part in Labor Parade

One of the most conspicuous floats in the Boston Labor Day parade was that of the Boston Motion Picture Supply Company. Simplex distributors for Southern New England.

This float represented a miniature stage setting in which was placed a motion picture screen. Facing the screen was a sloping floor upon which were mounted several rows of regulation theatre seats. In line with these seats and shooting directly at the screen was a complete Type "S" Simplex motor driven projector finished in French ivory enamel with nicked trimmings.

A member of the Operators' Union with an assistant was in charge of the machine.

The "Audience" occupying the theatre seats upon the float consisted of five pretty young women representing popular movie stars while a young man impersonated Charlie Chaplin.

The Simplex machine in its attractive setting received a great share of attention, not only along the line of march but at the start and finish of the parade and whenever a halt was called.

The Power's float used in the Labor Day Parade in Boston was arranged for Boston Local 182 by the Exhibitors Supply Co., 49 Church street, Boston, Mass., distributors for Power's projectors in Massachusetts and northern New England. This float attracted unusual attention as it was the first exhibition by any local of the J. A. T. S. E. of the new Power's G. E. high intensity arc lamp.

This equipment has been installed in the Sel-
Mechanical Details

The Skinner Bros. Patented Direct-fired Heater consists of a heavy cast iron fire pot mounted over a powerful fan wheel and enclosed in a sheet-steel casing with outlet hoods at the top. Burns coal, coke or wood, same as an ordinary furnace. No more trouble to operate—absolutely odorless. Cold air from the floor level and from outside is drawn into the heater by the fan wheel, forced up and around the fire pot, heated and gently diffused through outlet hoods to all of the open building space.

**Keeps Your Theatre Warm and Well Ventilated**

Install a Skinner Bros. Patented Direct-fired Heater and it will keep every part of your theatre at an even, comfortable temperature—there will be no places too hot while others are too cold, no drafts, no complicated system of outside pipes or ducts.

Besides this, the Skinner Bros. Patented Direct-fired Heater will constantly supply your theatre with fresh air, and force the bad impure air out through the regular ventilator openings in your building.

You know, of course, what the assurance of proper heating and ventilating conditions mean to the people who patronize your theatre—naturally such a theatre is much preferred to one that is always full of cold or stuffy, impure air. Install a Skinner Bros. Patented Direct-fired Heater and insure the conditions your patrons require.

Read the brief description of the heater at the top—then find out just what it will do for you. Remember if our system should fail to do exactly what we claim for it, it will become immediately returnable to the factory for full cash refund. Send the coupon today.

**SKINNER BROS. MFG. CO., Inc.**

1440 S. VANDEVENTER AVE.

Boston ........................................... 61 Little Bldg.
Buffalo .......................................... 718 Morgan Bldg.
Cleveland ....................................... 638 Marshall Bldg.
New York ....................................... 1718 Flatiron Bldg.

Chicago .......................................... 1328 Fisher Bldg.
Indianapolis ................................... 342 Occidental Bldg.
Minneapolis .................................... 418 Metropolitan Life Bldg.

1440 S. Vandeventer Ave., St. Louis, Mo.
Please send me complete details of Skinner Bros. Patented Direct Fired Heaters.

Name ..............................................

Address ...........................................

(Have you a steam boiler?) ......................
moving picture world

October 1, 1921

wyn Theatre, Boston, for Douglas Fairbanks' film success, "The Three Musketeers."

Morris of Greenville
Submits a Good List

Here is what the projectionist of the Greenville, Texas, Opera House, a Southern Enterprise theatre, has to say regarding the tool question.

If any of our readers have a better list to submit we trust that they will not allow any undue bashfulness to interfere with the expression of their ideas for publication.

September 12, 1921.

Editor Equipment Section.

Moving Picture World.

I have read with much interest your articles on "Better Equipment," and think that more space should be given to tools. I cannot at the present time compare my list with that of Mr. Smith, but hope to, in the near future. The following constitutes my present assortment of tools:

1. Pair 8" cutting pliers.
2. Pair 8" carbon pliers.
3. Pair 6" round nose pliers.
4. Pair 6" long nose pliers.
5. Screw drivers (2", 4", 6" and 8").
6. Interchangeable tool.
7. Small vise.
8. Flat files (3/4" and 1").
11. Center punch.
12. Flat point cold chisels (3/4" and 1/2").
13. Diamond point cold chisel.
15. Set drills (5/8" to 1/2").
17. 10" Hacksaw, and blades.
19. 1" saw.
20. 2" saws (large, small).
22. Ice pick (for small bolts).
23. Pair 6" inside calipers.
24. Pair 6" outside calipers.
25. Pair 6" dividers.
26. Adjustable wrench.
27. 1" flexible steel scale.
28. 24" tape measure.
30. Large oil can.
31. Small oil can.
32. Pair scissors.

Very truly yours,

H. P. Morris
Projectionist.
A New Booklet on a New Subject

"The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen"

Prepared by the Kodak Research Laboratory
Published by the Eastman Kodak Company

This booklet, the result of a long series of practical experiments conducted by experts at the Kodak Research Laboratory offers to the trade for the first time accurate information on a subject of first importance to all owners and managers of motion picture houses.

It points the way in specific terms to theatre lighting so ideal that printed matter—a program for example—can be read without eye-strain even while the picture is on the screen.

The booklet is free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

FOR SALE: PICTURE THEATRE, A-1 condition, seating 1,000, large stage with modern facilities. Equipment booth best money can buy. Manufacturing city, between 6-7 thousand; lease ten years, giving exclusive privilege with protection against competition guaranteed by city. Price $25,000. M. L. care M. P. World, N. Y. City.

EQUIPMENT FOR SALE
OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. F. Redington, Scranton, Pa.

FILMS FOR SALE
100 SINGLE AND DOUBLE REELS, excellent condition, $100 per reel. 100 Weeklies, $2.00 per reel. Scenics and Educational Features. Send for list. L. S. Fisher, 120 Seventh Avenue, New York.


CORCORAN'S LATEST DEVELOPING TANK WILL CUT YOUR DEVELOPING COSTS IN TWO
SEND FOR PRICE LIST NO. 1
A. J. CORCORAN, Inc.
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751 Jersey Avenue
Jersey City, N. J.

PROJECTING THE GREATEST PICTURE ON EARTH
PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

B. F. PORTER, EXCLUSIVE EQUIPMENT,
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Here's your opportunity to buy a “trade-in” slightly used, but perfect, Motion Camera at real money saving. The entire summer accumulation for immediate clearance.

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Ask Us About It

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The thirst-quenching champion—since July 1, 1919—clean, cool water. It may not be your idea of a piece de resistance, but just watch your audience patronize the water cooler, that operates in conjunction with DIXIE Cup PENNY VENDING MACHINES

Repeatedly throughout the show you will see three, four or five people in line, glad to pay a penny for a real cup from which to enjoy their drink.

Dixie Cup Vending Machines constitute a self-supporting service—an added attraction that pays its own freight and earns you a liberal profit besides

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Original Makers of the Paper Cup

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Arco Wand Truck Vacuum Cleaner

Hundreds of small and large theatres adopted ARCO WAND TRUCK VACUUM CLEANERS with a very noticeable saving in time, labor and cost. Many of these theatres were already equipped with permanent vacuum cleaning systems, but ARCO WAND TRUCKS used so much less current and were so convenient to handle that the permanent cleaning system has been abandoned.

Get This Booklet on Cost!

Our booklet "Lowering the High Cost of Cleaning" gives specific examples of the saving. This book should be read by every progressive theatre manager. Send for a copy and get the latest information on thorough cleaning by the dustless, noiseless, economical method.

AMERICAN RADIATOR COMPANY
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Sales Branches and Showrooms in all large cities
Makers of the famous IDEAL Boilers and AMERICAN Radiators

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THE FIRST IMPRESSION ON YOUR AUDIENCE
when you install PEERLESS AUTOMATIC ARC CONTROLS is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—that is the real secret of its popularity.

Write for Circular.

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Another Important New York Theatre—

THE SHERIDAN
Sheridan Square
OPENS WITH THE RAVEN "HAFTONE" SCREEN

Raven Screen Corporation
One Hundred Sixty-Five Broadway, New York
DENVER is 73% Simplex
All other makes combined 27%

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MOMXG
PICTURE
WORLD

October 1, 1921

POWER'S PROJECTION
HONOR TO WHOM HONOR IS DUJE

MARY PICKFORD

Little Lord Fauntleroy

From the Novel by Frances Hodgson Burnett
Directed by Jack Pickford and Alfred E. Green
Scenario by Bernard McConville
Photography by Charles Rosher
Musical Setting by Louis F. Gottschalk
Presentation by Joseph Plunkett
(Courtesy MARK-STRAND)
Screen Curtains by John Wenger
Power's Projectors Installed by
Will C. Smith, Motion Picture Equipment Corporation
Chief Projectionist, Anthony De Mott

Cast

Cedric Errol (Little Lord Fauntleroy) ............ MARY PICKFORD
Dearest (his mother).......................... 
The Earl of Dorincourt (his grandfather)..... CLAUDE GILLINGWATER
Bevis Errol (eldest son of the Earl).......... COLIN KENNY
Wm. L. Havisham (the Earl's solicitor)..... JOSEPH J. DOWLING
Mrs. McGinty (the applewoman)............... KATE PRICE
Dick (the bootblack).......................... FRED MALATESTA
Hobbs (the grocer)............................ JAMES A. MARCUS
Mimma......................................... ROSE DIONE
Her Son........................................ FRANCIS MARION
Rev. Mordaunt................................ EMMETT KING
Mrs. Higgins.................................. MADAME de BODAMERE

To Little Lord Fauntleroy Mary Pickford has given a full measure of that personal charm and dramatic talent which she so abundantly possesses. In this play, however, she has also shown a true genius, an infinite capacity for detail, which makes Little Lord Fauntleroy a perfect production. Every phase of the direction and rehearsal of this exquisite play received her personal attention up to within a few hours of the premier on September 15th. It is therefore highly gratifying to us that, sparing no effort and no expense and after consultation with others having extensive experience in the showing of films

MARY PICKFORD SELECTED
POWER'S TYPE-E PROJECTORS
WITH POWER'S G. E. LAMP

for the Premier Presentation of Little Lord Fauntleroy
at the Apollo Theatre, Times Square, New York
September 15th, 1921
MOVING PICTURE WORLD

ADOLPH ZUKOR PRESENTS

Elsie Ferguson in "FOOTLIGHTS"

by Rita Weiman
Directed by John S. Robertson
Photoplay by Josephine Lovett

"My goodness, Miss Ferguson, why can't you have a 'Footlights' every release? It's just fine. There's not a minute from start to finish that we're not with you, tooth and nail. It's a grand film!"

—Mae Tinee in the Chicago Tribune

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N.Y., under the act of March 3, 1879. Published weekly. $1 a year.
We are Directing Patrons to Theatres

Everywhere in the United States and Canada, by this Message:

When you are shopping for a whole evening’s motion picture enjoyment, look in theatre entrances for posters and cards showing the Educational Pictures sign. When you see it—go in!

It’s the Sign of
a Well-Balanced Program

Take advantage of our money spent in your behalf. Put an Educational Picture on every program, and display posters and lobby cards prominently.

Patrons with Box Office Money to Spend are Shopping for Our Products!

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E. W. Hammons, President

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Slow Motion Specialties
Sketchographs-Cartoons
“World Wanderings”

“Torchy” Comedies
Mermaid Comedies
Punch Comedies
Toonerville Comedies
By Fontaine Fox
“Scenics Beautiful”
By Robert C. Bruce
Kinograms-News Weekly
"THE SHEIK"
Founded on the world famous novel by E·M·Hul
with
Agnes Ayres and Rudolph Valentino
A George Melford Production
presented by Jesse L·Lasky
Scenario by Monte M·Katterjohn
 Paramount Picture
THEY can't print the book fast enough for the demand. It's the big conversational topic of the year. Everyone has read it or heard of it or wanted to borrow it or discussed it or wanted to read it or hid it or wondered when it would be made into a picture.
And now it is a picture!
AND such a picture! Nothing more vivid, more colorful, more enthralling, more romantically gripping has ever been seen. Consummately acted, filled with stupendous scenes, throbbing with love romance. As sure as you’re born, “The Sheik” is in for the box-office knock-out record of the entire season!
Making Your Theatre National

NATIONAL advertising of "The Sheik", including a two-page double spread in The Saturday Evening Post of November 19, 1921, makes the theatre that shows it a national institution. It lifts it immediately from the neighborhood showhouse, from the small town theatre, or from the big city picture palace to a national landmark, known to the public, respected, approved, praised, supported, overflowingly patronized.

The exhibitor of "The Sheik" is more than a local theatre manager or owner. By booking it, advertising it and showing it, he immediately makes his house a National Institution.
You'll Be Smilin'—
NATIONAL JOY WEEK—October 16-22, 1921

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DORIS MAY in "THE FOOLISH AGE"

You'll Be Happy;

To spread the spirit of happiness and good cheer throughout the entire country, make young and old forget the past depression and drive away the "blues," Exhibitors unite with Doris May in celebrating

NATIONAL JOY WEEK by showing to Joy fans her first big comedy drama "THE FOOLISH AGE"

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Arrange now with nearest exchange for playdates

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"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

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BOOK IT NOW!
“All for one, one for all!”

NEVER HAS A PICTURE BEEN AWAITED WITH GREATER ANTICIPATION, NEVER HAS ANTICIPATION BEEN SO SPLENDIDLY REALIZED!

DOUGLAS FAIRBANKS presents

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BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaptation, Costuming: Research under EDWARD KNOBLOCK
Direction under FRED NIBLO
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If you are fortunate enough to secure a booking of

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"WAY DOWN EAST"

bear in mind that you have a picture that has played to over four million dollars in one year at regular theatre prices

MAKE THE MOST OF YOUR OPPORTUNITY!
DISTINCTIVE PRODUCTIONS, INC.,
presents

GEORGE ARLISS

in

"DISRAELI"

From his celebrated stage success
by Louis N. Parker
Directed by Henry Kolker

A FILM THAT IS DESTINED TO
RANK AMONG THE FOREMOST
RELEASES OF THE SCREEN

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN
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HIRAM ABRAMS, PRESIDENT
Too late, he realized that to him Thora's was the "Face of the World." Too late, he realized that in trying to assume the burden of correcting the ills of the world he had failed in the greatest of all things—Love. Now she had gone—perhaps back to their little home from where they had started with trust and great ambition in their hearts—soon to turn to ashes—because of his foolish ideals.

It is a wonderful story, and Irvin V. Willat has turned Johan Bojer's great novel into a gripping, throbbing photo-drama crammed full of spectacular box office features that will go down in production records as one of his best.
Electrifying Episodes

IS THE VERDICT OF

SAMUEL SPITZER

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804 SOUTH WABASH AVE.

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“ADVENTURES OF TARZAN” STARRING ELMO LINCOLN AND LOUISE LORRAINE

FOR

Northern Illinois—Indiana—Wisconsin

THESE GENTLEMEN ARE CLEANING UP!

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HOW ABOUT YOU?

ADVENTURES OF TARZAN SERIAL SALES CORP.,
1540 Broadway,
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GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

THE MAN FROM LOST RIVER

BY
KATHARINE NEWLIN BURT

DIRECTED BY FRANK LLOYD

A GOLDWYN PICTURE
GOLDWYN PRESENTS

THE MAN FROM

DIRECTED BY

BY KATHARINE NEWLIN BURT
ANOTHER BIG GOLDWYN FEATURE

Goldwyn is pushing "The Man From Lost River" as one of the prize features of a prize program. "The Man From Lost River" is a big picture—one of those strong, two-fisted, red-blooded, out-door yarns that every picture-goer enjoys...

This sort of story has made Katharine Newlin Burt and her "The Branding Iron" famous. But "The Branding Iron" was not quite so active, not quite so tender, not quite so swift as this new, vivid box-office production...

It is the kind of picture that made motion pictures popular. House Peters is at his best as The Man...

FRANK LLOYD'S PRODUCTION

LOST RIVER

FRANK LLOYD
A GOLDWYN PICTURE
GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

THE MAN FROM LOST RIVER

DIRECTED BY FRANK LLOYD

BY KATHARINE NEWLIN BURT A GOLDWYN PICTURE
WILLIAM FOX presents

TOM MIX

in

The Night Horsemens

Based on Max Brand's novel
Wild Geese
Directed by Lynn F. Reynolds

A full-of-action sequel to "The Untamed"
The Race-track lives on the screen!

William Fox
presents

The great drama of sporting-life

THUNDERCLAP

The story of Three Thoroughbreds-
a Girl, a Boy and
a Horse.

Story by Paul H. Sloane
Directed by Richard Stanton
William Fox presents
BARBARA BEDFORD in
Cinderella of the Hills

Story by John Breckenridge Ellis
Directed by Howard M. Mitchell
Whether you have read the enthralling story of CAMILLE or seen it presented on the stage or in opera you will admit when you see it that this intensely dramatic masterpiece of youth and love has had its most thrilling portrayal by the great emotional actress — — — — —

NAZIMOVA
in
CAMILLE

Her Supreme Triumph

Adapted by
JUNE MATHIS
from the DUMAS
masterpiece — —

Directed by
Ray C. SMALLWOOD

METRO
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THE MAN HUNTERS

(5 Reels)

Featuring

BOB GANT and His Famous Bloodhounds

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With

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From the original story

"Puddin Creek Pardons"

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BOB GANT

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A NOVELTY—THE BIOGRAPHY OF A DOG—and a million dollars worth of free publicity

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NEW ORLEANS, LA.
The Time Has Come! Let’s Smash Monopoly Once and for All.

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Every Arrow Picture Is an Independent Picture...

produced by a master producer

enacted by popular, clean-living stars

offered to exhibitors and exchanges at a sane price which permits a good, reasonable profit.

God Made the Bull—Man Put the Ring in Its Nose

Do you get that? The bull can rage and roar, paw the earth, and snort fire from its nostrils. Put a ring in its nose and a man can lead it to slaughter.

Is there a ring in your nose? Are you being led to slaughter to fatten the wallets of a group which wants to seize your business?

The amusement business is one of first importance to mankind. But there’s no place in it for any group which tries to “own” it, and “own” you.

Wake up! Show these would be dominators who you are and what you are.

Don’t let ‘em put a ring in your nose.

Show independent pictures.

Yours for Independence,

Arrow Film Corporation
220-224 West 42nd Street, New York

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

See Your Independent Exchanges Anywhere
C. C. Bridwell, Davenport (Iowa) exchange man wires: "Your comedy franchise wonderful. Twenty-five inquiries Iowa and Nebraska exhibitors. Certainly is a winner."

You Can't Afford to Miss These ARROW 52 Comedies

Offered as a Unit
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Show Your Independence
A Series of Four Specials from PETER B. KYNE'S well known stories, the first: "A MOTION TO ADJOURN," published in Saturday Evening Post, now in the making.

Co-Stars
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Six Five-Reel Western Productions starring JACK HOXIE

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A Serial De Luxe now being filmed in Yellowstone National Park starring ANN LITTLE

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The Best Picture That Has Ever Carried the Selznick Trademark

"A Man's Home"

The Photoplay without a Fault
LEWIS J. SELZNICK PRESENTS

"A MAN'S HOME"

From the Play by Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne

A Big Subject for the Biggest Photoplay of the Year
It's a Ralph Ince Production
Directed as Ralph Ince alone knows how to direct.

He Was Given a Story
which has wider and stronger appeal than that possessed by any other current photoplay.

It Offers a Cast
of unequalled excellence—each member with a real part to play, ideally suited to the part, and a Box Office Attraction wherever pictures are shown.

Harry T. Morey  Kathlyn Williams
Grace Valentine  Faire Binney
Matt Moore  Roland Bottomley
Mr. L. J. Selznick,
729 Seventh Ave.,
City.

My dear Selznick:—

May I take this opportunity of congratulating you on your latest special picture play, "A Man's Home". This superb work should surely take its place as one of the great screen successes, and rank with such works as "Over the Hill," "The Miracle Man," "Way Down East," "Gloria Swanson" and "The Old Man." "A Man's Home" will certainly win money for every one who touches it.

Sincerely,

William Brady
CHAS. O. BAUMANN, PRESIDENT

Great Northern Finance Corporation

Capital $1,000,000

NEW YORK LOS ANGELES

FINANCE INSTITUTION

WE will lend money, discount or purchase negotiable paper, notes, drafts, acceptances, contracts, producers' and distributors' accounts and evidences of debt generally.

WE will finance and participate in financing motion picture enterprises, including production, distribution and exhibition and all of the tributaries.

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THE BIGGEST NEWS REEL
Messrs. Lee and choose

INTERNATIONAL
for
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THE WORLD BEFORE YOUR EYES

THE biggest News Reel contract ever closed was consummated when Messrs. Lee and J. J. Shubert chose INTERNATIONAL NEWS as the best of all news reels for their whole chain of Shubert Vaudeville Theatres.

"The Cleanest, the Most Enterprising, the Best" is the Shubert Motto," says Lee Shubert.

Two facts stand out in the closing of this enormous contract which you, the Exhibitor, will do well to note. The First is that up-to-date vaudeville houses (and picture theatres) must have a News Reel in order to satisfy their patrons—the Second is that the big, new chain which is the whole talk of the amusement world has chosen INTERNATIONAL NEWS as the one News Reel on which it can count absolutely for 100% satisfaction.

BOOK IT YOURSELF TO
Price Reduction

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Price of Eastman Positive and white or tinted base foot unperforated, f. o. b., over \( \frac{1}{4} \) of a cent a foot.

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NEW YORK
Facsimile copies of every criticism mailed to anyone upon request.

That is the unanimous and unqualified VERDICT of

13 New York daily newspapers

2 New York weekly newspapers
   Zit's, New York Review

4 Motion Picture trade papers
   News, World, Trade Review, Herald

3 Reviewing publications
   Wid's, Harrison's Reports, Reeland Reviews

1 Special Report National Board of Review

*23 solidly enthusiastic decisions for

MARTIN JOHNSON'S
"JUNGLE ADVENTURES"

presented by

Exceptional Pictures Corporation
ALEXANDER BEYFUSS
Vice-President and General Manager
Executive Offices: 1540 Broadway, New York City
Pola Negri in ONE ARABIAN NIGHT
The Peer of Oriental Dramas
An National Attraction
The Principal Characters in

"ONE ARABIAN NIGHT"

A-A-A-Ah!
The Dancer!
The wild desert dancer—more beautiful madcap ne'er threw careless kiss. Scoffed at all men's love yet slave at last to her own.

Beware!
The Mighty Sheik!
Master of the Palace Magnificent—Lord of a hundred wives—swift to wrath, avenging disloyalty with death—but himself disloyal ever. His one ungratified wish the love of the beautiful dancer.

Oh, Man!
The Hunchback Clown
Behold in him symbol of man's folly—the old fool's folly longing for youth's caresses trust in a woman's guile! A sad, sad jester is he yet noble is his love and beautiful, for his wild desert dancer.

A-A-A-Ah!
The Dancer!
The wild desert dancer—more beautiful madcap ne'er threw careless kiss. Scoffed at all men's love yet slave at last to her own.

Beware!
The Mighty Sheik!
Master of the Palace Magnificent—Lord of a hundred wives—swift to wrath, avenging disloyalty with death—but himself disloyal ever. His one ungratified wish the love of the beautiful dancer.

The Rogue (a bad one)
The Slave Dealer
He knows where the beauties grow, he knows women's hearts, he knows men's greed—he slinks and grovels and loves nothing but gold. Coward! Miser! Victim of eunuch and slave, yet master of humanity. A creature of no regrets—a merry jester.

Hit!
The Chief Eunuch!
Tough is his lot—verily his is a dog's life—keeper of the hundred jealous wives in the mighty Sheik's harem. Sorry the day for him when the Sheik commands, "Go forth and bring me the beautiful dancer!" Some job! as you shall see.

She's Sly!
Haidee, the Schemer
What cares she for the law of the Harem? The mighty Sheik! Bah! A fool for his wives' entertainment. Harem guards! Eunuchs! Sleeping dolts all when Haidee smugles a guest to the harem—she toils all men.

Keep Out!
These are
The Gates of
The Harem
Strange secrets they guard, veiled lives, beautiful wives. Of living men, none but the mighty Sheik may pass their frowning portals. Intrigues, a low whistle in the night, murmuring, the kiss of sword and scimitar.

The supreme court of the screen, The National Board of Review, says in its official report on this picture:

"This vivid, swift moving picture is the peer of Oriental dramas on the screen. It has the true atmosphere of an Arabian Nights tale and must rank as one of the exceptional photoplays of the year. It has both dramatic intensity and comic relief of an unusual order. The acting of Pola Negri may be said to be the finest and most convincing of her career before the American public and the supporting cast is one of great ability."

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere
A Conflict of Two Loves That Will Stir All Women!

Whitman Bennett's presentation of his personally supervised production

From George Broadhurst's play "The Price;" Direction by Whitman Bennett; Photodrama by Dorothy Farnum; Photography by Ernest Haller.

A FIRST NATIONAL ATTRACTION
We’ll Let the Exhibitors Write This Ad.

Broke both box-office and attendance records with strong opposition.—Herbert H. Johnson, Luna Theatre, Lafayette, Ind.

The picture was booked for five days, but it did such big business that we kept it the entire week.—J. D. Kessler, New Alhambra Theatre, Canton, Ohio.

Thrilled our patrons and drew big in spite of the strongest opposition ever given a picture here.—Stanley Chambers, Palace Theatre, Wichita, Kan.

Best liked Norma Talmadge picture in years. Huge crowds at early and late hours. Tense silence noticed at every performance.—P. E. Noble, Liberty Theatre, Portland, Ore.

Met universal favor, pleasing every one. Big crowds. Best Talmadge picture.—Edgar Weill, Strand Theatre, Syracuse, N. Y.

Speaking of

Joseph M. Schenck’s presentation of

NORMA TALMADGE

in

“The Sign on the Door”

Adapted for the screen by Mary Murillo and Herbert Brenon from the stage success by Channing Pollock; Photographed by Roy Hunt; Tech. Director, Willard M. Reineck.

Produced under the personal direction of Herbert Brenon

A FIRST NATIONAL ATTRACTION
THE tide of stupid abuse which has swept toward moving pictures has reached its flood and is now beginning to turn. This turn is quicker justice than even the most confident friends of the screen had dared to hope. They were deeply conscious of the unfairness of a general condemnation of a business because of the notoriety achieved by a few persons connected with it, and they hardly knew what to say or do in the circumstances. Some were silly enough to turn upon their own business and speak of it with contempt. The most notable instance of this was William A. Johnston’s unkind and unwarranted attack upon the actors and actresses, in which he held them with few exceptions to be mere puppets made possible by the brains and money of others.

More kindly and more sane is the judgment of one of the conservative newspapers of the United States, the fine old Boston Transcript, which editorially appeals to the reason of the public. We believe all in our industry should read it and use it, each in his own locality, and we, therefore, present it in full.

It is called “Crusading Against the Movies,” and it reads:

“Attacking the movies in general, in the hope of diminishing the effect on the public mind of some of their abuses, is bad policy on the part of clergymen, or other custodians of the public morals. The movies cannot be displaced from their position as the cheapest and most popular of amusements. Nothing else has ever approached them as a welcome and easy public diversion. Moreover, the chance which they afford for instruction and a readily available means of moral guidance is so great that it would be folly to attack them as a demoralizing agency.

“The Rev. Dr. Straton thinks that the movie managers, film makers and actors are a bad lot. They are not, for they are quite like other people, and are subject to the same desire that most people are, to do as creditable a thing as possible while making the money that their business may legitimately bring. To say that the whole tendency of the business is demoralizing is to say that mankind is totally bad and hopeless. And as a matter of fact, the major tendency in the business is just the other way. The people as a rule not only insist upon having vice punished and virtue rewarded on the films, but they often rise up in wrath against such film atrocities as are attempted by unscrupulous parties. And always there are available the services of national and local censorship, which are easily and effectively applied.

“To crusade against the movies in general, and spread abroad wholesale denunciations, is exactly on a parallel with the old-time pulpit denunciation of the whole acting stage as the work of the devil. Three-quarters of a century ago there were pulpit orators who demanded the suppression of the theatres altogether. We may see what became of that agitation. The theatre won out because the people wanted it, and on the whole it has been an agency of public culture and morality. The same fate will overtake any wholesale protest against the movies. The film world will be purged of its evils by the sure process of time and a bettering public judgment.”

If the conservative newspapers can speak with such grace and justice about us we certainly can refrain from attacks upon our own business. We commend this splendid utterance of the Transcript to your best attention.

Arthur James
Public Opinion Backs Industry in Fight
It in Battle to Amend Constitution

Ulterior Motives Cause Politicians to Urge Censorship

By ALAN FRANKLIN

CENSORSHIP of motion pictures in the United States presents a unique politico-legal phenomenon. Sooner or later every State in the Union will be arbitrarily censoring motion pictures, since the reformers have already succeeded in establishing State censurships in several States, and they will never stop until they have succeeded in establishing this un-American institution in the remaining States.

Motion picture censurships in forty-eight States, with as many different moral standards, would be a monstrous travesty on justice and modern American government. Such a policy would put the popular national motion picture institution of the Twentieth Century under an antiquated Eighteenth Century form of State Sovereignty government.

No producer would be able to produce a picture which would satisfy the censors of all the States, and by the time all of them got through censoring a picture there would be nothing left of it. There are many ominous examples of what such a large number of censorship boards would do to motion pictures.

When the picture "Carmen" was censored by thirty-five different boards, each board struck out certain parts of the picture, but no two boards struck out the same parts. Almost everything which the Pennsylvania Board of Censors has decreed immoral and struck out of pictures has been declared moral and retained by the Ohio board. A famous scenario writer who saw one of his own pictures in a Kansas theatre after it had been censored by ten different boards and its title changed, failed to recognize it. Hundreds of thousands of dollars are being lost by the motion picture producers of this country because of the prudish rulings of censorship boards.

Reformers are obsessed with the idea that they must standardize the drama of the screen for children, but this is most absurd, since children constitute only about twenty per cent of motion picture audiences, and besides, children could be sufficiently entertained with suitable pictures at the motion picture theatres on certain evenings only, and kept out of the theatres on other evenings, or they could be entertained at special children's theatres which should be established. If motion picture theatres were attended only by adults, there would be no more reason for censoring the screen than there is for censoring the stage; and we have gotten along very well without censoring the stage.

Censorship Is Un-American

Censorship is un-American because its power must necessarily be purely arbitrary, depending entirely upon the whim, caprice, prejudice or interested motive of certain individuals, when no two censorship boards can agree on what is moral or what is immoral; and such power has no place in American political science, notwithstanding the fact that the Supreme Court of the United States has decided that censorship of motion pictures is constitutional and a valid exercise of the police power of the states, in the case of Mutual Film Corp. vs. Ohio Industrial Commission, 236 U. S. 230. The text of this decision of the Supreme Court is as follows:

"We immediately feel that the argument is wrong or strained which extends the guaranties of free opinion and speech to the multitudinous shows which are advertised on the bill-boards of our cities and towns and which regard them as emblems of public safety, to use the words of Lord Camden, quoted by counsel, and which seeks to bring motion pictures and spectacles into practical and legal similitude to a free press and liberty of opinion. The judicial sense, supporting the common sense of the country, is against the contention. It cannot be put out of view that the exhibition of moving pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded by the Ohio Constitution, we think, as part of the press of the country or as organs of public opinion. They are mere representations of events, of ideas and sentiments, published and known, vivid, useful and entertaining no doubt, but, as we have said, capable of evil, having power for it, greater because of their attractiveness and manner of exhibition. It was this capability and power, and it may be in experience of them, that induced the State of Ohio, in addition to prescribing penalties for immoral exhibitions, as it does in its Penal Code, to require censorship before exhibition, as it does by the act under review. We cannot regard this as beyond the power of government."

This decision of the Supreme Court is a masterpiece of judicial sophistry and a perversion of the Constitution. The Constitution is not an immutable lawyer's document, restricted absolutely to the particular subject matter expressly stated therein, but a living organism of free government, created to adapt itself to the new conditions which advancing science produces; otherwise it would soon become obsolete.

Should Not Discriminate

The fact that only the freedom of speech and the press are mentioned in Amendment I of the Constitution, was no reason for the Supreme Court to assume that other modes of expression, such as motion pictures, which are a modern mode of expression, were intended to be excluded from the protection of the Constitution. Motion pictures were not mentioned in Amendment I, simply because this mode of expression was not known at the time said Amendment was promulgated. To protect one mode of expression and not another is to protect one class of publication and not another, and shall it be forgotten that there are no class distinctions in America? Amendment IV of the Constitution guarantees to all persons equal protection of the laws, but censorship of motion pictures with freedom of the press and the stage is not equal protection of the laws to the motion picture industry.

Court Is Wrong

The Supreme Court's definition of motion pictures as "mere representations of events, of ideas and sentiments, published and known," shows very clearly that this most learned court had only a very superficial knowledge of motion pictures. Most of the motion picture dramas are written directly for the screen and are not published or known until they are published for the first time on the screen. Motion pictures are therefore publications as well as published works of literature, and are entitled to the same protection as such works.

The Supreme Court holds that motion pictures are mere spectacles and not organs of public opinion, but, obviously, such is not the fact. Motion pictures are one of the greatest organs of public opinion, because they express and interpret all phases and viewpoints of human life to the general public, and their influence on public opinion must necessarily be great. The influence, then, of motion
for Freedom and Would Uphold
so as to Give the Screen a Square Deal

Screen Should Have Equal Freedom with Press and Stage

pictures on the American people is either good or bad. If bad, they should be suppressed for all time, but if their influence is good, then they should be accorded the same rights and protection as other modes of expression, such as the press and the stage. It cannot for a moment be seriously maintained that on the whole the influence of motion pictures on the American people is bad. Certainly motion pictures at their worst are on a considerably higher moral plane than the saloon and the trash literature which they have displaced, and, moreover, the wholesomely entertaining pictures are on the increase, while the dramatic taste of the motion picture public is becoming more discriminating every day. It is the taste of the motion picture public that determines the character of pictures, and judging from the steady improvement in pictures in the past, the outlook for still better pictures in the future is most promising.

Should Have Equal Freedom

The Supreme Court declares that motion pictures are capable of evil, and have power for it, but it, for the sake of argument, this is admitted, can it be denied that free speech and a free press are also capable of evil and have power for it? Demagogues harangue the multitudes to the detriment of good government and the body politic, but has this ever been considered a sufficient reason for abridging the freedom of speech by censorship? Newspapers publish the disgusting details of divorce and criminal proceedings, and under the subsidy of political bosses, pervert the minds of the voters to elect corrupt public officials, but have these evils ever influenced Congress to enact a law establishing a censorship over the press, and the Supreme Court to override the obvious intent of the Constitution in order to hold such a law constitutional?

The Supreme Court maintains that motion pictures are a business pure and simple, originated and conducted for profit, but since when was the press or the stage ever anything but a business pure and simple, or ever originated and conducted for any purpose other than profit?

Relic of Dark Ages

Censorship is a relic of the dark ages; it was never an institution of free people. Blackstone, the great commentator of the laws of England, says:

"Every freeman has an undoubted right to lay what sentiments he pleases before the public; to forbid this is to destroy the freedom of the press. But if he publishes what is improper, mischiev-

ous or illegal, he must take the consequences of his own temerity. To subject the press to the restrictive power of the licenser, as was formerly done before and since the revolution of 1688, is to subject all freedom of sentiment to the prejudices of one man, and make him the arbitrary and infallible judge of all controversial points in learning, religion and government. Thus the WILL of individuals is still left free; the ABUSE only of that free will is the subject of legal punishment."

Stage Battled Censorship Successfully

Censorship of the stage has never been established in America. The Supreme Court of California has declared such censorship unconstitutional in the case of Dailey vs. San Francisco, 112 Cal. 94, in which case the court said:

"The production of a tragedy or comedy upon the theatrical stage is a publication to the world by word of mouth of the text of the author, and as to the question here presented for our consideration, it is immaterial whether the words be publicly spoken from the stage or upon the hustings, or go out to the world through the channels of the printing press."

"An order of the Superior Court forbidding the representation upon the theatrical stage of the facts of a criminal case, pending the trial of such case, is an infringement of Section 9 of Article I of the Constitution of this State, which protects the right of the citizen to freely speak, write and publish his sentiments without censorship over him, being responsible only at the hands of the law for an abuse of that right; and such order, being in excess of the jurisdiction of the court."

"The right of the citizen to freely speak, write and publish his sentiments, is unlimited, but he is responsible at the hands of the law for an abuse of that right. He shall have no censor over him to whom he must apply for permission to speak, write or publish, but he shall be held responsible to the law for what he speaks, what he writes, and what he publishes. It is patent that this right to speak, write and publish cannot be abused until it is exercised, and before it is exercised."

(Continued on page 628)

H. P. Carver New Head of Cosmopolitan

H. P. CARVER has succeeded George B. Van Cleve as general manager of Cosmopolitan productions and has assumed full charge of the picture productions in which W. R. Hearst is interested. It is understood that Mr. Van Cleve's resignation is due to his health which, it is reported, has been causing him considerable concern. Mr. Van Cleve's many friends will wish for him a speedy return to health.

No statement was forthcoming from the Cosmopolitan studios, but it was learned from a responsible source that there will be no let down in production plans as a number of even greater pictures are being prepared for direction.

Mr. Carver has been associated with the Hearst picture activities during a number of regimes. He is recognized as a fine executive, a man of high character and ability who is of the type which the growing importance of the screen has brought into the business. His experience includes the law and finance as well as a very practical training in the making of pictures.

It is to be expected that with the new management changes will be made in the personnel with a view to the enlarged activities contemplated.
**Postmasters to Watch for Bicycling Cases**

Postmasters have been instructed to notify the exchanges of bicycling of films that come to their attention. These instructions are contained in an open letter addressed to all postmasters by First Assistant Postmaster General Hubert Work under date of September 24 and just made public. The text of the letter follows:

"Through the investigation of delays in the transmission, handling or delivery of films, it has recently been disclosed that in a few instances proprietors or managers of moving picture theatres have forwarded films for use of a theatre in a neighboring town, without permission of the film exchange, before returning it to the exchange of forwarding it to an authorized exchange in accordance with the instructions, the label on the film being dated so as to indicate mailing to the authorized exchange on the proper date.

"Such irregular practice naturally results in criticism of the postal service on the grounds of delayed handling and slow delivery. The extent to which this practice is followed is unknown to the department, but it is requested that postmasters inform all film exchanges within their jurisdiction of the facts as developed, and that when investigating a complaint of delay to a film they ascertain if possible whether the delay was due to such cause."

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**For Freedom of Screen**

(Continued from page 627)

**If there is no legal responsibility for an abuse of the freedom of publication from the stage until after the abuse is committed, upon what principles of justice can it be established that there is a legal responsibility for the abuse of the freedom of publication by motion pictures before the abuse is committed?**

Censorship of motion pictures is entirely unnecessary, because the same laws which are adapted to punish and prevent abuses of the freedom of speech and of the press, could be enforced with salutary effect to punish and prevent abuses of the freedom of publication by motion pictures.

The following statement of Frank E. Woods, supervisor of censorship, is, in point:

"None of us claim that motion pictures are without their faults any more than literature and the stage are without their faults, but we do claim that this great art and medium for conveying thought should be permitted to develop freely and without censorious restraint, under the same regulations governing the press and the stage. We do not want license to produce immoral or harmful pictures, and we believe that the present laws against such pictures are sufficient, if enforced, to stop them and to punish the people who produce them. But this regulation should be in the same manner that applies to other forms of publication—that is to say, punishment after the fact and not before.

"I am referring now, of course, to such pictures as are obviously illegal in their character. As to those pictures which are merely considered unwholesome in their tendencies it may be safely assumed that the public itself is the best judge and that no pictures, stars or producers who violate the ethical or moral sense of the community can long survive. This is so in literature and on the stage, and it has been proven so in pictures."

**Carries No Force**

The decision of the United States Supreme Court declaring censorship of motion pictures constitutional is of no legal force and effect in the States, since Amendment I of the United States Constitution prohibiting the abridgement of the freedom of speech and of the press is binding only upon the Federal Government, it being reserved to the State governments to govern speech and the press in other modes of expression as they see fit within their own borders, in accordance with the principles of Republican government.

This decision of the Supreme Court is nevertheless a dangerous blow to the legitimate development of motion pictures in accordance with the best standards of art, because it may be used, with effect, as a precedent to uphold arbitrary censorship in all the States, and such a situation would mean ruin to the motion picture industry of America.

**Amend Constitution**

Against such a situation the motion picture industry has only one really effective remedy, namely, the amendment of Amendment I of the United States Constitution to read as follows:

"Neither Congress nor any State shall make any law respecting the establishment of religion, or prohibiting the free exercise thereof; or abridging by censorship or otherwise the freedom of speech or of the press or of motion pictures or any other mode of expression; or the right of the people peaceably to assemble and to petition the Government for a redress of grievances."

It is not an easy matter to amend the United States Constitution, but there are ominous rumblings of resentment among the masses of the American people against the pernicious activities of fanatical reformers whose sole purpose is to deprive the American people of their Constitutional liberties, and all this resentment needs is leadership and organization to assert its power against such activities by constitutional amendment or otherwise, in order to restore the free institutions of American government. It is believed that the freedom of expression through the medium of motion pictures is one of these free institutions as contemplated by the liberty-loving founders of the American republic.

**Can Be Power in Politics**

Motion pictures have great possibilities for moulding public opinion and influencing votes by propaganda, because they reach the masses, and it is the votes of the masses which determine the results of elections in America. Moreover, there are about eighty thousand filmed Five Minute Men in the United States, the great majority of whom no doubt would be glad to speak in the motion picture theatres for any just cause advocated by the motion picture industry, in return for the co-operation which they received from the motion picture theatres during the war. No candidate for public office could afford to have the organized motion picture industry against him in an election, and conditions being otherwise normal, the influence of motion picture propaganda thrown into the political scale for candidates favorable to a Constitutional amendment as above suggested, could easily carry the elections of a large majority of such candidates and write said amendment in the Constitution. This would end the menace of censorship and then motion pictures would develop freely and naturally as the greatest art of modern times.

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The man who knocks the business which gives him his livelihood does not belong in that business. Tell this to the next man who opens his mouth to belittle the moving picture industry, its players or its purposes. Tell it also to the man who writes his unfair criticisms.

October 8, 1921
Four New Great Screen Attractions

“A Man’s Home” Is a Hit

This is the season of and for great pictures. The greatest satisfaction follows an inspection of the wares of the producers, and money looms on the horizon. In our return to big business we are gratified by such productions as “A Man’s Home,” which Selznick caused to be specially produced from the dramatic structure built by Anna Steese Richardson and Edmund Breese. It is about to be released to the theatres, and the event is noteworthy even in this era of bigger, better and finer screen attractions. Plus its fine cast, which includes Grace Valentine, Kathryn Williams and Faire Binney, together with Harry T. Morey, Matt Moore and Roland Bottomley, it is astonishingly well scened, with that atmosphere of size and importance which make for longer runs and special prices. We doubt if Ralph Ince ever made a more human and therefore a more appealing moving picture. It unfolds the story of a rich man who has solved all the problems but the enigma of his own family. Its theme touches the underlying questions which arise in a thousand types of homes, if there be so many. It is not our purpose to dwell on the fine character interpretations of Mr. Morey or Miss Valentine, or to pick flaws in minor points in the play, but rather to point out the importance of the production, its high market value and its certainty as a money maker in the theatres. If Selznick presents no other great productions this year he will have done his full share toward the bigger and better picture movement now in full swing.

“One Arabian Night” An Attraction

We are of several minds regarding the technical elements of “One Arabian Night,” the new Associated First National Exhibitors’ big feature, in which Pola Negri is the luminary, but it is a most diverting and fully enjoyable entertainment, replete with novelty, color and feeling. As an attraction it is splendid. Mr. Lubitsch, the great German director, proved his own ego in trying as the hunchback to outshine Miss Negri, but the competition, happily, does not blow the production out of the water. In the handling of masses and in charm of treatment the direction is fine, and the spectator is drawn into the atmosphere by the pleasant influence of absorbing action. A much lighter picture than “Passion” or “Deception,” the production is fully as entertaining, and as a novelty of size it surpasses either.

“One Arabian Night” is definitely an attraction to which the public will respond.

Living a Year in An Hour

Living a year in an hour and feeling years younger by reason of the refreshment of the experience—this describes our idea of Charles Urban’s new feature novelty, which he has named “The Four Seasons.” Plant life and animal life in its eternal progress from inception to fruition and then its passing after its mission is fulfilled, is possibly the most interesting thing in the world because it never grows stale. Mr. Urban’s charming offering is in four parts that consume about an hour in the running. It delights, instructs and thoroughly entertains. It is in competition neither with drama nor comedy, but it has definite elements of both, because nature in motion stirs the deepest pools in the human soul, and in its lighter moods induces pleasant laughter. The whimsical and the grotesque are supplied by the interesting antics of baby bears, juvenile woodchucks, and the equally fascinating performances of other children of the wilds. Flowers, trees, waterfalls and the beauties of the sea are in contrast with the cold grandeur of the snows and each is wonderful.

“The Four Seasons” is one of the screen’s most worth-while accomplishments.

Chaplin Eclipses Himself

If there is anything funnier than Charles Chaplin in the new production, “The Idle Class,” we never have seen it. First National has created a comedy department, and as the first offering this picture sets a standard away up the mountainside of mirth. It is clean, ingenious, bland and irresistible. Golf was never played before as Chaplin plays it in this picture, and it requires no golf sophistication to enjoy its fun. This is another of the extraordinary pictures that will help to boom business toward its normal status and then still farther toward new money records. We cordially recommend this picture to every exhibitor in the world.

Post Scriptum—Mr. Chaplin does not impress one as being a “creature of celluloid.”

ARThUR JAMES.
World Editorial in Defense of Industry
Widey Quoted in Nation's Newspapers

We have received from the four corners of the country a most encouraging response to our suggestions in behalf of the entire industry in connection with the unfortunate affair in which Roscoe Arbuckle is still the chief figure. Particularly has the response been cordial toward the Moving Picture World editorial in defense of the industry. This editorial has been widely quoted in the daily newspapers, and in the Southern states the dailies received the following copy sent out by the Southern Enterprises, which includes the greatest chain of theatres south of the Mason and Dixon line. We print it as we received it, the copy having been written on the initiative of the Southern Enterprises without suggestion from us:

New York, September 27.—Under the caption: “The Sordid Arbuckle Tragedy,” Arthur James, editor of the Moving Picture World, which ranks at the top of motion picture trade journals, expresses the hope that "the law’s investigation will be swift, just and complete, so that the facts once established can be, with the immediate principals of the seamy case, put behind us."

The Moving Picture World, in which Mr. James’ editorial appears, has a nation-wide circulation within the industry and well may be taken to reflect widespread sentiment on the topics dealt with. Following are extracts from the editorial:

"We do not propose to judge the guilt or innocence of Roscoe Arbuckle, accused of causing the death of Virginia Rappe in San Francisco. The machinery of law has been put into motion and in the course of time a decision will be reached and made public."

"The culpability of Roscoe Arbuckle will not be established until then, but in the weeks that will intervene the entire moving picture business will suffer from the sensational retelling in the daily newspapers of all the sickening details of the death and the causes which led to it."

"Already the newspaper bureaus have been asked by their newspaper customers for every scrap and morsel of information in this case, and in other cases (fortunately very few) where moving picture people have been involved in smirching situations."

"Of course, the moving picture business is not responsible for the drinking party, nor for the tragedy, any more than the reverend clergy were responsible for the minister of the gospel who, in cold blood, murdered a young woman of his parish in Boston not so long ago, nor any more than the banking business was responsible for the notorious marital infelicitics of Mr. Stillman, the head of one of the greatest banks in the world. But the public’s love for sensational, especially a sensation in which a man known to the millions is the central figure, creates a mordid demand which the newspapers find nothing unprofessional in supplying."

"In cases of this kind, in whatever business or in whatever walk of life their principals happen to be moving, the innocent suffer with the guilty, and so the moving picture industry may be prepared at all censorship hearings, or in all the reformers’ railings, to have the Arbuckle case flung into its face for years to come."

"We have no sympathy for those in our business who seek to use the case as a vehicle for bringing publicity to themselves, or for those business rivals of Roscoe Arbuckle who see a temporary advantage for themselves in the miserable plight in which he finds himself. They must indeed be short of vision if they do not realize the damage which all of our industry sustains from this unhappy and wholly sordid tragedy."

“Our business is peopled with men and women of high character, of sincere motives, of honest and faithful endeavor. They are husbands and fathers, wives and mothers, sons and daughters, as clean of mind and conduct as can be found in any business, in any social stratum, in any endeavor in the world. It is this great majority that suffers most in these pitiful and tragic circumstances. It is to be hoped that the law’s investigation will be swift, just and complete, so that the facts once established can be, with the immediate principals of the seamy case, put behind us.

"May this be the last of the sensations furnished by the ‘movies.”’

Vivian Martin Pictures
Asks Dismissal of Suit

Answer has been filed in the Supreme Court by Messmore Kendall and Vivian Martin Pictures, Inc., to the suit brought by the J. F. & M. B. Construction Company for the enforcement of the conditions of a lease which it is claimed was breached by the motion picture concern.

All the allegations in the complaint of the construction company are denied except the fact that such a lease was executed. As a separate defense, however, it is alleged that the lease was effected through a criminal arrangement made by the plaintiff, with Thomas F. Walker, who was vice president and general manager of the Vivian Martin Pictures, Inc., by which he was influenced to sign the lease as an officer of the picture concern by the payment to him of $1,000, which fact it is claimed did not come to the attention of the defendant until April last.

It is charged that this act completely invalidates the lease.
PROMINENT ACTORS AND ACTRESSES IN THE SELZNICK SPECIAL, "A MAN'S HOME." THE STORY WAS WRITTEN BY ANNA STEESE RICHARDSON AND EDMUND BRESEE. RALPH INCE WAS THE DIRECTOR.
Film Golf Tournament So Successful
That Permanent Organization Results

By FRITZ TIDDEN

The First Annual Metropolitan Film Golf Tournament, held at the Oakridge Golf Club, Tuckahoe, N. Y., on September 27, was an overwhelming success. And not only that but it proved to be one of the most constructive and worth while events that has ever occurred in the moving picture industry. So successful was the event that it was unanimously decided at the beefsteak dinner held in the clubhouse after the tournament, that it should become an annual affair under the auspices of an association formed on the spot with much enthusiasm and acclaim.

The tournament and its accompanying incidents also marked the most effective and enjoyable get-together the business has known. It was healthy for the industry and the participants. A larger number of distinctly representative film men than even the most optimistic expected met on the common grounds of sportsmanship and good fellowship and most certainly made the most of the opportunity. It was a day of days, and what is more, it gave certain promise of being repeated annually.

Sixty-Two Teed Off.

Now for the golf!

Sixty-two players teed off in both the qualifying round—to determine the class of the players—in the morning and the trophy contest after luncheon, which was over three-quarters of the number that had entered and many more than had been hoped for. What proved to be good handicapping with but one or two exceptions (which was an accomplished feat as everyone knows that has had anything to do with this branch of tournament play), had been done previously and the contestants were started from either the first or tenth tee at an early hour by G. H. Shamberg and Jay R. Jacques, who most ably assisted the committee by acting as officials.

By 1 o'clock the last pair finished the qualifying round and before 2 o'clock the first team had been paired and started under way in the afternoon round. Eighteen holes were shot in both sessions. There were some excellent low scores carded in the two rounds and some of the totals looked like star salaries. But no matter what the scores were that were being rolled up, the spirit of the affair was distinctly apparent to be good natured, with a good time as the chief issue.

The course at the Oakridge Club is especially picturesque and the engineer whose duty it had been to lay it out accomplished his work with fine results, turning the acreage into a course that looked easy but proved somewhat difficult. A number of the film men found the traps just where they were intended to be—seriously in the way for uninterrupted progress. This was especially the case at the lake hole. A little boy in a boat did a good day's business, and the attractive gold fish have a nice, new expensive bottom to their lake.

Owing to the unusual weather conditions this summer some of the fairways did not offer the best of lies, especially for brassie shots, and they did not promote as long rolls as a lot of the excellent driving deserved. Some of the players mentioned that the greens were not in the best of condition but that is a golfer's chief alibi. It's easy to blame a green for missing a put that Long Jim Barnes would miss, or for neglecting to sink the ball on a shot that the veriest duffer should make with a croquet mallet and his eyes closed. The course is 6,290 yards long, and after the contestants had completed the two rounds there were no stretcher-bearer calls heard, which denotes the condition of the film golfers.

The Others Quoted Sherman.

International Films seems to figure most prominently in the day's proceedings, what with a young gentleman by the name of F. S. Sherman from that company winning two of the handsome silver cups and the right to play for a leg on a third.
W. C. Nolan, another International boy, turned in a card that got him the runner-up medal in Class A.

The Moving Picture World Cup, presented by J. P. Chalmers, Sr., to be awarded to the best net score in Class A was one of the trophies won by Sherman. He worked in the best low ball with 76 and his handicap of 10 gave him the score of 66. Nolan's card showed 84-16-68. The low gross of 76 also got Sherman the Warner Brothers Cup, and Peter Ladislaw, from the Talmadge studio was Sherman's runner-up with a low gross of 80. If the qualifying round had been included in the trophy scoring Ladislaw would have proved the best golfer of the whole day, as he shot 82 in the morning session. He was the only scratch player of the tournament.

**Fellow Winners.**

The Class B winners' cup, presented by Felix Feist, was won by P. A. Powers, who scored a gross of 100. His handicap of 30 made his net the winning 70. In this class L. L. Aaron received the runner-up medal by scoring 85-13-72.

The Duffers' Cup for highest gross score, became the property of Jack Alcocate, who, as Felix Feist said in presenting the prize, which was of egg cup size, turned in a score that exceeded any known figures.

The complete score, contested in medal play, for the trophy round of 18 holes in the afternoon, follows:

**Class A.**

<table>
<thead>
<tr>
<th>Name</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warner Oland</td>
<td>82</td>
</tr>
<tr>
<td>George Schnitzer</td>
<td>89</td>
</tr>
<tr>
<td>Peter Ladislaw</td>
<td>80</td>
</tr>
<tr>
<td>F. A. Beach</td>
<td>79</td>
</tr>
<tr>
<td>E. K. Gillette</td>
<td>78</td>
</tr>
<tr>
<td>C. H. Dunning</td>
<td>75</td>
</tr>
<tr>
<td>B. F. Howells</td>
<td>86</td>
</tr>
<tr>
<td>J. E. Storey</td>
<td>88</td>
</tr>
<tr>
<td>W. C. Nolan</td>
<td>86</td>
</tr>
<tr>
<td>F. S. Sherman</td>
<td>66</td>
</tr>
<tr>
<td>Abe Warner</td>
<td>80</td>
</tr>
<tr>
<td>N. Rothstein</td>
<td>82</td>
</tr>
<tr>
<td>Paul Galick</td>
<td>93</td>
</tr>
<tr>
<td>L. Bernard</td>
<td>84</td>
</tr>
<tr>
<td>B. Blumberg</td>
<td>84</td>
</tr>
<tr>
<td>A. W. Stebbins</td>
<td>85</td>
</tr>
<tr>
<td>J. F. Sayles</td>
<td>86</td>
</tr>
<tr>
<td>C. A. Birchfield</td>
<td>84</td>
</tr>
<tr>
<td>A. S. Kane, Jr.</td>
<td>82</td>
</tr>
<tr>
<td>A. O. Dillenbeck</td>
<td>87</td>
</tr>
</tbody>
</table>

**Class B.**

<table>
<thead>
<tr>
<th>Name</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>L. L. Aaron</td>
<td>85</td>
</tr>
<tr>
<td>George Brown</td>
<td>88</td>
</tr>
<tr>
<td>Ralph Kohn</td>
<td>84</td>
</tr>
<tr>
<td>W. W. Ham</td>
<td>84</td>
</tr>
<tr>
<td>Jerome Beatty</td>
<td>83</td>
</tr>
<tr>
<td>Liner Pearson</td>
<td>86</td>
</tr>
<tr>
<td>Oscar Morgan</td>
<td>83</td>
</tr>
<tr>
<td>C. K. Walsh</td>
<td>84</td>
</tr>
<tr>
<td>Stuart Kohn</td>
<td>84</td>
</tr>
<tr>
<td>F. A. Saunders</td>
<td>85</td>
</tr>
<tr>
<td>E. M. Saunders</td>
<td>85</td>
</tr>
<tr>
<td>A. Holley</td>
<td>86</td>
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<tr>
<td>P. A. Powers</td>
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<tr>
<td>D. S. Perrin</td>
<td>89</td>
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<tr>
<td>Joe Mcguiver</td>
<td>92</td>
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<tr>
<td>H. M. Goetz</td>
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<td>L. Abrams</td>
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<td>J. J. Ferber</td>
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<td>Leopold Friedman</td>
<td>92</td>
</tr>
<tr>
<td>G. W. Staling</td>
<td>77</td>
</tr>
<tr>
<td>W. Lants</td>
<td>81</td>
</tr>
<tr>
<td>Felix Feist</td>
<td>85</td>
</tr>
<tr>
<td>E. W. Hammons</td>
<td>88</td>
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<tr>
<td>G. B. Gallup</td>
<td>90</td>
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<tr>
<td>R. Pawley</td>
<td>78</td>
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<tr>
<td>Joe McClusky</td>
<td>121</td>
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<tr>
<td>Tom Terry</td>
<td>81</td>
</tr>
<tr>
<td>J. A. Crown</td>
<td>87</td>
</tr>
<tr>
<td>Thomas Evans</td>
<td>86</td>
</tr>
<tr>
<td>Marcus Loew</td>
<td>87</td>
</tr>
</tbody>
</table>

The outstanding scores of the qualify-
MOVING PICTURE WORLD

October 8, 1921

ing round played in the morning, were:
Peter Ladislaw, low gross, 82.
J. L. Schmitz and J. Milligan, low net, 
tied at 67.
George Brown, high gross, 186.

Hilarity and Constructive Work.

Following the completion of the tour-
ament between 7:30 and 8 o'clock, the 
contestants and a few invited guests, who 
had acted as interested onlookers all day, 
sat down to a delicious beefsteak dinner 
served by the proven capable culinary 
department of the Oakridge Club.

Then came the most hilarious fun of the 
day. And the unusual feat of accomplishing 
some really constructive work amidst 
all the hilarity was accomplished, as 
the permanent organization to promote golf 
tournaments for film men in the Metro-
politan district was formed to the staccato 
accompaniment of rapid-fire, good natured 
quips and jibes dealing extremely 
personally with those concerned.

Immediately after the dinner was 
completed, Felix Feist rose from his end of 
the table and announced that owing to the 
inability of Marcus Loew to be present 
he had been asked to act as toastmaster. 
He did this part of the program with more 
success than it has been the pleasure of 
any of those present to witness. Feist 
was in excellent form and he kept the 
gathering in constant uproar, what with 
this and that—principally that the Feist 
could play golf as well as he can act 
the master of ceremonies, he could give 
Walter Hagen an awful run for his 
money.

An Unexpected Pleasure.
The awarding of the trophies came first. 
The donors of the cups were present, and 
Feist, with a barrage of spontaneous wit-
ticisms, asked each one to present their 
cups to the successful contestants. This 
feature seemed to consist of a constant 
march of the young Sherman gentleman 
up to some different person for a 
prize.
First J. P. Chalmers, Sr., presented him 
with the MOVING PICTURE World 
Cup. His speech of thanks was the most 
subdued that has ever been on record. Mr. 
Sherman had a boil parked on the back of 
his neck, which did not seem to affect 
his golf game but did something to his 
voice so that it could not be heard at three 
feet distant. Then Abe Warner 
presented the Warner Brothers Cup and 
Sherman's words of thanks at this point were 
very much softer than the previous. He 
was then informed that he was eligible to 
compete for the first leg on the W's 
Daily cup, which must be won three times 
to become the property of the contestant. 
At this period Sherman's voice gave out 
entirely.

Feist and "P. A." Spar.

Felix Feist then presented his cup to 
the winner of the Class B contest, P. 
A. Powers, with a few remarks that 
seemed to please greatly each and every 
one of the listeners, among which was 
the crack that the cup was the 
"first thing that Powers had ever won 
outside of court." In accepting the trophy

"P. A." made some straightforward re-
marks that he "was surprised to see that 
the inscription on the cup was in English; 
it was more than I expected." Feist made 
this hole in a birdie and Powers halved it, 
to say the least.

After the prizes had been awarded, the 
formation of the golf association, for 
which a name will be decided in the im-
mediate future, took place. Such 
enthusiasm for a thing of this sort has 
seldom been witnessed and everyone present 
entered into the project with genuine 
and effective fervor. One of the impor-
tant things to be accomplished was the 
appointment of a committee to attend to 
the details of forming the organization and 
and to promote at least one tournament 
next year. This committee consists of 
the three men responsible for the suc-
cess of this year's tournament, Joseph 
Dannenberg, Felix Feist and Abe Warner, 
and J. P. Chalmers, Sr., Marcus Loew, 
P. A. Powers, E. K. Gillette and Fritz 
Tiddlen.

There should have been more cups. The 
committee neglected to provide for a 
number of events in connection with the 
tournament that should have had trophies.

For instance, the Lily Cup should have 
been awarded to Wid Gunning for the 
best alibi. He said he could never play 
up to his best game outside the California 
iclimate.

The hand-painted gauze mustachio cup 
should go to Nat Rothstein for talking 
the best game.

And the egg cup ought to have been 
presented to a certain onlooker. He was 
the hardest boiled. (Pick him yourself.)

One of the contestants was none other 
than Wallace Ham (not an actor). He 
had been given an unreasonable handi-
cap. Ham was burning up with indigna-
tion. He wanted to bring home the bacon 
but he was up against a tough egg—the 
handicapper.

200 New Englanders at 
First National Meeting

Nearly 200 New England exhibitors 
attended the convention of Associated 
First National Pictures of New England, 
held September 27, at the Hotel West-
minster, Boston. Motion picture proj-
lcts and problems of vital interest to New 
England theatrical men were discussed, 
and delegates were named to attend the 
three-day convention at Detroit.

Robert Lieber, president of Associated 
First National Pictures of America, was a 
prominent figure at the convention. 
Nathan H. Gordon, as president of As-

cociated First National Pictures of New 
England, and chairman of the Exhibitors' 
Defense Committee of America, will head the 
New England delegation to the De-

Censorship Body Decides 
to Obey Letter of Law

Following a conference at the State 
Capitol on September 28, between Gov-
ernor Miller and George H. Cobb, chair-
man of the New York State Motion Pic-
ture Commission, announcement was 
made that in accordance with the law the 
principal office of the commission will be 
in Albany. All censoring of pictures, 
however, will be done in New York.

The office in Albany will probably not 
be established much before December. It 
will be only a nominal one, but there may be 
a chief inspector, and possibly one or 
two other inspectors, quartered and 
working out of there. These inspectors 
will see that the theatres in that part of 
the state comply with the law in showing 
pictures to which the serial number and 
the Commission seal are attached.

Harry Warner said that he had more 
fun watching the boys than at any time 
since he left the hospital.

Someone asked Dr. Daniel Carson 
Goodman what he went around in. He 
replied "three hours in the morning; 
and did better in the afternoon with two hours 
and a half." He also stated he thought 
that he could throw a club further than 
he could hit the ball and from now on 
was going to play on those grounds.

Somebody said there was a nineteenth 
hole.

Felix Feist asked Earl Hammons what 
score he made. The latter replied that he 
went out in 61 and back in 65. Where-
upon Feist stated that he made Hammons 
a G. A. R. shooter.

Warner Oland was the only actor 
in the tournament. Where were the 
eligible men from the Green Room, Friars 
and Lambs clubs?

Dannenberg on tenth tee, after a drive: 
"Where did my ball go?"

An onlooker: "Right behind you."

Some of the caddies wanted their 
money in advance.

Parts of the Oakridge course had evi-
dently been apple orchards in their previ-
ous existence. A number of the trees 
were left standing and they bore fruit 
in profusion, which was scattered on the 
ground. One player mistook a young and 
innocent apple for his ball and swatted it, 
treating the gallery to a cider shower.

Sherman was right!

A few of the players proved such cap-
able business men that when they were 
warned by the customary "fore" they 
thought that somebody was starting bid-
ing. One warning was run up as high 
as eleven before the player was knocked 
down.
New York Republicans Face Hard Battle Made More Involved By Film Censorship

On November 8, 150 assemblymen will be elected in New York State. Last April, after one of the bitterest fights in recent years, the Assembly passed the bill which resulted in the creation of the New York State Censorship Commission. Eighty-eight Republican members of that body are now seeking re-election, following the primaries, which were held on September 13, and which in many instances were fraught with contests.

Twenty-three Democratic members of this same Assembly are now asking their constituents that they may be returned on January 1.

Republican leaders both in Albany and New York are frank in admitting that there will not be the Republican majority which characterized the Assembly last year. At that time there were 110 Republicans in the lower house, thirty-five Democrats and five Socialists. Republican leaders who are in a position to know whereof they talk, admit to their political associates that there will not be more than ninety Republicans in the Assembly next year. The slump from Republican to Democratic lines is predicted to take place largely in New York City.

Those who are about to take up the cudgels and wage battle against a continuance of motion picture censorship in the Empire State have secured a complete list of every candidate for the New York State Assembly this fall.

Bearing in mind that some of these candidates won out at the primaries by the narrowest of margins, and must necessarily look to every vantage point should they again win in November, those seeking to bring about a repeal of the law under which censorship exists, find added strength.

In some districts, notably those of Chenango, Nassau, Rockland and the fourth district of Queens, newcomers are in the field through the resignation or death of assemblymen who served at the last session. These must also commit themselves in no uncertain terms as to where they stand on the question of censorship.

Residents of New York State are sick and tired of being taxed. Realizing the absurdity of censorship, and the hundreds of thousands of dollars which are unnecessarily coming from the pocketbooks of their fellow citizens, they will speak in no uncertain terms on November 8 to those who uphold censorship and who declare that they will be against the bill which will be introduced shortly after the opening of the session asking that the present law be repealed on July 1, 1922.

One year of motion picture censorship is enough for New York State.

The motion picture industry is in a position to make its strength known this fall. The voters themselves will welcome any statement which will be forthcoming from each candidate during the next few weeks to come.

The opportunity to ascertain the attitude of a candidate on motion picture censorship at a time when he cannot afford to duck the issue should not be lost.

Forgetting party lines, the industry will become one of the greatest factors in the elections in New York State this fall. Once in black and white, the stand which the member of Assembly, if elected, will later take will aid immeasurably in the fight which will come after the Legislature convenes in January.

Realizing the seriousness of the situation and the fact that they must commit themselves openly one way or the other on the question of censorship, candidates have already been in conference with party leaders, who, well remembering the terrific fight which was waged against the heaviest odds of any bill in the Legislature last year, sense the fact and hesitate to advise.
Religious Atmosphere in Picture
Causes Exhibitor Much Trouble;
Wants Producers to Alter Policy

O BJECTION to the tendency of producers to show more Catholic priests than Protestant clergymen in motion pictures is made by Manager C. D. Buss of the Twin City Theatre Company, Inc., Easton, Pa., in a letter to MOVING PICTURE WORLD. The exhibitor's stand is a result of difficulties experienced by him in showing "The Journey's End." It follows:

"I have lately had experience with a picture in which the Catholic religion was very prominent, consequently our local priest took exception to the film and we were obliged to "sake it off just when it was drawing well.

"I'll relate the circumstances and then you will clearly understand the case. The picture I refer to is 'The Journey's End,' a Hodkinson release, a story written by a Dominican nun. The picture was billed for a week's showing. On Thursday of the week the local priest called me up on the phone and gave me a lecture, one which I will never forget. He claimed to have received numerous complaints regarding the film and mentioned that several of the complaints were from Jews.

Priest Sees Picture

"I gave the priest every argument I could and finally got him to view the picture privately. He brought with him another priest and throughout the picture they made several uncalled-for remarks and at the finish of the showing he insisted that I take the picture off at once, which I refused to do because I had no other film on hand and it would take at least two hours to get another from Philadelphia. He consented to keep quiet and let me show the picture until I received another, providing I cut off the objectionable parts, which I did.

"All this caused us great inconvenience and a loss of several hundred dollars on Sunday. Perhaps you saw the picture and by this time you have your own opinion, but I certainly don't understand why the priest objected to the picture.

"Now the point is this, why do the producers portray so much of the Catholic religion? Don't they realize that the showing of priests and nuns in pictures is not always approved of by the Protestants? I have noticed in the last few months that all pictures in which marriages, sickness, or consolation were necessary, the Catholic faith was evident. Why?

"My experience with 'The Journey's End' has proven to me that the time is close at hand when the Protestants in this section as well as other sections are going to take a hand in this boycott religion business. Do the producers want this to happen to our industry? I belong to no faith, I take sides with none, I think any faith is good if you believe in it, but I seriously object to portrayal of one faith, no matter which it is.

"You, as editor of the World are in close touch with the producers and a word or two from you will mean something. Bring this subject before them. If you are in doubt whether I am right, get in touch with other exhibitors; I have and I know their attitude."

The probable reason why clergymen of the Roman Catholic faith are used is because of all the Christian religions theirs is the most dramatic. It is a subject which requires the greatest care in order to give no offense to the believers in each of the religions. Producers have had serious experiences that have led many of them to avoid religious matters as much as possible. This we believe to be the safe way, although many pictures are helped by the legitimate use of religious atmosphere. The subject is so broad that we rest by calling attention to it and suggesting that the greatest care be used.—Editor.

Louis Nalpas Here to See Paul Brunet
About Releasing Arrangements for Film

By T. S. da PONTE

THAT the movies have so interested Frank J. Gould that he has become the controlling factor in a moving picture theatre in Paris is the news that Louis Nalpas, a French producer, has brought to New York. The name of Mr. Gould's house is the Mogador Palace. According to Mr. Nalpas, Mr. Gould has been financially interested in the theatre for several years, it being a "legitimate" house formerly, but more recently finding the movies coming constantly into vogue Gould changed his house into a moving picture palace and paid Mr. Nalpas $50,000 for two years' use of "The Sultana of Love," a picture which Mr. Nalpas produced. First National has purchased "The Sultana of Love" for distribution in America.

Mr. Nalpas, who brought the first news of Gould's venture into moviedom to New York, is here himself to consult with Paul Brunet, president of Pathé, as to releasing arrangements for a screen version of Jules Verne's "Mathias Sandorf." However, it is stated that nothing definite has been effected with Pathé organization.

"The picture has been shown in Paris where it was widely acclaimed," said Mr. Nalpas. "It did, in fact, break all records in the matter of simultaneous showings, being presented at fifty-four theatres in Paris at the same time. It is nineteen episodes, and one episode was shown each week in each of the theatres. Part of its run was carried on during the hottest period Paris has ever experienced but that did not deter a record breaking number of spectators from attending.

"I have not yet decided whether the picture will be shown in America as a serial or whether it will be cut down to make it a picture short enough to be shown at one sitting. It is entirely possible to shorten it without causing any confusion at all in its continuity, and therefore the latter course may be adopted. I intend to form a corporation here of men prominent in the industry who will pass on the best arrangements to be made in conjunction with the organization.

The story, it is said, is similar to Alexander Dumas' "Count of Monte Cristo," but, according to Mr. Nalpas, carries more valuable material. In its moving picture form it will be released in this country under a different name from that of the Jules Verne book. Mr. Nalpas is founder of the Cine studio at Nice, France, said to be one of the finest in Europe. "It is very similar to Universal City," Mr. Nalpas said.

The man who fails you in your time of trouble is not worthy of your confidence afterwards. The man who attacks your industry and its people in an hour when he should be rallying to its defense has classified himself for all time.

Let this be remembered!
There is little likelihood now that there will be any new tariff legislation in immediate future, at least not during the year 1921. This is very evident from the statements made by Senator Boise Penrose, chairman of the questions dealing with the subject of tariff.

The Washington Bureau of Moving Picture World has received a number of inquiries from members of the industry as to the status of the Fordney tariff bill, the prospects of the adoption of the American Valuation Plan and whether or not the Senate will agree to the tariff on raw stock. The last question is extremely difficult to handle, but the other two answer themselves in the statement given by Senator Penrose to Moving Picture World.

Under the terms of the American Valuation Plan, it is to be remembered, imported films would be assessed with duties on the basis of the value of similar films made in the United States. There are, however, alternate plans which are easier of application and which will no doubt be applied to the foreign films upon entry into the United States.

Not Shelving Bill.

"There is no intention upon the part of the Republican members of the Senate Finance Committee to shelve the tariff bill," said Mr. Penrose. "The situation is beset with a great many difficulties. It is very essential that most of the committee members be on the floor of the Senate while the revenue bill is up, to hear their part in explaining and debating the bill.

"J. B. Reynolds, former assistant secretary of the treasury in charge of the Division of Customs, has been designated by the secretary of the treasury, under the direction of the finance committee, to mobilize the special agents provided for in the recent appropriation act to get American values for the consideration of the finance committee in arriving at rates to be applied upon imports. Mr. Reynolds has been in touch with the administrative officials at the New York custom house, from whom a large part of the information must be obtained and in consultation with whom the work must be done, and it is thought that all of the information desired can be obtained within sixty days after the men commence operations. That will be in ample time for the finance committee in computing the duties in the tariff law.

Plans Series of Conferences.

"The Republican members of the committee have left it to me as chairman of the committee as to when the tariff bill should again be taken up. I will call another meeting of the committee later on to discuss the matter further, in the meantime investigating the situation.

"The matter of hearings presents quite a problem. With the necessity for all members to be on the floor of the Senate during the revenue debate, it is practically impossible to hold tariff hearings. The finance committee, being smaller than the House Ways and Means Committee, has seldom, if ever, done much with subcommittees. Most of the members want to participate in all of the hearings and each member of the committee has certain schedules in which he has always spe-
If the committee decides to await the completion of the work of the special agents of the Treasury Department, gathering American values before going ahead with the hearings, if the agents begin operation October 1, as seems likely, the hearings cannot be resumed before December 15. About the middle of November, Congress will begin talking about a short recess over Thanksgiving Day to permit the members to draw mileage—quite an item to the Congressmen—and then there will be a recess from Christmas to New Year's. No calculations whatsoever show the tariff bill a law this year. In fact, no great surprise would be created if the whole Fordney measure was flung into the discard.

**Levy Returns from Abroad With News of Impending Visit of British Exhibitors**

**Colonel Fred Levy**, original Associated First National franchise holder for Kentucky and Tennessee, has returned from a summer spent in Europe, the climax of which was a pleasant and profitable sojourn in London as the final chapter of his maiden trip abroad.

The Colonel had scarcely set foot upon American soil again when a cable arrived from England, announcing that a committee of British exhibitors would cross the Atlantic next month to study the American motion picture industry at close range. They will avail themselves, in particular, of the opportunity afforded by the united invitation of Colonel Levy, Bruce Johnson and David P. Howells, to make a thorough and exhaustive study of Associated First National Pictures, as a practical and successful example of cooperative distribution on a national scale.

The committee, representing the Cine-  
matograph Exhibitors' Association of Great Britain and Ireland, and British exhibitors in general, will be composed of between three and six exhibitors. They sail for America October 15, and it is expected that they will arrange to remain for at least a month. Though the personnel of the committee has not been decided upon finally, W. Gavazzi King, secretary of the C. E. A., is thought to be a likely member of the visiting group.

While in London, Colonel Levy enjoyed the distinction of being the first American exhibitor to be the guest of the London and Counties Branch of the C. E. A., at a luncheon held in the Trocadéro Restaurant. David P. Howells was also present, and at the conclusion of Colonel Levy's remarks proposed a toast to "The British Exhibitor."

**Film Advertisers Teach Commercial Men Few Pointers**

Advertising men of the industry put greater human appeal in their copy than their brothers in the commercial field, said A. Butterworth, president of the Los Angeles Ad. Club at a meeting of the W. M. P. A. last week. He pointed out that automobile advertising men are just beginning to approach the standards in human copy that is written by the motion picture men.

B. P. Fineman, manager of the Katherine MacDonald studio and former publicity man, in a vigorous plea for publicity that sells, pointed out that much of the publicity turned out today by studio press agents has no particular selling angle, and urged the members of the W. M. P. A. to prepare the type of stuff that creates a desire on the part of the public to see certain pictures.

The third speaker of the evening was Pete Smith of Marshall Neilan Productions, on boomerang publicity, or the kind of stunts that acquire the enmity of newspapermen. He cited several examples where stunts that have been put over with the full knowledge and co-operation of the newspapermen have achieved just as much prominence in the daily press as others that were "put over" on the editors.

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**SCENES FROM "OUR MUTUAL FRIEND," F. B. WARREN CORPORATION'S VERSION OF CHARLES DICKENS' STORY**
"All's Well That Ends Well"

By WATTERTON R. ROTHACKER

With splendid judgment, Mr. Eastman concludes his public announcement of the price reduction by saying: "In making our reduction it was the ultimate consumer whom we had in mind."

The catch-phrase of the Allied announcement is: "The American motion picture industry must be preserved for America and Americans." To that patriotic thought every good American instinctively subscribes.

Harmony Essential

The Allies have agreed to use only American-made film and have sincerely laid down a program evidently intended to make the present truce a permanent peace. We may reasonably expect the Allied Film Laboratories Association to stand fairly and squarely on their published platform and to do everything within their power to govern the situation so that Mr. Eastman will not be invited to resume his laboratory activities. All those who have the privilege of knowing Mr. George Eastman believe, without reservation, that he will keep his word as literally given.

Mr. Eastman's business, as far as the motion picture industry is concerned, is making and selling raw stock. The laboratory, while actually the direct customer, is really but the means through which Eastman raw stock reaches the ultimate consumer. The ultimate consumer is the customer of the laboratory. So, the Eastman Kodak Company and the laboratory occupy a common ground which, for the good of the industry, should be closely cultivated along lines of harmony and cooperation rather than distrust and antagonism. And, if the promised harvest of goodwill and good deeds is threatened, from within or without, the disturbing influence should be corrected or properly dealt with.

Suspicion can be dissipated, doubt removed, and a complete understanding arrived at, when every producer, distributor and exhibitor is convinced of the fact that it is the height of unwise and extravagant to use any film merely because it is cheap. Quality should always be the first and most important consideration, and naturally if quality and price are the same with foreign and American raw film, the American manufacturer should have the preference. We can very properly be selfishly American without being selfish Americans.

It is not possible to frankly discuss the current laboratory situation without mentioning the tariff problem—and it is a problem. Too many of us know too little about this momentous subject. All of us should know more about it, and to know we must listen and learn and study, intelligently and passionately; and when we have decided, for or against, get busy so that the enlightened voice of our industry is heard at Washington before it is too late. It is our business duty to safeguard our independence and encourage our industrial prosperity.

In my humble opinion the solution of the difficulty is, after all, more within the power of the producer—distributor—exhibitor, than within the grasp of the laboratory and raw stock manufacturer, for the laboratory is the servant who can recommend, while the ultimate customer is the master who instructs the laboratory to print what he orders on what he orders. You, Mr. Producer—you, Mr. Distributor—you, Mr. Exhibitor—are the ultimate customer. To you I earnestly say: "Down with the extravagance of cheapness."

J. D. Williams Represents Film Industry at President's Unemployment Conference

At President Harding's conference on the unemployment problem, J. D. Williams, manager of Associated First National Pictures, Inc., represented the National Association of the Motion Picture Industry as spokesman for the organized producers and distributors as well as for the 4,000 picture theatres which constitute the membership of First National. He attended the first conference in Washington on Monday, September 26, and will return there on October 5 for the adjourned meeting at which representatives of the nation's leading industries will receive the reports of various committees appointed at Monday's gathering.

Mr. Williams was appointed by President William A. Brady to act for the N. A. M. P. I. at the unemployment conference. His designation was in response to an invitation from Herbert Hoover, secretary of the Department of Commerce, requesting that the association be represented.

Just what part the motion picture industry will be called upon to play in the solution of the nation's unemployment problem was not discussed at Monday's conference with the President, but it is expected that the most important phase of the industry's activities in this respect will be along the lines of constructive propaganda.

Colonel Arthur Woods, chairman of the Americanism Committee of the industry, also visited Washington last week to arrange for the presentation of his committee's report to the Joint Committee on Education.
Five Units to Make Varied Pictures for Distribution by Weiss Brothers

By FRITZ TIDDE

Weiss Corporation will first release a six-reel special jungle drama, containing an all-star cast even as to the animals used. Among the players are Dorothy Bernard, Walter Miller, Frank Evans, Will Cava

nuh, Ann Luther and Armand Cortez. The animal actors are headed by Jimmie, the original "Tarzan" lion. This texture is in the process of editing and titling. Nearly finished in fact. And it will be ready for the market in the immediate future. No, the method of its distribution has not been decided upon as yet, but I will be ready to make an announcement soon.

"As Moving Picture World recently

announced, Goldwyn has taken over the distribution of the fifty-two one-reel 'Sport Reviews,' which was for the time being called 'Sportlight.' We will, of course, continue supplying that organization with the release each week. These 'Sport Reviews' are produced under the supervision of Jack Eaton and they are edited and titled by Granland Rice, who needs no introduction.

Buys Biblical Feature

"Weiss Brothers Artclass Pictures has recently purchased a thirty-three-reel Bible picture made in Italy. This will be edited down to a ten or so reel length and will be handled as a regular road show attraction, carrying a choir, organist, a lecturer, etc. If this film proves the success I think it will we expect to make another version with the material cut from the first and route it over the same ground that the first played. The quality of the second picture will not be below the other as there is enough excellent material in the thirty-three reels to make a number of films, all of which could contain a complete story."

Mr. Weiss then stated that the Artclass Corporation would make an All-Star Authors' series. Among the seventy stories by famous writers that have already been purchased include a number from Rex Beach, Rupert Hughes, Governor Morris and Sir Gilbert Parker. An imposing list, to say the least. Stories from these four authors will be produced first. Four productions in this series a year is promised, but if the companies get ahead of schedule more will be released.

Will Arrange for First Picture

While on his present trip Lewis Weiss will arrange for starting production on the first when he reaches the coast. Each production will contain a roster of well-known players and will be directed by men who have made enviable reputations for themselves. George Merrick, former partner of Weiss, has been engaged as supervising director for the series. Production will start within a month. As yet the method of distribution has not been decided upon.

"Within a short time we will commence production on the first of a series of twenty-two-reel animal dramas in California," continued Mr. Weiss. In these will be used the animals that have become famous in the "Adventures of Tarzan" serial. Well-known players will take part in the proceedings."

Weiss Going Abroad

Upon his return to New York from California, which will be in approximately five weeks, Mr. Weiss will sail for London, where he will close contracts for the small but important amount of territory that still remains open for the "Adventures of Tarzan" serial in Europe. Numerous bids for the serial have been received at the New York office from distributors in one important country in particular and Weiss thinks it best that he be on the ground himself to close the deals.

Would Cut Tax on "Paper"

Free admissions to picture theatres and other places of amusement will not be subject to the admission tax if a provision written into the revenue law by the Senate Finance Committee is finally adopted by Congress. The proposed section reads:

"A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is 10 cents or less, no tax shall be imposed."
William Jennings Bryan Will Write Stories for Production on Screen

By T. S. da PONTE

in. He believes that the motion picture is destined to be the great educator as well as the great entertainer, and that recent pictures whose plots are based on history and the way in which they have been received, indicate the tendency of the times and of the industry. In short, Mr. Bryan believes, according to reports, that what is considered the typical movie story of today with the usual magazine plot is, in the near future to be succeeded by productions of no less entertaining value—but productions that will carry in conjunction with their entertainment instruction in the world’s affairs, and a stimulus to advancement.

These pictures are to be produced by Mrs. Owen, whose first production, “Once Upon a Time,” is said to have been very favorably received by those who have been privileged to view it. This picture was filmed at Miami, Florida, and many of the fashionables who winter there had actors’ parts in the film. The cast includes about 250 persons, and though Mrs. Owen stated that the fact of the social leaders’ presence on the screen is by no means its chief attraction, it is believed that it will undoubtedly be the case that they will add a large interest from the viewpoint of the average spectator.

“One Upon a Time” is a story from one of “The Arabian Nights,” and Mrs. Owen states that the scenic beauty obtainable in the Florida region is unsurpassed and goes a long way toward making the production an exquisite work of art as well as a vehicle for an interesting story. One of the most prominent directors in the world sided her in editing the story, and will also continue as an editorial aid in her future productions.

“But I, myself, was the director,” Mrs. Owen explained, “and I will act in the same capacity in my coming pictures. “I evolved my plan of production entirely in accordance with my own ideas, without outside help, but I had, of course, an expert camera-man to take the pictures and to advise as to lighting and other matters.

In this picture there was nothing left undone to make it appealing to the artistic sense. For instance, if the action called for someone to leave a room he did not simply perform the act in the every day way, for something of glamor was lent to the proceeding by providing a marble staircase of exquisite beauty, or a tapestry of gorgeous pattern was parted to allow of an exit. The picture, you see,

(Continued on page 642)
Censors Demand Free Theatre Tickets
So They Can Strictly Enforce the Law

On and after October 1 all films shown in New York State must carry the seal of the New York State Motion Picture Commission. Those who violate the law are liable to a fine of $500 or a year's imprisonment. Chairman George H. Cobb of the commission believes that he has given ample time in which to secure and attach the seal, and in a letter which the commission sent out the early part of this week to every picture theatre in New York State, he not only calls attention to the fact that he will ask for a strict compliance with the law from October 1 on, but he adds that representatives from the commission will visit theatres from time to time to see that the law is obeyed.

Commissioner Cobb also calls attention to the fact that representatives from the commission are to be admitted to picture theatres without being obliged to pay the price of admission, providing, however, that they are able to show a card signed by either the chairman or the secretary of the commission. The letter follows:

Text of Letter

"We are calling your attention to the provisions of chapter 715 of the laws of 1921, entitled 'An Act to regulate the exhibition of Motion Pictures.' Section 12 of this act provides, in substance, that it shall be unlawful to exhibit or to sell, lease or rent for exhibition in any place of amusement for pay, or in connection with any business in the State of New York, any motion picture film or reel unless a valid license or permit has been granted therefor by the Motion Picture Commission and unless such film or reel shall contain for exhibition upon the screen such identification matter in the substance, style and length which the commission shall prescribe.

"In accordance with this section, the commission gives to each license or permit a serial number which the producer must supply and which the exhibitor must show upon the screen immediately following the principal title. The commission at the time the license or permit is granted furnishes to the applicant approximately five feet of film upon which appears the seal of the state, followed by a statement to the effect that either a license or permit has been granted. This piece of film must follow the serial number and be exhibited in the same manner as the other portions of the film are exhibited. A mere flash of the seal or the number is not sufficient. The law requires the exhibition of this identification matter so that the public generally may know that the film has been approved.

$500 Maximum Fine

"If you exhibit a film without this seal or serial number, as above described, after October 1, you violate the law and can be prosecuted for a misdemeanor, the maximum punishment for which is $500 and one year's imprisonment.

"It is the duty of the owner of the film to present the film and have it licensed or a permit granted, and there should be attached immediately the license or permit which is furnished by the commission. The serial number has to be furnished by the owner of the film. In order to protect yourself, you should refuse to exhibit any films unless they are in accordance with the law.

"Representatives of this commission will, from time to time, visit your theatre and under the law they are entitled to admission at all times without charge, and have the right not only to see that the serial number and seal are exhibited, but also have the right to examine the films to see that proper identification matter is attached. There are various other reasons why it is important for the inspectors and other employees of the commission to visit the theatres, and you should instruct your employees to admit representatives of the commission whenever they present a card signed by the chairman or secretary.

Bryan to Write for Screen

(Continued from page 641)

is meant to carry a story of the enchantment and loveliness of the Orient, and nothing was left undone to keep this fact in the foreground.

"However, it was not extravagantly made. It used to be the case that the cost of a production was supposed to enhance its value to the public, but latterly that idea is diminishing and now a picture's value is based on the results obtained from the money spent. It is along those lines that I planned "Once Upon a Time," and I will make my other pictures with that point of view in mind."

Asked as to what Mr. Bryan thought of censorship of the movies, Mrs. Owen said she did not feel at liberty to express his views, but that she knew that he felt that the screen's opportunities and capabilities were practically limitless, and that he is coming back to New York in November to speak publicly on the subject of motion pictures.
N. A. M. P. I. Committee Appointments Announced

The committee appointments of the National Association of the Motion Picture Industry for the ensuing year have just been announced. They were ratified by the association's newly chosen executive committee at its first meeting on Thursday afternoon, September 22.

Several new committees have been added to handle important association matters during the ensuing year. These are: Trade Press Editorial Committee, Arthur James, chairman; Taxation Committee, Saul E. Rogers, chairman; International Affiliations Committee, W. R. Sheehan, chairman; Sunday Opening Committee, Earl J. Hudson, chairman; Distribution Managers Committee, Edward M. Saunders, chairman; Audit Committee, F. A. Gudger, chairman.

Re-designations of committee chairmen are as follows: P. L. Waters, Executive Committee; Adolph Zukor, Finance Committee; Gabriel L. Hess, Censorship Committee; H. M. Pitman, Film Theft Committee; P. H. Stilson, Transportation Committee; J. E. Brulatour, Fire Prevention Committee; Tom Evans, Laboratory Committee, and W. R. Rothacker, Membership Committee.

Newly appointed chairman of standing committees are: J. Robert Rubin, Law Committee; Martin J. Quigley, Vigilance Committee, and Paul H. Cromelin, By-Laws Committee.

On the Executive Committee four new members appear this year—R. S. Cole of R-C Pictures, Ralph A. Kohn of Famous Players, Lewis J. Selznick of the Selznick Corporation, and J. D. Williams of Associated First National. The Executive Committee is limited to twelve members, in addition to which President William A. Brady serves in an ex-officio capacity.

An Advisory Trade Press Committee has been appointed to meet upon call with the Executive Committee. The Executive Committee will meet regularly on the first Wednesday of each month. The next meeting scheduled is for October 5.

In announcing the committees, President Brady has requested that each chairman call a meeting of his group as speedily as possible, so that no time will be lost in organizing to handle the many important matters affecting the industry which come within the scope of their various activities.

Following are the committee appointments in detail:


Advisory Trade Press Committee of Executive Committee—Arthur James, Moving Picture World; William A. Johnston, Motion Picture News; M. J. Quigley, Exhibitors' Herald.


Censorship Committee—Gabriel L. Hess, Goldwyn, chairman; Jerome Beatty, Famous; E. Cohen, Pathe; R. S. Cole, R-C Pictures; Paul H. Cromelin, Inter-Ocean; Joseph Dannenberg, Wid's; L. J. Darmour, Selznick; Howard Dietz, Goldwyn; D. W. Griffith, Griffith; Paul Gulick, Universal; Herbert Hancock.
Fox; E. B. Hattrick, International; Earl J. Hudson, First National; Forrest Izard, Kinogarms; Arthur James, Moving Picture World; William A. Johnson, Moving Picture News; Paul Lazarus, United; Sam E. Morris, Selznick; J. W. O'Mahoney, Educational; Louella Parsons, Telegraph; M. J. Quigley, Exhibitors' Herald; Jas. R. Quirk, Photoplay Magazine; Saul E. Rogers, Fox; J. Robert Rubin, Metro; George B. Van Cleve, International.


Trade Press Editorial Committee—Arthur James, Moving Picture World, chairman; D. Dannenberg, Wid's; William A. Johnson, News; Louella Parsons, Telegraph; M. J. Quigley, Herald, International.


Transportation Committee—P. H. Stimson, Famous, chairman; E. M. Ascher, Mack Sennett; P. M. Brockell, First National; H. H. Bruner, Biograph; J. E. Brulatour, Eastman Films; H. P. Carver, International; Tom Evans, Evans; Will Francke, Precision; Herbert Griffin, Power; W. H. Hulings, Eclipse; M. Johnson, Australasian; William Kelly, Goldwyn; B. J. Knoppleman, Excelsior; Norman Kohn, Realart; John Kollmar, Triangle; Herbert Lubin, S-L; J. S. McLeod, Metro; M. Morna, Inter-Ocean; M. J. Mullin, Sp. Enterprises; Herman Robbins, Fox; F. N. Rothenberg, Wyman; C. C. Ryan, Selznick; G. A. Skinner, Educational; J. V. Ward, Universal; Reginald Warde, Reginald Warde, Inc.

Taxation Committee—Saul E. Rogers, Fox, chairman; D. L. Faralla, Realart; F. A. Gudger, Goldwyn; A. C. Keough, Famous; John Kollmar, Triangle; E. McDermott, Selznick; J. B. Ohrt, Universal; E. Price, Fox; C. K. Stern, Metro.

Fire Prevention Committee—J. E. Brulatour, Eastman, chairman; Albert de Roode, vice-chairman; E. M. Ascher, Mack Sennett; P. M. Brockell, First National; H. H. Bruner, Biograph; H. P. Carver, International; Tom Evans, Evans; Herbert Griffin, Nicholas Power; W. H. Hulings, Eclipse; John Kollmar, Triangle; N. L. Manheim, Universal; J. S. McLeod, Metro; E. M. Porter, Precision; C. C. Ryan, Selznick; Saul E. Rogers, Fox; Erich Schay, Goldwyn; G. A. Skinner, Educational; Reginald Warde, Reginald Warde, Inc.

Laboratory Committee—Major Tom Evans, Evans, chairman; H. H. Bruner, Biograph; J. R. Brophy, Craftsman; W. B. Cooke, Pathoscope; Geo. C. Dobbs, Dobbs; F. Doubier, Palisades; H. M. Goetz, Erbograph; J. A. Golden, Claremont; E. H. Goldstein, Universal; F. H. Hardeen, Film Div.; W. H. Hulings, Eclipse; Nicholas Kessel, Kessel; Albert Lowe, Paragon; Frank Meyer, Famous; Saul E. Rogers, Fox; M. E. A. Tucker, Kineto; H. J. Yates, Republic.

Vigilance Committee—Martin J. Quigley, Exhibitors' Herald, chairman; Fred J. Beebe, Beebe, News; D. Dannenberg, Wid's; Paul Gulick, Universal; Arthur James, Moving Picture World; Louella Parsons, Telegraph; Jas. R. Quirk, Photoplay Magazine; Nathan Vidaver, counsel; C. L. Yearsley, President A. M. P. A.

By-Laws Committee—Paul H. Cromelin, exporters, chairman; laboratory and commercial printers, Tom Evans; publications, William A. Johnston; distributors, Ralph A. Kohn; supply and equipment, Walter J. Moore, producers, Saul E. Rogers; individuals, Tom G. Wiley.

International Affiliations Committee—W. R. Sheehan, Fox, chairman; Paul H. Cromelin, Inter-Ocean; Gabriel L. Hess, Goldwyn; David P. Howells, First National; George E. Kann, Universal; Emil E. Shauer, Famous.

Americanism Committee—Col. Arthur Woods, chairman; William A. Brady; H. M. Crandall, Crandall Theatres; Samuel Goldwyn, Goldwyn; Carl Laemmle, Universal; J. Hampton Moore, Mayor of Philadelphia; R. A. Rowland, Metro; Lewis J. Selznick, Selznick; Adolph Zukor, Famous.

Sunday Opening Committee—Earl J. Hudson, First National, chairman; Charles C. Pettijohn, vice chairman; W. F. Atkinson, Metro; H. M. Berman, Universal; Joseph Dannenberg, Wid's; Felix Feist, Norma Talmadge; Earl W. Hammons, Educational; Gabriel L. Hess, Goldwyn; Arthur James, Moving Picture World; William A. Johnston, News; Ralph A. Kohn, Famous; E. B. Hattrick, International; W. E. Lewis, Telegraph; Jack Lloyd, Griffith; Sam E. Morris, Selznick; M. J. Quigley, Herald; Charles R. Rogers, R-C Pictures; Saul E. Rogers, Fox; Hugo Riesenfeld, Rivoli-Rialto-Criterion; Samuel Rothafel, Capital Theatre; J. S. Woody, Realart.

Distribution Managers Committee—Edward M. Saunders, Metro, chairman; H. G. Ballance, Famous, H. M. Berman, Universal; Henry Ginsberg, Educational; Earl J. Hudson, First National; Sam E. Morris, Selznick; Herman Robbins, Fox; Charles R. Rogers, R-C Pictures; Saul E. Rogers, Fox; J. S. Woody, Realart; Alfred Weiss, Goldwyn.

Audit Committee—F. A. Gudger, Goldwyn, chairman; D. L. Faralla, Realart; George R. Grant, First National; A. C. Keough, Famous; John Kollmar, Triangle; J. E. McDermott, Selznick; J. B. Ohrt, Universal; E. Price, Fox; C. K. Stern, Metro.

Ohio Censorship Report

During August the Ohio Motion Picture Censorship Board passed upon 299 films, consisting of 656 reels. Out of this, eighty-two films of 116 reels were approved with eliminations and 211 films, consisting of 527 reels, were approved without examinations, while six films, consisting of thirteen reels, were rejected.

Censorship fees for the month in Ohio amounted to $2,141. The expenditures for the month were $1,618.75.

Labor Opposes Censors

Opposition to the Clayton-Lusk law under which the New York State censors operate has been announced by the New York State Federation of Labor, with a membership of 750,000. It will ask both the major parties to include in their platforms a plank urging the repeal of the law.

To Investigate

First National

Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, has announced that he will appoint a committee from his organization to investigate complaints against the Associated First National Exhibitors.
Iowa and Nebraska Exhibitors Choose Personnel of Board for Unification

THE Iowa and Nebraska state organizations of the Motion Picture Theatre Owners of America met at the Paxton Hotel in Omaha for a history-making convention from September 19 to 21, at which time the largest gathering of representative exhibitors ever congregated from these two states voiced their convictions as follows:

That harmony between exhibitors and exchanges is desirable from the standpoint of the exhibitor and more likely to accomplish the greatest good for the industry.

That the intrusion of producers and distributors into the exhibiting field is unfair competition to the independent theatre owner and that such practices be condemned.

That despite the apparent blot upon the industry through the Roscoe Arbuckle scandal the exhibitors are law-abiding citizens, and that the motion picture industry is made up of hundreds of thousands of people who enjoy an enviable reputation for industry, citizenship and morality, and that these can be relied upon to keep the motion picture screens clean of indecency.

Retain Identities

A special amalgamation committee recommended that the two state organizations retain their identities, but that a board of control, made up of three representative exhibitors from each state, be elected to maintain unified activities between the showmen of both states. The recommendation was adopted and the following board was elected: From Iowa—J. C. Duncan, Sioux City; L. B. Seymour, Glenwood, and Benjamin Harding, Council Bluffs. From Nebraska—George MacArdle, Omaha; J. E. Kirk, Omaha, and George Monroe, Beatrice.

The committee's report, showing the tendency of the exhibitors of the Midwest to promote unified organization, reads as follows:

That we are in favor that each state should have a distinct and separate organization, working in union under the assistance of a board of control to be composed of three Iowa and Nebraska exhibitors. These men to work under the advisement of their respective state officers.

Each state will have to be self-supporting, therefore each manager from Iowa who is booker on the books of the Nebraska organization will be immediately transferred to the books of Iowa or organization, and vice versa.

A thorough co-operation of the two states must be in vogue and the executives must work in harmony and union.

The committee further provided that the organizations must be financed by holding a scale of due on each town and city member in proportion to the size of the town and the conditions, rather than attempt a standard membership fee.

Resolutions

One of the first resolutions passed was one condemning the practice of some producers and distributors to enter the exhibitor field. The resolution read:

Whereas, it is recognized in the motion picture industry that the intrusion of producers and distributors into the exhibitors’ field is unfair competition to the independent theatre owner, and

Whereas, through devious means certain producers and distributors have entered into such direct and unfair competition, therefore,

Be It Resolved, that the Motion Picture Theatre Owners of Nebraska and Iowa do unqualifiedly condemn the practice of all and any such persons or corporations producing or distributing motion picture films which controls wholly or partly any theatre in Iowa or Nebraska.

Much interest was taken in the discussion of the Arbuckle case, which has been receiving wide attention in the newspapers of the Middle West. A telegram from Sydney Cohen, president of the national M. T. O. A., dealt with the subject. His telegram, read before the convention, follows:

Kindly convey to the theatre owners of Nebraska and Iowa, gathered at the convention, the deep appreciation of the national organization for the great help and co-operation received from them through President Pramer and the executive committee members. Same has served for inspiration for exhibitor organizations throughout the country. There was never more need for strong exhibitors’ organization in industry than now, in view of the distressing circumstances of the scandal of last week, which will result in tremendous losses to theatre owners throughout the country through no fault of theirs.

Arbuckle Stand

The convention’s resolution, passed regarding the Arbuckle case, reads as follows:

While the Motion Picture Theatre Owners of Nebraska and Iowa are cognizant of the charges made against Roscoe Arbuckle, yet the apparent reflection which seems to be cast upon the entire industry because of the charges demands that we at this time and in terms as emphatic as it is capable of, declare that it has lost none of the sublime confidence it has always manifested in the laws of the government and the integrity of the various officers.

This organization stands for everything that is clean and uplifting and educational as far as our screens are concerned. We realize the importance of the stars of the screen to the lives of our children and we deplore the effect of undue publicity as manifested in the newspapers of the country, but we hope that the children of the land will profit by the Arbuckle case and realize that neither idol worship nor money nor influence will move anyone from escaping the penalty for wrongs committed.

This organization respectfully submits that of the hundreds of thousands of men and women who earn a living in the motion picture industry, there has been a mere handful who do not enjoy an enviable reputation for industry, citizenship and morality.

We will never insofar as we can prevent it, permit anyone to capitalize crime, indecency nor the use of our screens for morbid notoriety. Upon this we assure the public it can absolutely depend.

Papers Praise Exhibitors

There was an undeniable sincerity and attitude of deep earnestness behind the action of the exhibitors as they solemnly voted for the foregoing resolution. Local newspapers proclaimed their attitude highly deserving of the continued confidence and support of the public in and for the motion picture theatres.

President Pramer of the Nebraska organization and a member of the national executive committee, in his address pointed to the work accomplished by the 385 out of a possible 410 Nebraska theatres that are members, and to 325 Iowa members who are adding to their numbers daily.

"We have had to meet a lot of difficulties and overcome a lot of obstacles," he said, "and in doing it, maybe we have made some enemies. But I believe the results will show for themselves. What we resist is the aggressive monopoly, manifesting itself in an illegitimate desire to deprive us of the ownership and control of our theatres."

He said the Nebraska organization killed nine undesirable bills at the last session of the legislature, and that the tenth—a drastic censorship bill—was vetoed by the governor.

Well Entertained

The exhibitors held their convention during Omaha’s gala week of the year—the time of the nationally famous Ak-Sar-Ben festivities. On Tuesday afternoon the members witnessed the annual flower parade and Wednesday evening the electrical pageant, which surpasses anything of its kind in the world.

Tuesday evening the annual banquet was held. A feature of the entertainment
were numbers from the Empress Theatre, which, through the courtesy of Manager Wilfred Ledoux of that theatre and the generosity of the players themselves, were on the program. The Empress stars made the evening a lively one for the visitors, their wives and children.

While the Iowa exhibitors present were heartily in favor of uniting the efforts of the big two states, they have enjoyed such growth during the last year that a separate annual convention was thought necessary. Such a convention will be held in Des Moines as early in October as possible.

**Acting Officers**

Acting as officers until then will be the following: R. B. Van Dyke, Des Moines, in charge of arrangements for state convention; Alexander Frank, Waterloo, president; M. Cohen, Council Bluffs, vice president; W. E. Waterhouse, Charles City, secretary; M. R. Tournier, Mason City, treasurer.

**Board of Directors:** Dr. Perry, Columbus Junction; Tom Brown, Iowa City; W. A. Dutton, Manchester; M. Simpson, West Union; Ralph Fyle, Tama; Joe Eyrle, Newton; B. R. Van Dyke, Des Moines; E. Metzger, Creston; William Beardsley, Red Oak; W. John- son, Fort Dodge, and Nathan Dax, Sioux City.

G. B. Flint, past secretary of the Iowans, is talked of as executive secretary, under salary, to be active in the field of organization all along the line.

The Nebraska M. P. T. O. officials for the year are: A. R. Pramer, Omaha president; J. E. Kirk, Omaha, secretary; S. A. Hayman, Grand Island, treasurer; H. F. Kennedy, Broken Bow, vice president.

**Executive Committee:** George McArdle, Omaha; H. F. Kennedy, Broken Bow; George Monroe, Beatrice; J. C. Jenkins, Nealeigh; Fred Thornberg, Nebraska City; J. E. Kirk, Omaha; Harry Goldberg, Omaha; F. B. Honey, Tecumseh; W. D. Fisher, Grand Island; F. L. Smith, Wahoo; J. A. Schoonover, Aurora, and A. G. King, Pawnee City.

**Gould's Work Pleases**

Stuart Gould, executive committee man of the Nebraska organization, who did splendid work in promoting the interests of the exhibitors during the year just past, probably will be selected to continue in that position for the next year.

William Fox sent a special telegram of greeting to the convention, as well as a message by Sidney Meyer, his exchange manager in Omaha, who just returned from New York. Every exchange in Omaha sent greetings.

Every motion picture theatre in Omaha threw open its doors to the visiting showmen, and a badge showing attendance at the convention was equivalent to a ticket of admission any time at any motion picture theatre.

Mayor James C. Dahlan of Omaha appeared in person to welcome the visi- tors, extending to them the hospitality of the city, assuring the exhibitors of his convictions that their business is one to be indorsed and supported and not suppressed. He pointed to the great future as an educator in store for the motion picture.

**Those Attending**

Following are those who registered at the convention:

Albert d'Allemont, Crystal, Arapahoe; R. C. Bowling, Atlantic, Atlantic; James Schoonover, Mazada, Aurora; George Monroe, Gilman, Beatrice; Charles Darwell, South Omaha; Alex McPheeters, Montgomery, Corn; Morris S. Cohen, Strand, Council Bluffs; A. Burrus, Lyric, Crete; Benjamin Harding, Liberty, Council Bluffs; Wm. E. Wilkins, City, Fort Dodge; R. B. Thomas, Empress, Freemont.

F. F. Wise, Lyric, Fort Dodge; S. A. Hay- man, Lynd, Grand Island, Royal; H. E. Seymore, Rex, Glennwood; H. O. Peterson, Grand, Genoa; W. A. Bowker, Lyric, Hastings; Howard Co- ller, Opera House, Colfax; Arthur Star, Humphrey, El, Le Mars, Tom Arbor, Cecil, Mason City; F. E. Mortensen, New Cozy, Minneapolis; O. J. Hasack, Majestic, Mission; W. N. Hardin, Empress, Malvern; H. J. Howard, Grand, Norfolk; D. F. Thornburg, three houses, Nebraska City; W. L. Douglas, Strand, Newman Grove.

**Moved to Picture World**

William Ledoux, Omaha; William Welch, Franklin, Omaha; C. E. Williams, Park, Omaha; A. C. Smedal, Majestic, Council Bluffs, Sam and Man, Indianola; Hasket, Ely, Le Mars, Tom Arbor, Cecil, Mason City; E. F. Mortensen, New Cozy, Minneapolis; O. J. Hasack, Majestic, Mission; W. N. Hardin, Empress, Malvern; H. J. Howard, Grand, Norfolk; D. F. Thornburg, three houses, Nebraska City; W. L. Douglas, Strand, Newman Grove.

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**Presider Pramer's Address**

President A. R. Pramer's annual address follows:

"In making to you the annual report of the progress made by our organization I will be as brief as circumstances will permit. "More eloquent than any words I may ad-

**TREATUREY OWNERS**

The best people in the business read Moving Picture World. Engage your help through our Classified Ad Dept.
Hutchison goes over a forty-foot waterfall.

"Put in the red blood stuff. That gets 'em on the edge. Of that 20c. seat. Let's get some of the beauty out. An' the action in. Let's find a thrill. Or two. Or mebbe more. Let's get back to basics. Primal emoshuns. 'Cause that's what the fans want. . . Ole Mister an' Missus Publick want kicks. Regular mule powered kicks."

Our compliments to Mr. Dannenberg. He sees what Pathé has seen. Pathé knows that the public is tired of the moonlight stuff, and the slush and the sobs and the sighs. Pathé knows that they want action and thrills, thrills, thrills.

"Hurricane Hutch" is the most thrilling picture ever made. It's just what ole Mister and Missus Publick want.
Hal Roach Comedies

A NEW COMEDIAN WITH A FAMOUS NAME

Hal Roach, the man who discovered and developed Harold Lloyd, has made another find.

It is Gaylord Lloyd.

He is Harold Lloyd's brother. Looks like him. Acts a good deal like him. And like him, will climb.

He joins "Snub" Pollard and Eddie Boland as one of a Hal Roach trio that means much to those who love to laugh.

ONE ONE-REEL HAL ROACH COMEDY EVERY WEEK

Pathé Distributors
Only Hope for Adequate Taxation Relief Lies in Smoot Bill, Says Saul E. Rogers

On the floor of the Senate will be decided whether or not the motion picture industry is to be relieved of its oppressive war excises. In a letter to Saul E. Rogers, chairman of the Taxation Committee of the National Association of the Motion Picture Industry, Senator Reed Smoot of Utah, a member of the Senate Finance Committee, states that he will make an open fight in the Senate for his proposed manufacturers' tax which, if adopted as a substitute for the Fordney Bill, would automatically wipe out the three emergency taxes which have been oppressing the picture industry for the last three years.

Senator Smoot's revenue program was frowned upon by the majority of the Senate Finance Committee and was ignored in the committee's report to the Senate last week, which ratified with few changes the Fordney Bill as adopted by the House of Representatives.

The only consideration given to the picture industry's appeal for help was the recommendation by the Senate Finance Committee to exempt from the provisions of the admission tax those theatres which charge an entrance fee of 10 cents or less.

Only a Sop

"This sop to the industry does not relieve the grave situation that excessive taxation has brought upon us," said Chairman Rogers. "The number of 10-cent theatres in the United States is negligible. Their combined seating capacity is less than 100,000. Their exemption from the admission tax will not be felt by either the industry or the public at large.

"Senator Smoot's taxation program is apparently our only hope for adequate relief. Although defeated in the Senate Finance Committee, he will carry his fight to the floor of the Senate and there will be staged the last chapter of our vigorous effort to place the motion picture industry upon the same taxation basis with other business interests in providing the necessary revenue for the maintenance of the government.

"We are naturally hopeful still that Congress will avert in its relief the that the industry has a perfect right to expect from an administration which came into power upon the strength of pledges to satisfactorily re-adjust the taxation system."

July Admission Taxes

$1,500,000 Below June

According to a report just issued by Commissioner of Internal Revenue Blair, taxes on admissions collected in July were more than $1,500,000 less than those collected for June and more than $500,000 below those for July, 1920. For the first time in a long period, admissions failed to show a substantial increase over those for preceding months, collections in July aggregating $5,822,972 as compared with $7,362,487 in June.

Collections from the tax on leased films also fell off considerably, as compared with June, although they are still well above those of 1920, the total for July being $792,431, against $621,153 in June and $359,077 in July of last year. A total of $796,926 was reported for the tax on seating capacities, as compared with $307,643 in June and $755,412 in July, 1920.

In addition to these direct taxes upon the industry, the exhibitors helped to swell the totals reported for other taxes, among them being $9,267,151 from freight shipments, $71,991 from express packages, $6,737,223 from personal transportation, $67,203 from seats, berths and state rooms, and $2,546,420 from telegraph and long distance telephone messages.

Hays Wants Curtailment of Parcel Post Service

Motion picture men using the parcel post service see in a bill just introduced in the House of Representatives by Representative Halvor Steenerson, of Minnesota, chairman of the House Committee on Post Offices and Post Roads, a possible curtailment of mail facilities. The bill is designed to give the postmaster general the right to restrict the use of special delivery service to first class mail. The need for this legislation, from the government standpoint, is given in a letter addressed to Representative Steenerson by Postmaster General Will H. Hays.

The volume of matter carrying special delivery stamps is said to be so great that it is physically impossible to give it separate treatment and more expeditious handling than the ordinary mail matter. Complaints are received daily because this treatment is not accorded all matter bearing such stamps. The department is placed in the position of accepting the fee for special delivery service and being unable to always render it.

James Cogan Dead

James Cogan, one of the early scenario writers and for a long time one of the leaders, died suddenly on September 21, and was buried last Friday. He was apparently in the best of health only a few days before his death and was about his duties even the day before, but a sudden heart attack developed and his end came very suddenly. "Jim" Cogan was one of the best liked of the "old timers" and his passing will be mourned by a host of friends.

Ben Wilson's company making "Nonette of the North," starring Ann Little. Upper center: Roy Stewart and Marjorie Daw in Peter B. Kyne production

Scene from "The Trouble Doctor," a Speed Comedy. Lower center: "His Handsome Bully," a Broadway Comedy with Harry Gribbin
Levenson "Uplifts" Industry With Discourse on "Lady Friends"

GRABBING onto the Arbuckle affair as another straw by which to justify the existence of the New York State Motion Picture Commission, not forgetting at any time the monthly pay envelope, Joseph Levenson, secretary of the commission, took it upon himself to rush into print in Governor Miller's own city of Syracuse last week in connection with the Republican State Convention, attended by one-half the commission—or perhaps, regarding Mrs. Burton as deputy, two-thirds of the commission.

Just exactly where the self-appointed spokesman of the commission discovered that the censoring body should go on record in connection with an individual whose actions were entirely apart and distinct from any picture, is not quite clear. But anyhow, it served the purpose by which the commission broke into print in another effort to justify its existence.

The commission, according to Mr. Levenson, also made the remarkable discovery that there are numerous what Mr. Levenson terms "benefactors," who are willing to pay large sums of money to get their "lady friends" on the screen, but they are not going to be allowed to do it, according to Mr. Levenson, if they cater to what he calls "the degraded elements."

Mr. Levenson proceeds to pat himself on the back in the following interview:

"Taken as a whole the censorship work has been a great success (Mr. Levenson not taking the trouble to state that the commission has been in existence about a month). We have had some disagreements with different producers, but none of them has been serious. There has been a threat of court action from one company, but it has never materialized.

"We have ruled out some bathing scenes. We have found that there are numerous benefactors who are willing to provide large sums of money to get their favorites on the screen. When an exceedingly questionable or indecent bathing scene on a news reel is sandwiched in between President Harding delivering an address, exceedingly artistic views of the Chinese Republic, we know that it is done for a purpose (wonderful discovery at $7,500 a year!) and we do not hesitate to stop it."

Mr. Levenson went on and explained to the reporter that eventually (why not now?) the commission would be able to exist on what was taken in through its efforts, supplementing this by saying that the $70,000 which was appropriated by the Legislature would hardly be enough to meet this year's expenses.

Minneapolis Reformers Begin Favorite Autumn Indoor Sport Despite Protests

THE holocaust of local censorship has descended upon Minneapolis exhibitors to give them sleepless nights. The favorite indoor sport of Minneapolis reformers has opened up a little earlier than usual this year. It is expected to continue intermittently throughout the long Minnesota winter months.

The drive started with the meeting last week of the Minneapolis Civic and Commerce Association. The meeting was billed as an open forum. It ended in a vote of 42 to 12 in favor of having the morals of the Minneapolis movie-goers regulated by a super-endowed band of the faithful under the guise of a "voluntary censorship board."

Of course, some of the lowbrowed exhibitors of the city maintained that the word "voluntary" is a delusion and a snare and is to be used as an opening wedge by certain factions in Minneapolis in eventually working out for their henchmen the soft job of lolling in comfortable seats and looking over the newest in motion pictures before their fellow townsman at a stiffish per diem. This accusation is scouted by the disciples of reform, as one of the necessary evils to be encountered in putting over a "big idea."

At the meeting, the first lance for reform was cast by the Rev. Roy Smith, whose church is in the south part of the city. He ventured the opinion that the ideal will not be attained in motion pictures until a voluntary censorship board is created by Minneapolis authorities. He charged, however, that the public is entirely to blame for much of the so-called "nastiness" in films. He tried to lighten the blows he struck at the industry by declaring that no "old woman" of either sex should be permitted on the voluntary board.

Mrs. Robinson Gilman, well known Minneapolis settlement worker and present treasurer of the Women's Co-operative Alliance, took some of the wind out of the Rev. Smith's sails by coming out flatfootedly against legalized censorship in any form. Mrs. Gilman said the individual public is the means through which to work in uplifting the screen, and bade the seekers after reform to use this as a basis for their uplift. She recently made a survey of the Minneapolis motion picture field and her opinions carry much weight throughout the city.

Theodore Low, manager of the Finkeltstein & Ruben organization, then explained how useless censorship locally would be. Mr. Hays said that there is only one way to reform pictures and that is from within the industry. This, he pointed out, is exactly what is now taking place. If the reformers will only be patient, he expects to see the job performed with dispatch and precision.

Anyhow, the censorship lid has been tilted. Minneapolis can probably claim the "proud distinction" of being the first city in the United States to start the ball rolling in the autumn of 1920.

Brady and Gompers Confer With Gompers Over Tariff

Samuel Gompers, president of the American Federation of Labor, was visited in Washington last week by William A. Brady, president of the National Association of the Motion Picture Industry, and Saul E. Rogers, chairman of the taxation committee, who placed before him the industry's arguments against the proposed 30 per cent, ad valorem duty on imported film. At the labor leader's request, Chairman Rogers has embodied the principal arguments against the tariff in a letter which he has forwarded to President Gompers.

After calling attention to the fact that producers, distributors and exporters of film are vigorously opposed to a tariff, Mr. Rogers states in his letter that the House of Representatives inserted the 30 per cent, ad valorem clause in the Fordney tariff bill solely as a result of a request by the Actors' Equity Association and without consultation with producers, distributors and exporters.
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Martin Johnson's
Jungle Adventures
(Mr. and Mrs. Martin Johnson—Exceptional—5,245 Feet)
M. P. W.—“Martin Johnson's Jungle Adventures,” released by Exceptional Pictures' Corporation, obviates the necessity of a trip to Borneo, so completely and so interestingly do its six reels of film show that British possession.
N.—Certainly a novel and picturesque film entertainment.
E. H.—Many laudable efforts have been made to portray the jungle animals in their native environment, but it remained for Martin Johnson to outdo all that had gone before.
T. R.—Pictorially it is full of remarkable shots of tropical beauty transferred to celluloid. From a dramatic standpoint it assures absorbing interest, for there are numberless occasions when Mr. Johnson barely escaped with his life—but he got what he went after.
W.—One of the most interesting films of this kind ever seen.

Little Lord Fauntleroy
(Mary Pickford—United Artists—9,984 Feet)
M. P. W.—Miss Pickford reaches the pinnacle of her career. The thing that marks the picture most emphatically, and for every foot, is the absolute finish of the production in every department.
N.—Mary Pickford's ideal picture—certainly a rare treat for her legion of admirers.
E. H.—This picture is a story for children of all ages, from seven to seventy. It is clean and wholesome and filled with the eternal spirit of youth and happiness and a belief in the eternal goodness of things.
T. R.—A splendid picture, technically and artistically, this newest of Miss Pickford's productions should be one of the most successful of all time.
W.—“Our Mary” and “Little Lord Fauntleroy”—beat this as a combination if you can.

Winners of the West
(Art Accord—Universal—18 Episodes)
M. P. W.—Universal has made a new departure in serials with the laudable purpose of not only minimizing censor troubles for the exhibitors, but providing clean, wholesome, unobjectionable and, at the same time, entertaining and thrilling amusement for serial patrons, of whom a large percentage are young people.
N.—“Winners of the West” is not only rich in its educational values, but serves in stimulating the pulse because of its stirring action—all of which is as authentic as a history book can make it.
E. H.—Here is something entirely new in serials.
T. R.—Convention has been spared in this picture, at least.
W.—In “Winners of the West” American history has been caught at a climax and dramatized into a stirring and appealing picture.

Good and Evil
(Lucy Doraine—Warren—7 Reels)
M. P. W.—Throughout the entire production it is the stupendous, showy and magnificent backgrounds which attract the eye of the spectator. The editing and finals have been arranged in this version to please and compliment American audiences.
N.—“Good and Evil” is not such a radical departure from screen traditions as “Caligari,” but it is a picture that is different from the average run of American productions. Pictorially it reaches heights.
T. R.—An elaborate and spectacular production.
W.—European picture that has spectacular appeal.

The Heart of the North
(Roy Stewart—Quality—5,800 Feet)
M. P. W.—The story is mechanical in spots but there is plenty of clashing between the forces of good and evil, and there is also a forest fire episode that will stir the blood of the average spectator.

N.—An old plot made thoroughly likable by action and acting.
E. H.—Is embellished with many thrilling and spectacular scenes.
W.—Fairly entertaining production could be improved by cutting.

Her Winning Way
(Mary Miles Minter—Realart—4,715 Feet)
M. P. W.—Miss Minter's charm and beauty go a long way toward bolstering up the ridiculous situations, and giving the picture something to make it interesting to persons of average intelligence.
N.—Miss Minter truly entertains as a mild type of vamp.
E. H.—A sound, wholesome story, giving the star plenty of opportunity to shine at her best.
W.—A very light but sufficiently amusing picture.

The Rage of Paris
(Miss Du Pont—Universal—4,908 Feet)
M. P. W.—In all probability Miss Du Pont will do far better work when she is shown to better advantage.
T. R.—Miss Du Pont, though at times showing real talent, is hardly up to the part. She seems listless and bored.
E. H.—New star pleasing in trite story. Injects her piquant charm into tried and true situations with fair success.
W.—Fairly large scale production but very poor story.

Footfalls
(Featured Cast—Fox—8,008 Feet)
M. P. W.—Inadequate treatment of excellent screen material makes latest Fox feature a disappointment.
N.—The picture is heavy and actually grows some in its details.
T. R.—As a production it is possessed of all those qualities that go to make box-office attractions.
W.—General lack of repression mars good dramatic possibilities.
This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

We extend a hand of thanks to the "Philadelphia Record" as another newspaper which demonstrates its fairness and its intelligence in dealing with the moving picture; we quote from a recent editorial appearing in that important newspaper:

"Why should efforts be made to discredit the motion picture theatre because one or more of the popular screen actors have discredited themselves? The moving picture theatre did not command the support of the people of the world because of the antics of one man and it does not deserve to be discredited because he and a few other alleged libertines have been associated with it.

"As a matter of fact the moving picture as a means of entertainment and instruction has grown and prospered because it has furnished pictures which responsible men and women could look upon and permit their children to enjoy without fear of corrupting their morals. The producers and artists who have expended much money and talent in this form of entertainment long ago realized that if their money and efforts were to produce a profit the pictures shown must be of a meritorious character. Efforts in this direction have been greater each year since the "movie" came into the world as the universal form of public entertainment; and there is no danger of any decrease in the popularity of the screen productions so long as they conform to the requirements of cleanliness and morality."

This is just and it is sound. The Philadelphia Record may be recognized as a friend of the screen and as a newspaper that will accord it fair play.

Miss Hanan, of the Hanan family of shoe prestige, was shot by a woman who then killed herself in the streets of Brooklyn last week. Up to press hour the daily newspapers have not blamed the movies, although it may be proved that the coroner's physician who made the post mortem examination saw a moving picture in France during his war service.

The National Association of the Motion Picture Industry has announced its committee appointments, which appear elsewhere in this issue. President Brady has chosen his lieutenants with care and the list is thoroughly repre entative.

The National Association looks forward to a big year of activity, and certainly at no time in the history of the business has there been more need for constructive work. We wish the members of the entire body every success.

Great Is Elsie Ferguson

MISS ELSIE FERGUSON, in "Footlights," offers the best answer we have seen this year to the current stupidity that the players of the screen are mere "creatures of celluloid," puppets who are made interesting solely by the brains and the money of others. In this forthcoming Famous Players-Lasky drama, this notably capable star gives a performance that excels in its art and power anything she ever before attempted either in the spoken drama or for moving pictures. Miss Ferguson plays a country girl who starts on a stage career, and then adds to it the difficult role of this country girl playing the part of a temperamental, exotic Russian actress and sustaining the role through a series of developments that call for the utmost refinement of skill. It took brains and downright ability to do it and the result is remarkable. We could find a fault or two with the retarded movement and with the length of the offering, but if we were invited to cut it down we would make sure that every foot of Ferguson was retained and that every foot of Marc McDermott, that excellent actor, one of the greatest the screen has known, be also let alone. The result would doubtless be that the picture would remain as it is and we would be annoyed with ourselves for having made suggestions.

John Robertson has surrounded his work with lavish settings and a class atmosphere that enriches the production and gives Miss Ferguson and her competent cast a fine background. The titling suggests the good supervision of Tom Geraghty.

"Footlights" can be called a production novelty of great power and worthy to take its place as one of the really great triumphs in screen acting.

It is another of the additions to the greater picture movement.

ARThUR JAMES.
Nazimova Follows the Tragedy of "Camille" with a Comedy Performance of Fine Humor

By EDWARD WEITZEL

The performance took place in the Crystal Room of the Babylon, with Nazimova and Richard Carleton, after the first New York showing of "Camille." Dumas' pathetic story, with Nazimova as the heroine, had been unrolled upon the silver sheet in the form of the brilliant "Camilla." Nazimova, as "Camilla," had died peacefully among the pil- lows of the largest bed ever found outside of a futurist drapery or the domestic establishment of the late Madame Eszterhazy de Thomas. The comedy which followed the tragedy was quite as skillfully acted as the scene drama and indicated that with graphic ease the wide range of the principal player's art—a delightful performance from every point of view.

Nazimova, on either the stage or the screen, is a dash of personality. But when she decides to enact a comedy in a drawing room and permits her guests to share in that performance, the affair becomes unique and the results remarkable.

As I descended the circular staircase and passed in the doorway of the richly decorated reception room, my attention was attracted to the figure of a woman in a long opera cloak, who was standing at the farther side of the apartment. Her back was toward me, but her beautiful brown hair and the quick flex of her expressive shoulders told me where Alla Nazimova was to be found.

There were a hundred or more persons present—writers and all eager and clamorous, and bent upon obtaining the material for an interview. They surrounded the Russian actress in groups of a tall man in a gray suit, who is roaming upon the object of his homage, while the more fortunate ones comprising the envied inner circle told her the pleasures they have derived from the picture just shown, and asked all sorts of leading questions which their hostesses parried with ready strokes of polished wit or amusingly deviating freedom. However, on the edge of the circle or bringing up newly arrived scribes to be introduced, were the members of the Metro publicity staff. The less fortunate non-scribbling guests contented themselves with the luxurious divans and chairs and smiled approvingly at the human interest of the comedy and the cleverness with which it was being played.

I Am Nearly Introduced

A sudden break in the ranks of the faithful and admiring circle gives my good friend Jack Meador an opportunity to try to present me, but the line closes in again before he can indicate the circle and I find myself thrust into the gap. In place of bending over the hand of Madame and delivering the pretty speech I have prepared, I find myself gazing at the long neck of a tall man in a gray suit, who is taking off an astonishing collection of choice compliments at bewildering speed. This goes on for several moments, while Nazimova takes calm puffs through a foot long cigarette holder and watches the speaker with a look of deep interest or variations of it with an unflamboyant smile.

In the midst of one of the fluent gentleman's finest remarks, there is a small sized imitation of a bit of masked football play by the Metro publicity staff, the tosser-off of compliments being thrown off by the waiting group, and the catcher of the strategic attack goes sailing away across the room, escorted by a stout person with an experienced eye, who leads her to a sofa near a tray of mixed cocktails, and other pretty soft drinks.

Here the two engage in animated conversation, apparently oblivious to everyone but themselves—after Nazimova has rubbed her left shoulder with a gesture expressive of great bodily suffering and demurely protested:

"My poor arm is broken!"

A brief respite from the polite but insistent questioning of the crowd, and a new army of besigers prepares to advance. Before it can do so, there is a little cry of delight from the latest of Camilles, and she is on her feet and is darting toward an elderly woman who has just entered the room. The next instant Nazimova is holding her in a close embrace and is kissing her with great fervor and showing her with endearing names in her native tongue.

It is all Russian and temeramental and charmingly sincere.

Nazimova Introduces Herself.

After this fashion the comedy goes on. Fifty or more persons try to be listened to and sent away smiling and agreeably impressed—that requires much tact! Also there is a scanty two hours in which to complete the pleasant task.

Once more Nazimova is the centre of a chattering throng, and I hear one of the young women ask:

"Are you going to let your hair grow now, Madame?" as the actress puts up her hand and carefully smooths down her becoming crop.

Nazimova shakes her head.

"I am to play a boy in my next picture," she replies.

There is another brief break in that charming circle, and the comedienne smiles, and agrees to a request she has received from a member of the press who is present:

"This is my husband—he's a charming man," she says, as she is led away.

We never met before, but the meaning of it all reaches me as we shake hands, and I manage to pick up the cue and keep to the spirit of the scene with my reply. We move a few steps toward the wall, and Nazimova is present: the Russian version of Camille is discussed with interesting frankness by the Russian actress.

But first she says:

"Taklos (her umbrella)—I send to you as I did, but I mistook you for the gentleman who played my grandfather in 'Out of the Fog.'"

I set her right as to my name, and try not to betray my amusement at the debt "piece of business" with which she brought a new character into the action.

The Home of Camille

"'Camille' and 'Out of the Fog' are my favorite productions," she declares.

I remind her of the big moment in the latter picture when, as the youthful and unsophisticated heroine, she dressed in torn trousers and a patched shirt, she shot a light-bulb out of her mouth and carrying one end of the cot that supports a young mother and her new born child. The look of exaltation on the besters upon her grand- father tells him that she has learned one of the great mysteries of life, in spite of his carefully laid plans to keep her in ignorance of the secret of motherhood. The character could not be in stronger contrast than to that of the disillusioned favorite of the Paris underworld, with her jewels and outer gowns and the Barrett setting of the place she calls home. I speak of this, and Nazimova answers with a shrug and a smile and adjusts her opera cloak, a which might have been worn by the present day Camille of her picture.

"I have been told that Camille's house does not look like a home, and that is true," she says, smiling. "In water, but Nazimova do not have homes—they merely have places where they exist.

"The interior setting of your Camille, with the short hair and round eyes and the general effect of an Aubrey Beardsley drawing, reflect the spirit of the locale," I remarked.

By this time the circle of admirers has gathered round, and Nazimova is interested in all that is being said to me and is eager to pursue the subject further, but I am reckoning without mine hostess.

I Reach the Toboggan

It is time to place me on the toboggan. An entire of those conscientious but disconcerting Metropolitan people is approaching, with an anxious looking young woman from an out of town daily at his side. And I have given Nazimova a beautiful evening.

"You admire the setting, then?" she asks.

"Yes," I reply, "they are so daringly symbolic.

"Come with me and admire the artist who drew them, ... she is a charming girl!" exclaimed the actress, and before I have quite grasped that this is my dismissal, I am being carefully led away from the surrounding edifice by a tall young woman with brilliant eyes and lips.

"Miss Rambou, here's a gentleman who admires your settings," Nazimova calls to her, and we shake hands.

Natasha Rambou is a newcomer among moving picture artists, but her first commission shows that she belongs to the seekers after new methods of scenic expression.

"The gentleman says that your settings are symbolic," explains the screen Camille, and exchanges smiles with the artist.

"I hope that everyone will make the same discovery," replied Miss Rambou.

The Rocky Road

"There is no misunderstanding," I remarked in my own defense, and think hard but uselessly for something reasonably clever to add. But it is not the place and the 'Camilla' branches off onto the rocky road before an ambitious designer of movie settings who forgets that directors may not see things from the same optical and human angle.

Nazimova stands near us, a sympathetic listener when not joining in the conversation. Then, before I can get away, I look around. She is lighting a cigarette at one of the small tables. Presently she joins a new group of arrivals, and the comedy is again being acted with all the technical skill and brilliant effect of a stage or screen tour de force. And no one is enjoying it more than Nazimova.
Lessen Production Costs Still More, Urges Willis in Stabilization Plea

A PLEA for lower costs in production as a means of stabilizing the industry is made this week by Richard Willis, general manager of Charles Ray Productions, who is making a brief stay in New York City in consultation with Arthur S. Kane, his business associate. Mr. Willis’ observations on all angles of studio activity are valuable as a contribution of years of close study and practical application in the Los Angeles producing center.

“The essential purpose of motion pictures,” says Mr. Willis, “is obviously entertainment, and although the style of presentation of this diversion has changed many times during the history of the photoplay, one thing has remained constant and that is the fundamental story basis, the absolute necessity for an interesting foundation upon which to build.

Public Demands Money’s Worth

“In a previous epoch of overabundant prosperity it was poor economy to worry over production costs. The field was more limited than it is today, and a producer had all he could manage to turn out sufficient product to satisfy the demands of exhibitors. But with a keener competition in the producing field owing to the entrance of many new factors into the business, and dire need for the adjustment of rentals to a point consistent with the offering, it has become the solemn duty of every producer to guard zealously against the waste that has been a burden to our industry.

“This necessary economy will react eventually on a public that sees in the signs of the times the scaling down of costs of living, which includes the cost of entertainment. In this respect, recent experience has proved beyond a doubt that the public is willing to pay for value received, and for a production of high standard which has obviously cost a great deal of money to produce in an adequate manner the public is willing to pay accordingly.

Avoid False Economies

“In brief, it becomes the problem of introducing the merited economies and not the false economies into production. Entertainment must not be the sufferer in the campaign of sanity, but the new economy means that whatever a story and production deserves should be spent upon it in a businesslike manner. If the great sets, the costly ostentation and the spectacle are essential to the story basis, then by all means these things should be had. To every production according to its needs, must be the keynote of sane, level-headed production, and in spending the money we must get down to a business basis.

“Until the industry was faced with this need for rational spending, many thousands were lost through inefficiency, temperament and the other attendant evils of the studio. That day is gradually passing. There has been a tremendous lessening of waste brought on by necessity, which was a blessing in disguise. Today the industry finds itself getting down to a business basis, and money that is spent on production shows up dollar for dollar in the finished product. That is a means toward stability in the industry. Economy undertaken with reason will prove not only a measure of financial wisdom, but will be reflected in the resultant product as well.”

New York Incorporations
For Week Total $150,000

Capitalizations of comparatively low amounts are noted in the incorporation of motion picture companies filing the necessary papers in the secretary of state’s office during the past week, the aggregate amount of capitalization represented in the eight companies receiving charters in New York State this week reaching $150,000.

The companies with the amount of capital stock and directors include the Budd Inn, Inc., Napanoch, $5,000; William F. Budd and J. J. Grimmins, Napanoch; Albert E. Jones, Ellenville; Campbell-Hall Corporation, $500, Argyll Campbell, L. J. Hall, George P. Breckenridge, New York; Lillies of the Field, Inc., $30,000; Sylvia Schwartzmann, H. S. Hechheimer, David Schnecr, New York; Arista Film Corporation, $60,000, Abe Greenstein, Jack Ellis, S. C. Davidson, New York.

Equity Theatres Corporation, $50,000, John Wagner, George J. Byrne, H. S. Hechheimer, New York; Big Film Company, $25,000, Isidor Marks, Jacob Javits, Max Weinre, New York; Community Advertising Company, $10,000, Ernest Stern, Joseph H. Burch, James J. Thornton, New York; Sunray Pictures Corporation, $25,000, Frank and Vincent DeMaria, August Bertolotto, New York.

G. S. Jeffrey to Remain on Al Lichtman’s Staff

George S. Jeffrey, who has held down the management of the Boston Exchange of Associated Producers since Al Lichtman became general manager, will remain on Mr. Lichtman’s staff in the amalgamation with First National. Mr. Lichtman’s decision to retain Jeffrey, comes as a reward to the Boston manager, who has long been considered one of the best film sales executives in the industry.

Ever since he took charge of the Boston Exchange, his office has been close to the top, both in collections and new business. In a recent contest conducted by Mr. Lichtman among the Associated Producers’ Exchanges, the Boston office was second out of a list of twenty-five. For the present, Mr. Jeffrey will be Mr. Lichtman’s personal representative in the First National Exchange in Boston.

Madison Reopens

Redefecorated and with new equipment throughout, the Palace Theatre in Madison, Wis., recently reopened for the fall season with a capacity house. “The Walllop,” a two-reel Universal special, starring Harry Carey, was the feature.

Buys Elmira Theatres

William Bernstein, owner of the Colonial Theatre in Albany, N. Y., as well as the Hudson Theatre Building in the same city, has just purchased the Mozart and the Majestic theatres in Elmira, N. Y., the deal involving about $250,000.
Chicago and the Middle West

BY PAUL C. HINZ

Public Values Coppers When "Buying" Pictures

Don't kid yourself—the public values its coppers when buying entertainment as well as when buying anything else. There has been a great deal of talk in the industry to the effect that the public will pay anything for a good article, and the more they pay, the more they will buy. It's bunk!

It was Aaron J. Jones, talking from years of experience and particularly from a recent experience—the run of "The Three Musketeers" at the Randolph Theatre, which is now on its fifth week at popular prices and which has brought the second greatest receipts of any feature shown at this theatre. Fifty-five cents has been the maximum charge made at this theatre during its entire history, and it is the plan of the owners, Jones, Linick & Schaefer, to continue this policy indefinitely, regardless of the size or cost of the feature.

"The popular price has one great, unquestionable advantage. It advertises your theatre. It makes your patrons go away and talk about what a good show he has seen for 35 cents. The idea is that they will appreciate more what they have to pay more for it all wrong. Sixty per cent. of the Randolph patrons buy a pair of gloves for 65 cents which goes home and shows them to her neighbor, not the one who has to pay with $3.50. I have known certain individuals earning fairly good salaries to walk several blocks to save 5 cents. The idea that they will appreciate more what they have to pay more for is all wrong. Sixty per cent. of the Randolph patrons buy a pair of gloves for 65 cents which goes home and shows them to her neighbor, not the one who has to pay with $3.50. I have known certain individuals earning fairly good salaries to walk several blocks to save 5 cents. The idea that they will appreciate more what they have to pay more for is all wrong."

Chicago Engages Finston

Nathaniel Finston has been engaged by Balaban & Katz to direct the music at the new Chicago Theatre which will open about the middle of October. He is now selecting between fifty and sixty musicians for the Chicago orchestra, which will be the largest in any picture theatre in the city. Jesse Crawford, heretofore imperial wizard at the Tivoli organ, will operate the organ at the new theatre, which is even larger than the mammoth instrument. His former place will be taken by Milton Charles, who comes from the California Theatre in Los Angeles.

Aschmann Leaves Pathe

William A. Aschmann, who has been associated with Pathé for eight years, resigned as Chicago manager September 17 to conduct the sale of the Fred C. Quimby fight pictures in Minnesota and Wisconsin. He has managed the Chicago branch during the past year, previous to which he held a corresponding position at the Milwaukee exchange. His departure was an occasion for many regrets.

E. E. Schulz, district manager, is acting in his place and does not expect to appoint a permanent successor until a few weeks later. Other changes in the staff are the appointments of Milton Stern, former head of the booking department, to the sales staff, covering northern Illinois, and George Bush, former shipping clerk, to head booker.

Superior Buys Doll Van

Superior Screen Service has just enlarged its interests by absorbing the Doll Van Film Company, of which Jack Grauman was former manager. This means transfer of about forty features and the removal of Superior into the former offices of the Doll Van corporation at 738 S. Wabash avenue. Harry Weiss also announces the closing of a deal with David Horsley for twenty-two reels of the Bostick Wild Animal Series. On October 1 he will release "Shadows of the Desert," featuring Hedda Hopper and Lee Pat O'Brien, and he has booked "Heritage" for a week's run at Barbée's, beginning September 25.

Unity Absorbs Exchange

Frank Zambreno, president of Unity Photoplays, has bought over the entire product of the Illinois and Indiana Film Exchange, of which Arthur Lowy was president, on September 19. This deal includes the purchase of thirty films, among which are six Neil Hart features, "Mickey," "Persuasive Peggy" and "The Woman He Chose." Mr. Zambreno has added Thomas Mitchell, formerly with the Doll Van Corporation, to his sales staff.

Roosevelt Prices Changed

In order to make their scale of prices more reasonable, the Roosevelt Theatre changed from charges of 40, 50, 60 and 75 cents, according to whether it was a morning, afternoon, evening or Sunday show, to 40 and 55 cents, for shows up to 1.30 p.m. and after, respectively. The new policy saves confusion and waste of time at the box office. Programs will continue as usual, only possibly more elaborate.

Chicago Film Board Officers

Permanent officers were elected by the Chicago Film Board of Trade at its third meeting held September 23 at the Congress Hotel, as follows: president, Cecil Maberry; vice-president, Sidney Goldman; treasurer, Ed Silverman; secretary, L. L. Lesserman; and board of directors, Clyde Eckhardt, Jack Wild, J. A. Friedman, Carl Harthill and Fred Ailen.

Reichenbach a Visitor

Harry Reichenbach arrived in Chicago September 25 to exploit Universal's "No Woman Knows" in Chicago and in St. Louis. This feature will have its Chicago premiere at Barbee's Loop Theatre the week of October 1.

Creates Wide Interest

The Goldwyn-Daily News scenario contest is attracting nation-wide interest, according to a report just received. At least one contribution from every state in the union has been received, and Canada. Altogether, 6,000 scenarios have been sent in and by November 1, the closing date, it is expected that many times this number will be contributed.

Fashion Shows for Women

Lubliner & Trinz's autumn policy of showing fashion reviews to please the feminine patrons of their theatres was repeated this year with much success at the Pantheon and Senate theatres. At the latter, where this special feature was presented during the week of September 18, an attractive preliminary in the way of a talking-dancing-singing number was staged. Then proceeded an elaborate display of fall and winter styles on the runway that extended over the orchestra.

At 22 Houses

Twenty-two theatres in this territory have booked "The Affairs of Anatol" for the week of September 25, according to reports from Famous Players' Chicago office. Five of the largest are the other theatres in Chicago, the Riviera, Central Park, Tivoli, Senate and Stratford, are among these number.

Discovers Three Hamlets

Honors of the Universal office for the week of September 19 go to Joseph Armgardt, who "discovered" three new towns as yet unmapped. Each of the three towns, Thomas, Yorktown and Hooppole, with populations of 75, 150 and 200 respectively, boasts of Thomas Theatre, owned by George W. Thomas, and each of the houses, thanks to Mr. Armgardt's visit, closed for a year's contract for this company's special attractions. This is one of the reasons, in all probability, for Manager Lesserman's report that the week just closed was the biggest in the history of the Chicago office.

"Camille" Starts Well

"Camille" has just closed a splendid week at the Ziegfeld, where it has been playing to capacity houses. The theatre has resumed the old policy of showing from 1 p.m. to 11 p.m., which was in swing before "Dream Street" began its run on a two-performances-a-day schedule. The Nazimova feature has won much appreciation from the public and the press and will probably run for three weeks more, Manager K. D. Har- meyer states.

Baker Meets Lubin

George D. Baker, who recently completed direction of three comedy-dramas starring Garrett Hughes, for S-L Pictures, is in New York this week to confer with Herbert Lubin. The director expects to return to the Metro studios in Hollywood, where the first series of Hughes photoplays was made, within a few days and to at once begin the production of the initial of a second trio of screen plays. This will be "Stay Home," by Edgar Franklin.
Slow Motion Photography in Dana Film
An Innovation in Industry's Progress

SLOW motion photography has been applied to certain scenes of Viola Dana's next Metro picture, "Glass Houses." The action so photographed is that of a Russian dance the star does. According to the director of the production, Harry Beaumont, this was the only satisfactory mechanical recourse, for Miss Dana's movements during the number are so rapid that the regulation camera fails to record them suitably.

So far as is known, this is the first time in the history of the screen that this device has been utilized in the straight narrative of a drama in motion pictures. In a Douglas Fairbanks picture the slow motion lens was brought into play to give the desperate strainings of the war at night, but this was a vision scene. The results in "Glass Houses" are said by those who have had glimpses of the film at the Metro studios in Hollywood to be successful.

"Glass Houses" was written by Clara Gen- eevie Kennedy, and scenarioized by her sister, Edith Kennedy, of the Metro script staff.

James Kirkwood Goes to London to Play
Lead in "Man From Home" for Paramount

In line with his policy of putting leading American players in the Paramount pictures made in Europe, Jesse L. Lasky, first vice president of Famous Players-Lasky, announces that James Kirkwood will sail on October 10th to take the title role in the production of "The Man From Home," by George Fitzmaurice.

Mr. Fitzmaurice is now near the completion of an entire production "Three Live Ghosts," and expects to start work on "The Man From Home" in the near future. Exterior scenes will be photographed in England and on the Continent, and it is likely that most of the exteriors will be taken in Italy, as it was there that Booth Tarkington laid the scene of his famous play.

"The Man From Home" is considered one of the big screen properties. When it first appeared in book form several years ago, it had a striking vogue and established Tarkington as one of the most popular American writers. Later, when the book was dramatized, William Hodge, playing the title role, scored a notable success in London.

Mr. Kirkwood's departure will add another well known name to the imposing list of American players who are now filling the casts of Paramount's European productions. Starting with David Powell, the American colony in the Paramount studio at Ealing has grown to include Ann Forrest, Elliott Dexter, Dorothy Cumming, Cyril Chadwick, Anna Q. Nilson and Norman Kerry, among the players, and George Fitzmaurice, John S. Robertson and Donald Crisp among the directors.

Theatres' Incomes Reduced but Workers
Strike When Asked to Accept Less Pay

SEVERAL Springfield, Ohio, theatres, including Gus Sun's Regent house, the home of the First National attractions, were dark last week as a result of a strike of musicians, motionpicture projectionists and stagehands. It is said that the strike had its inception in a summary demand of the theatres that the men, who are employed in the theatres accept a wage cut of $5 a week, effective immediately. All the theatres were open the two following nights and the owners said that they will remain open. Non-union musicians are employed in some of the theatres, while in others there is no music. The owners of the theatres says that the projectionists struck in sympathy with the musicians and charge that when they struck they violated an agreement alleged to exist between the owners and the projectionists that in any event of a disagreement, two weeks' notice was to be given by either side before any action was taken.

Theatre owners declare that the five cent cut in admission prices made by practically all of the theatres several weeks ago has cut their weekly receipts from $300 to $900 per week. They also say that their business of this year is 50 per cent, under that of last year.

by his illness, expressed a desire to see a moving picture show. Motion pictures had never been shown before in Scotland north of Inverness, but London film men gathered together several days before the idea of a picture was conceived. The premier, needed, and started north with them.

The program included Chaplin's "Shoulder Arms," for which the premier had made a special request, another Chaplin picture and two recent Educational releases, "The Crater of Mt. Kaimai" and Lyman H. How's famous "Ride on a Runaway Train."

Washburn Engaged

Goldwyn has signed Bryant Washburn to play the leading man's role in his play which is being dramatized from Ainsa Zeyzika's stories of New York East Side life, "Hungry Hearts," which has just gone into production in New York City. The role is said to fit Mr. Washburn's individuality and talents perfectly.

No Alliance Between United Artists and the First National

I wish to set right, now and for all time, the fact that I have not agreed to form a new company or to consider or will consider an affiliation with the First National Exhibitors Circuit. Where these rumors come from I do not know. There has been no thought or intention of this kind in my mind ever or will there be. We have nothing in common with these people. For we control our business on a different plan altogether.

The association with the members of our organization is a pleasing one. I doubt very much whether this would obtain elsewhere. It strikes me that whoever the people who are present in circulating rumors such as are referred to above are either malicious or are seeking an affiliation to strengthen themselves. We will all appreciate it if in the future you will consult with one of our organization before printing any rumors of this kind. (Mov- ing Picture World has not printed the rumor referred to—Ed.)

"United Artists Corporation today is giving the exhibitors a splendid line of pictures. Our business is firmly established and we have earned the good will of theatres the country over. Together with Miss Chaplin and Mr. Griffith, I am one of the owners of this corporation, and any idea that we could be induced by First National, or by any other organization, in order to strengthen their position, to give up the business that we have built is absurd. In this I am speaking for Mr. Chaplin and for Mr. Griffith, as well as for Miss Pickford and myself, and we assure the exhibitors of the country that any report that the principals who make up United Artists Corporation are considering a departure from their present plans is utterly untrue.

"As a matter of fact, at this very moment negotiations are practically completed with a number of the foremost artists in the motion picture business who will very shortly release their new productions through United Artists Corporation. We are glad at all times to consider taking over the distribution of the product of individual artists if such product measures up the standards that we have set, but there isn't a distributing organization in the business that could induce us to give up the independence that we are now enjoying, the liberty we now have to serve exhibitors, our own absolute freedom of action in settling for ourselves every question of production and distribution.

"United Artists Corporation, as was intended from the beginning, has become a safeguard and a meeting place for the independent exhibitor and the independent producer. We intend to keep it that way.

(Signed) DOUGLAS FAIRBANKS.

A total of $3,600,000 will be paid Larry Semen by Vitagraph for the series of comedies he is now producing, according to a statement obtained from Mr. Semen's personal representative by the Fresno Herald. According to the Fresno paper, the money is not simply for Semen's appearance as star comedian. He produces his comedies himself, personally writing and directing the stories, and he bears all expenses, including cost of properties from steamships to pies.

Lloyd George Sees
Educational Films

Two pictures released by Educational Film Exchanges were screened at a private showing with two Charlie Chaplin pictures for the benefit of Premier Lloyd George for the benefit of the British Red Cross at his home in Giraldoch, in Scotland, recently. The premier laughed heartily all through the program.

The cables state that the British premier, weary of the burden of affairs of state and public, has on his walks. He has considered or will consider an affiliation with the First National Exhibitors Circuit. Where these rumors come from I do not know. There has been no thought or intention of this kind in my mind ever or will there be. We have nothing in common with these people. For we control our business on a different plan altogether.

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BEGINNING with our next issue MOVING PICTURE WORLD will inaugurate a new department called STRAIGHT FROM THE SHOULDER REPORTS.

The idea originated with the late Mr. Mock of Chicago, and has been successfully carried out in regional and national publications.

As a matter of service to exhibitors of moving pictures we are presenting this department, giving due credit to Mr. Mock for having originated the idea.

We believe the department will be of greater service than any similar department in trade publications.

Watch for the next number.
Nazimova Signs a Contract to Release Her Pictures Through United Artists

Hiram Abrams announces that a contract has been signed with Charles Bryant, representing Alla Nazimova, whereby the Nazimova productions following "Camille" will be released through United Artists' Corporation. This significant announcement corroborates reports that have been current in film circles for many months.

When it became known that United Artists' Corporation was going to distribute certain pictures in addition to the pictures of its principals, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, it seemed almost certain, in the minds of the majority in the industry, that the Nazimova productions would eventually be released under the "Big Four" auspices.

Incidentally, United Artists' Corporation in addition to handling the pictures of the "Big Four," Madame Nazimova, is at the present time distributing the George Arliss pictures made by Distinctive Productions' Incorporated and the Rex Beach pictures made by Bennett Pictures' Corporation. Madame Nazimova has said that additional product will be announced before long.

Something of Madame Nazimova's immediate production plans have already been announced by Mr. Bryant. She now takes her place as an independent producer, making her pictures absolutely in her own time and with the utmost freedom in every detail. She realizes, however, as do the other artists releasing through the company, that their pictures must be sold on their individual merits and that the utmost in production is expected of every release that goes to the "Big Four" exchanges.

Path to Film Another Kipling Story, "The Gate of the Hundred Sorrows"

Paul Brunet's widely celebrated achievements in reconciling Rudyard Kipling to the idea and practice of screen authorship, has borne fruit in the English author's script of a second feature which has just now been received from London. It is called, "The Gate of the Hundred Sorrows," and was brought over by Randolph Lewis, who assisted Mr. Kipling in this instance, as well as in connection with the writing of "Without Benefit of Clergy," in his capacity of continuity and general technical expert. Mr. Lewis returned from England on the Beringia, recently.

Mr. Lewis also was the bearer of a portrait of Rudyard Kipling appropriately autographed to Mr. Brunet as a mark of the novelist's appreciation of the fidelity and beauty of the production of "Without Benefit of Clergy." Mr. Kipling's first view of his first work written directly for the picture screen was at a private performance in honor of the author at the Alhambra Theatre, London. Mr. Lewis says that the novelist was so impressed with its visualization of the very spirit of his published masterpiece, and with the proofs it contained of unanticipated results of motion picture art, that he decided then and there to recast many of the scenes already written in the practically completed continuity of "The Gate of the Hundred Sorrows." Thus the second Kipling script is expected to benefit in production through inspiration gained by its author from his first screened picture.

Brooklyn Mark Strand a Lusty Two-Year-Old

Two years ago a stork hovered over Fulton street and Rockwell place, Brooklyn, and dropped an infant. This infant was perhaps the most famous in history, because on the day of its birth it was as large and as famous as many others much older than itself.

The week of October 2 it celebrates its second birthday after two successful years under the paternal care of Edward L. Hyman. The baby was the Brooklyn Mark Strand, which today is recognized as one of the most famous picture theatres in the country. It is noted for its high-class productions and the elaborate presentations of Mr. Hyman. It has long been regarded as an institution in Brooklyn, and it also draws its patrons from Greater New York City itself.

Theatres Obtain Court Orders Against Strikers

Justice Francis Martin, of the N. Y. Supreme Court, has handed down a decision granting an injunction restraining the Motion Picture Attendants' Union No. 16920, from maintaining a strike, or in any way interfering with the operation of a score of motion picture theatres, on the lower east side of New York City. Justice Martin in his decision says, in granting the injunction, "not only have the defendants union violated the contracts, but the character of the acts of the members and officers has been such as to entitle the plaintiffs to the relief asked for."

The injunction was sought by the Emsco Amusement Company, acting on behalf of itself and other motion picture houses on the lower east side, before Justice Martin of the Motion Picture Exhibitors' Protective Association.

New Fox Exchange at Charlotte, N. C.

Fox Film Corporation announces the opening of a branch exchange at Charlotte to serve patrons in North and South Carolina. This is the twenty-seventh Fox exchange in the United States, and is thoroughly equipped and provided with every convenience, it is designed to make the new exchange an attractive headquartes for exhibitors. It was formally opened for business on September 26.

Gilbert M. Tyler, who for two years has been employed as salesman at the Fox Atlanta exchange under George Allison, has been placed in charge of the Charlotte branch. He is thoroughly familiar with the territory, which heretofore has been served through the Atlanta and Washington exchanges.

Finish "Silent Call" for First National

The special dog picture, "The Silent Call," which has been in course of production at the H. O. Davis studio in Los Angeles under the direction of Laurence Trimble and Jane Murfin, has been completed and prints will be forwarded this week to the home office of Associated First National Pictures, Inc., which will handle the distribution of the feature.

Reports from those who saw the production in completed form after it was assembled at the studio are enthusiastic over the results accomplished through the training of a highbred German police dog especially for the purpose of playing the role of "Flash" in the feature.

In the completion of the picture a record was established for the cutting and assembling as Mr. Trimble returned from the last filming only five days before the original print was completed. While he was away on location, however, Miss Trimble had been at work assembling the picture up to the closing scenes, which were the ones which Mr. Trimble directed last. The only actor besides that dog that appears in the picture is last last is William Dyer, who plays the villain.

Seeks Final Injunction

The Rialto Theatre Corporation, in a communication recently sent out, says a temporary injunction has been issued by the Supreme Court against the use of the name "Rialto" in connection with the orchestra playing at the Manhattan Opera house. The injunction, the communication says, is temporary pending the court's final disposition of the case.
“Reformers” Want Censorship of All Stage Productions as Well as Movies

BOTH Los Angeles and Pasadena are in the throes of agitation over the censorship question. The South Welfare Committee of Los Angeles met last Wednesday to discuss the proposition that a committee of seven be appointed to censor films as an advisory committee to the city prosecutor, whose office includes the regulating of the screens of the city.

Three of the members of the censorship board, it was proposed, would be of the motion picture industry; three from the women’s clubs, religious or other “reform” government organizations, and the seventh member to be chosen by the first six selected. At this writing, no decision has been arrived at as to how many actual members shall be appointed for the board, nor as to their definite and exact powers when appointed.

Pasadena, in a proposed drastic ordinance, not only would control film productions, but operas, musical shows, regular stage and vaudeville performances as well. The Pasadena Board of Censorship, would be composed of three members, one of the members to see the opening performance of each stage or vaudeville show, but all films, before they could be shown on any screen in the city, would first have shown. The board in a special censorship room. If the proposed ordinance be adopted, it will be illegal to exhibit any film not first inspected by the censorship board. Fees from the inspection would pay the salaries of the censors, and fines and imprisonment penalties are provided for those who do not obey the law. The bill has many opponents.

Bennett Making Pictures

Chester Bennett, former director for Vitagraph and other West Coast producers, has begun the filming of a series of Northwood pictures with Jane Novak as the star. The new films, which will have the trade name of Chester Bennett Productions, are being made at the Robert Brumton studios, and will be released by Associated Photo-Plays.

New Film Organization

The Paul Hosier Productions is the name of a new film producing concern about to start in making pictures at the Brunton studios within a few days. A five-reel comedy drama, featuring Mae Carson and George Streeter, will be the first offering of the new company.

Go On Extended Tour

Irving Lesser and Mike Rosenberg, his partner, leave Los Angeles this week, Lesser to tour the southwest and the south, and Rosenberg the north, the two to meet in New York in about six weeks. The trip is in the interest of the various productions exploited by the Western Exploitations Company.

First Round of Court Battle Won by Nehls

R. E. Nehls, in his suit against the American Film Company for salary and expenses amounting to a little more than $6,000, won the first round of the battle when the demurrer, filed by the American Company demanding a bill of particulars as to when and where the services were performed, was set aside by the superior court of Santa Barbara.

Mr. Nehls was former vice president and general manager of the American Film Company in Chicago before the removal of production activities of the company to Santa Barbara.

E. Mitchell Building Theatre in Australia

E. Mitchell, exhibitor of Australia, and proprietor and manager of the Britannia Theatre, of Dulwich Hill, Sydney, who has been in Los Angeles buying machinery and equipment for a new theatre now in course of construction, will leave for home on the first of October.

Mr. Mitchell is holder of the First National franchise for his district and uses Paramount and Robertson-Cole features in addition to First National films. He runs two features to each program and gets fifty cents top admission. The new theatre he is building, to be called the New Britannia, will seat eighteen hundred people, and will replace the house now being used. Mr. Mitchell has been on the coast a month.

F. S. Reed Hunting Stories

Fred S. Reed, director and general manager of the Coast Range Film Company, of San Jose, is in town on a hunt for stories for his star, Little Renee Bonnie, eight-year-old child actress who runs away with the honors in the new Coast Range production, "The Valley of Heart's Delight." Little Renee has been signed up by Reed for a series of six pictures, in which she is to be featured.

Universal Engages W. F. Willis, Censor

UNIVERSAL has taken a big step in the direction of definite censorship. Universal has hired a censor. Now, as heretofore, unalterably opposed to censorship in principle or practice, Universal has to face the fact that we actually have censorship. Just before the censors, who were invited to Universal City a few weeks ago were to return to their homes, Universal made a proposal to W. J. Willis, the censor in charge of the Chicago Board of Censorship. After a short deliberation and after wiring Charles C. Fitzmaurice, general superintendent of police, his immediate superior for his approval, Mr. Willis consented and wired his resignation.

Mr. Willis is today at work at Universal City, viewing pictures, and making suggestions for the deletion of an occasional point, which, in his judgment, might be objected to by one or another of the numerous boards of censorship, all of which operate under widely divergent rules, municipal ordinances, and State laws.

The first picture upon which Mr. Willis has worked is "Conflict," Priscilla Dean's forthcoming Universal-Jewel production. There is nothing in this picture, in the opinion of Mr. Willis, that would need to be deleted.

Other productions, however, have been improved by his suggestions for slight changes, and the executives of Universal City through his intimate knowledge of censorship conditions, are becoming familiar with the requirements of the various boards.

Penn Sues Aywon

Suit to recover $17,500 from the Aywon Film Corporation has been filed in the New York Supreme Court by the Penn Import and Export Corporation. According to the papers, $14,500 was paid for ten episodes of "Adventures of Helen." Aywon breached the contract by failing to deliver the pictures and they are suing to recover the money they paid plus $2,500 for damages.
E. W. Hammons Is Back From Continent; Made New Connections for Educational

E. W. HAMMONS, president of Educational Films Corporation and Educational Film Exchanges, Inc., has returned from Europe, where he went to confer with leaders in the industry abroad. Mr. Hammons reported great success and the making of good new connections that are sure to increase business for Educational pictures overseas.

Recent visits to London by notables in the American industry have increased interest in American pictures in that center, according to Mr. Hammons, and the outlook is brighter than ever before for American films. A general increase in confidence and real "pep" was noticeable even during the short period while he was in London, Mr. Hammons said. Conditions had already showed considerable improvement from mid-summer at the time of his arrival, and indications were that the upward trend would continue until the film business was in the desired prosperous condition.

"The increased interest in short subjects that has been so noticeable in this country, is reflected abroad," declared Mr. Hammons. "The American-made comedy is coming into its own rapidly in the British Isles and on the continent, and other short subjects are keeping pace. With the assistance of the new connections I was able to make abroad, we hope to increase sales of Educational Pictures in the countries of Europe 100 per cent. during the new year. Now is the time for American films in Europe, and we expect to be right in the front of the advance."

United Artists Corp. Announces Early Release of Big French Film, "I Accuse"

THE United Artists Corporation announces the release early this fall of Abel Gance's sensational production, "I Accuse," which created a furore when shown in the principal cities of Europe. It is claimed for this film that it has in it all the elements that go to make a really abiding film picture, and the prediction is freely made that it will meet with as instantaneous an acclaim in the United States as it did in European countries.

"I Accuse," the story is remarkable, it is said, for its directness. There is no subterfuge offered. The cast comprises an exceptionally large force of men and women recruited from the French and American stage. Chief among them is Romuald Joule, of the Odeon Theatre, and a pupil of Sarah Bernhardt, who plays the difficult role of the poet-lover. Mlle. Marie Dauray portrays the part of Edith Laurin, the heroine, while to Severin-Mars was given the role of Frédéric, husband of Edith and comrade of the poet.

"I Accuse" had a private showing on shipboard at sea, for King Albert of Belgium, who had expressed a wish to see the picture. It also comes to the United States with the semi-official endorsement of the French Government, having been approved heartily by the French minister of Public Instruction and Fine Arts. Mme. Sarah Bernhardt also saw the film and declared that it is more than came up to her expectations.

Fremont Opera House to Specialize in Films

The old Fremont Opera House, Fremont, Ohio, practically re-built during the summer, was re-opened during the week ending September 18-24. While the theatre will offer high-class road attractions whenever available, it will specialize in motion pictures, and will be open every afternoon and evening, Sunday included. It has a First National sub-franchise.

The theatre is owned by A. H. Jackson. Carl F. Miller continues in a managerial capacity, with Frank Hudson as stage manager.

Commonwealth Brings Suit Against Thomas Gardiner

Allegations of collecting money and appropriating it to his own use, are the basis of a suit brought in the New York Supreme Court by the Commonwealth Films Corporation against Thomas R. Gardiner, 257 Franklin street, Buffalo, N. Y. It is stated that an agreement was made with Gardiner in December, 1919, by which he was to act as the selling agent of the plaintiff in New York State north of Westchester County for certain photoplays featuring Clara Kimball Young, and that while acting in this capacity he collected various sums of money which he failed to turn over to the plaintiff.

Complaint Says Payment Guaranteed

The complaint says that as an inducement to Gardiner to deliver the prints of the pictures and advertising matter to exhibitors in his territory on credit, he guaranteed the full and prompt payment by the exhibitors of all money payable for the prints. Relying on this promise, it is charged, the plaintiff sold prints on credit of the "Forbidden Woman" to lumber's Theatre, Niagara Falls; Didsbury Theatre, Wades; "Eyes of Youth" to the Plattsburgh Theatre, Plattsburgh, and several other picture theatres. The proprietors, the complaint charges, only made partial payments for the rental of the prints. In this way it is claimed $3,784 is due the plaintiff, which they hold Gardiner responsible for owing to his guarantee, and which they ask the court to award them plus $5,300, which it is claimed he collected and has not turned over to them.

Burglaries in Buffalo

Safe-keepers obtained $1,630 from two Buffalo picture houses Sunday evening, September 25. Forcing an exit door into the Colonial Theatre at Geneseo and Grey streets, yeggsm; hammered the combination off the safe and got away with $800. The loss was discovered by C. R. Higgins, manager, the next morning.

The Columbia Theatre, 499 Geneseo street, netted the burglars $800. The theft was reported to the police by Manager Louis Eisenberg. Several Buffalo houses have been entered by burglars in the past several months.

Eastman Cuts Price

The Eastman Kodak Company has announced a price reduction in positive motion picture film of over one-quarter of a cent a foot. On September 12 the standard width, black and white or tinted base stock became 2 1/4 net a foot on the perforated, F. O. B. Rochester.

EUGENE O'BRIEN AND HIS LEADING WOMEN

Left to right: Sigrid Holmquist, Winifred Westover, Eugene O'Brien, Ruth Dwyer and Nancy Deaver
Selling the Picture to the Public

By EPES WINTHROP SARGENT

Planned Intensive Campaign in Atlanta
For Opening Engagement of "Old Nest"

BECAUSE the campaign for "The Old Nest," by Southern Enterprises, is so complete and was so successful we are offering the full outline here that others may follow a planning which gave the Howard Theatre, Atlanta, the best week it has had at the present prices. Only once did the receipts fall as much as $25 below the opening day, and on Friday, usually one of the poorest days of the week, the receipts went $25 above the record, due, probably, to a series of human interest stories planted in the Thursday papers.

The campaign was planned by Lem E. Stewart, head of the exploitation department, and brilliantly executed by De Sales Harrison, manager of the Howard, with the enthusiastic cooperation of his entire staff. Even the ushers were up on tippets.

Saw It First

First of all there was a special screening for Harrison, that he might know just what he was getting, and then he went back and communicated his enthusiasm to the staff.

They planned to get half a dozen windows, but there were twelve, when the arrangements were finally made, and most of the accomplishment was along this scale. Three of the hook-ups are shown on this page, but the full list includes a gift shop with "Mother loves beautiful things. Remember her birthday—at The Old Nest," a somewhat similar suggestion that a picture frame company's gift department could supply a gift, the furniture display shown below with the suggestion that "The Old Nest" be made comfortable for mother, and a furnishing store with an old homestead.

In the illustration this is "skied" for a following display, but originally there was a three-section scene, with a miniature 24-sheet with the Howard advertisement.

More Windows

This was also the basis of a florist's window, with a mill and wheel and rear water and the Victoria company had a scene which was along the lines of the prologue, mentioned last week, but without the railroad wreck. The Western Union hooked to the "remember mother" of the climax, and an electrical fixture shop suggested brightening up the old nest with their installation. Even a hardware store was tied to the suggestion that something useful be taken home to mother from their varied stock.

Harrison, who is a good mixer, and popular in official circles, arranged for a display at the local Five Points, where three streets converge. This was a tie-up to Atlanta's "No accident week." The cut shows the structure, mounted upon a ten-foot pole, but it does not show the great advantage of the location.

Newspaper Work

As part of the newspaper campaign there were used two pieces of matter originally taken from this department and used with success by Mr. Stewart when he was in Asheville, taking a little flyer in actual management. If our recollection is good, these were written by Walter Lindlar or at least by one of the Paramounters in Pittsburgh. Mr. Stewart had to use a magnifying glass to read the copy in the original reproduction, but we give it here, as adapted to this picture. The first is the open letter to the Mayor, and 140 lines across three; about a three tens. It reads:

AN OPEN LETTER TO MAYOR KEY

Atlanta, Ga., Sept. 8, 1921

James L. Key, Esq.,
Mayor of Atlanta,
Atlanta, Ga.

Dear Mr. Mayor—Since January I have been in Atlanta. During my visit one thing that has impressed me is the extent to which this beautiful city of the South expresses its progressive municipal spirit in caring for the youngsters. Atlanta children are happy. And I am told that you take a personal, as well as an official, interest not only in the schools, but in the construction and maintenance of playgrounds where the youngsters spend so many healthful and happy hours.

The mothers of Atlanta, as well as its citizens generally, appreciate that you are lending your official ability and personal humanity to the welfare of the very foundation of any lasting prosperity and happiness, the substantiality of "the home."

Recently while in New York, on several occasions I viewed a really great picture. Each time I was compelled to await my turn in line before gaining admittance to the Astor Theatre.

This picture breathes the song of mother love, a thing greater than sect or creed. You will find yourself strangely moved when you see it. You will find your emotions stirred, and that the wet on your cheek is a tear.

You will want to do even greater things for the home than you have ever accomplished as the mayor of Atlanta, in the name of mother, whose limitless faith and enduring love have been every great man's inspiration.

When Goldwyn created this picture of Rupert Hughes' masterpiece, they gave to the world of mothers a monument that time can never efface.

This picture is to be shown in Atlanta, starting Monday, at the Howard Theatre. To see it is to make an investment in inspiration, and I am suggesting that it is your duty, not only as Atlanta's mayor, but as a son, to see it. Will you?

It is called "THE OLD NEST."

Sincerely,

Lemuel L. Stewart.

This differs from the original copy because the Mayor is stressing his interest in the school children.

The other copy was run on the women's page, and runs:

THE MONUMENT TO MOTHERS

In the turmoil of daily personal duties and events, but naturally, people underemphasize the great services of great leaders.

A leader's personality frequently conflicts with our judgment of his good policies . . . we are unconsciously prejudiced and we judge the great good which he has accomplished.

But finally History gives him his rightful place.

A later generation will erect a monument to WOODROW WILSON.

Americans now are preparing a Monument to THEODORE ROOSEVELT.

History lauds and repeats in emphasis the great deeds of ABRAHAM LINCOLN, ROBERT E. LEE, ANDREW JACKSON, and many other great men to whom Monuments have been erected. Biographical articles are starred with the names of men who achieved.

BUT—Is a Monument ever erected . . . is space ever given . . . does History do justice to the MOTHERS.

THREE OF THE DOZEN WINDOWS PLANTED FOR "THE OLD NEST" AT THE HOWARD THEATRE, ATLANTA.

This was the opening gun for the campaign on the Southern Enterprises' circuit, and especial efforts were made by Manager De Sales Harrison and his entire staff, for everyone from Harrison to the ushers went to work to put this over, with the result that business held up the entire week, and Friday went $25 over the top. Only one day did the receipts fall as much as $25 below the opening.
Selling the Picture to the Public

the Mothers who stood by, encouraged, believed, who inspired to great deeds these youths of our Nation?
YES!
Such a Monument has been erected. But not a chiseled stone of lifeless beauty.
The Monument to Mothers is a living, breathing Monument that time cannot efface. It is a Monument to all comprehensible by all, a Monument built of the world's greatest medium of expression—Motion Pictures.
This Monument to Mothers touches the heart-strings.

"THE OLD NEST"

THE FIVE POINTS NEST

"The Old Nest"
This Goldwyn presentation of Rupert Hughes' photoplay is stirring. It will inspire you. It will encourage you. It will make you glad.

Go to see it. It will be shown in Atlanta, starting next week. See it as a son or daughter. See it as a father or mother. And you'll be glad you've experienced the new happiness from this modern Monument, a

Got a Full Page
This copy was only a two pages. Because of these heavy investments in space, the regular advertising was held down, but Harrison worked his personality and got the woman's work up to red and amber for the close, giving a warm glow.

Hyman's Novelties at the Mark Strand

Because the week of October 2 marks the second anniversary of the Mark Strand Theatre, Brooklyn, Managing Director Edward L. Hyman will offer an unusually pretentious musical program, since it is upon the appeal of these numbers that the success of the house is so largely founded.

The opening number will be a creper reel of greeting and thanks and this will be followed by the overture, the "Cavalleria Rusticana," played as a straight selection. Hyman has a number of novelties in preparation, but he wanted a sure-fire for the anniversary.

To get the audience in good humor, the third offering will be Lyman Howe's "A Ride on a Runaway Train," in which the effects will be worked up to the limit, the musical accompaniment being a gallop.

The Russian dancers will interpret "Porgy and Bess." They will wear the regulation ballet costume, which will give contrast to an arctic setting with snow-covered trees and rocks, with a dog sled. The lights open in blue and red.

The feature: "The Child Thou Gavest Me," follows and the soprano sings an air from Traviata, from the concert stage. Then comes Tony Sarg's "Why Love Caverns," with a continuation done especially for the Strand anniversary and Spiney's "A Royal Procession" forms the postlude.

Page for the "Monument story" and the back page for the open letter. He also got the front page of the dramatic section of the "Constitution" at the cost of the cut, and considerable free publicity on the letter.

Wednesday there was a party to mothers, a number of old ladies being the guests of the management. Seats were reserved for them, and all were given roses upon their entrance, and made to feel that they were really welcome. This brought the Thursday stories, which had a marked influence on the Friday business.

Special Showing
This was in addition to a special showing prior to the opening, when 500 persons were guests of the management at a private screening. The manager also put this over largely through his personality.

The Howard has too ornate a lobby to lend itself to the average lobby dressing scheme, but for this the peach blossom idea was used instead of apple blossoms as at the Astor on the New York run, and the blossoms seemed to be a part of the regular decoration and not a lobby display in the usual sense.

Other Showings
The campaign was duplicated to other Southern Enterprises managers, and will be widely followed in that territory. That it made money is shown by the fact that it broke attendance records, but the chief point is that the business held up, though there were many who contended that the play was too "sobby" to be good for a week. This is the answer. It made good.

You don't have to own a searchlight to work the stunt shown at the left. If you have a spotlight it will do almost as well, and probably will pull in all the money you can handle. Adapt the stunt to your house and your equipment.

PUT SEARCHLIGHTS IN LIGHTHOUSES TO FIND END OF WORLD

The Blue Mouse Theatre, Minneapolis, ran "At the End of the World" for two weeks, and this shows the additional display for the second week, with searchlights playing up and down the street. Worked by Paramount Director Leon J. Bamberger and Oliver Rowe.
Selling the Picture to the Public

Doolittle and Lem Stewart Plan Stunts to Counteract Effect of Arbuckle Party

FROM two widely separated points come reports of efforts made to counteract the effect of the Arbuckle mess. Lem L. Stewart, exploitation director for Southern Enterprises, has sent to every newspaper in the large territory covered by that enterprise a multigraphed copy of the editorial by Arthur James in this publication. In Des Moines Max Doolittle, Paramount exploitation manager, has handled the aid of the always enterprising Tribune to put over a novel stunt.

Clerical Criticism

With the aid of the special writer for the Tribune, who uses the signature of "Magdalene," some clergyman is interested each week in one of the presentations at a local theatre and invited to write a brief criticism. He has just written and signed "an unqualified "criticism He is not influenced in any way, but is asked to cover one of the local film offerings and told that his comment will be run as written.

In one example sent, the critic is Rev. W. N. Wyckoff, who attended "Experience." He finds fault with the production in that it represents the unusual experience of a country youth in the city rather than the usual course, but he adds "I think that it teaches a tremendous lesson. It is one that people ought to see, just the same!"

Always Some Praise

With a line like that, Max doesn't care because the minister thinks that the story is un-true to life. It gives him exactly what he wants to hear -- criticism which will work powerfully for the picture's good. He plays it up, and the effect is far-reaching. He is planning other ideas to supplement this stunt, but already the effect of the clerical criticism is being felt. It is offered as a special news feature and not as an advertising stunt, and it gives the Tribune a good circulation stunt.

Australian Managers Combine in Ballyhoo

Down in Australia they are just getting the Fox serial, "Bride 13" or rather they were when the photograph on this page was made. About that time there was a drive in Melbourne for a fund for the blind and all sorts of stunts were planned to arouse interest in "Blind Appeal Day."

The film managers decided that they could help along by uniting to work some of the stunts in the serial, and there was the auto abduction stuff, a fight on Prince's Bridge, a leap into the river below, an aquatic abduction and finally a bridal stunt in the most fashionable resort in town. It was all done in a spirit of broad burlesque, as is suggested by the costuming of the participants, and it added so much to the gaiety of the day that the fund was made richer by several thousand pounds, and the newspapers made much of this feature.

All of the film men united in the burlesque and the picture represents the aristocracy of the Melbourne film business. Reading from left to right, without regard for the front or back row, the characters are: Frank Mainon, manager of the Cinema Theatre, Richmond, and Glen and Palace Theatres, Glenferrie; J. McFarlane, manager of St. George's Theatre, Yarraville; Frank Graham (bridegroom), controlling eight theatres known as the C. & S. Theatres; bride, S. S. Crick, Victorian manager of the Fox Film Corporation; Mr. Cowan, of A. V. Farmer's, Melbourne; bridesmaid (sitting), H. G. Jones, manager of the Paramount Theatre, Ascot Vale and Moonee Ponds Town Hall; minister, Mr. Daws, Amalgamated Pictures; H. B. Clough, manager of First National Attractions, Victoria; John Ruel, manager Melba and Britannia theatres, Bourke street; Jack Welling (sitting), First National Attractions; Mr. Cowan, Victorian manager for Union Theatres, Limited; H. Finlay, Country Exhibitor.

Paramount "Exploiteer" Gains in Helpful Value

The "Exploiteer," the new house organ of the Paramount, is getting better every week. There was a time when the Paramount campaign books were almost humorous in some of their angles, but the "Exploiteer" is based on stunts which have been worked and have an intensely practical value to the man who most needs the help contained in the sheets.

The first run man has his own publicity staff and does not need a planned campaign. It is the small-house man who needs assistance and for the first time he is being given just the sort of aid he most requires. Walter Everhardt and his co-worker, Max Rosenfield, get results.

Jasper the Jockey

About two weeks ago Jay Jasper Emanuel, who is doing very good special publicity for "The Four Horsemen of the Apocalypse" in Philadelphia, asked for some information on a novelty and we put him in touch with Col. John Anderson, president of the Selchow and Righter Company, the big toy concern.

In reporting the outcome of the correspondence, Col. Anderson commences, "Your friend, the fifth Horseman of the Apocalypse, etc., which is hereby offered the Philadelphia trade as a good name to pin on Jasper. They have called him almost everything else already."

Lindlar Layout Is a Strong One Sheet

Walter P. Lindlar, assistant director of exploitation for Paramount, has designed a strong one-sheet for "The Sheik" in three colors with a six color effect. The sky is blue, with the selling line in white and a caravan in silhou-

GROUP OF LEADING AUSTRALIAN FILM MANAGERIAL LIGHTS

How the Melbourne managers combined to put over the Fox serial, "Bride 13," to help along a drive for a local charity. They held mock marriages and pulled a lot of stunts from the serial, and brought several thousands pound to the fund.
Selling the Picture to the Public

Uses City Receptacles for One-sheet Stands

Harry E. Gardner, of the Rialto Theatre, Pueblo, Colo., uses the city trash receptacles for one sheet stands. This is something different from sniping ash cans, for it is done under a regular permit and the signs stay up without being covered.

Pueblo and Denver handle their refuse problem on the self-supporting scheme. The contractor supplies the cans, gets the refuse for salvage, and is given permission to rent out the sides for posters, just as Paris permits posters on the kiosks. The Pueblo cans are not exactly one-sheet size, being able to take posters 20 x 31, but the Paramount posters were cut down to fit on the sides and a special poster was printed to fit the front and back of the can. There are 58 cans, all in prominent locations, so it is worth while having the paper specially printed, if there is not available special posters which can be trimmed neatly. The type one-sheets shown cost Gardner about seven cents apiece or about the cost of seven 24-sheet stands for the lot.

As the refuse containers are, naturally, in the most frequented places, these cans offer an exceptional means of publicity. If your town has not yet arrived at the dignity of street receptacles, offer to provide them and empty them each day for the right to post, and you will have something well worth while. Then you can make them the proper one-sheet size.

Jackie Gets Big Head in Portland Theatre

There is nothing swell-headed about Jackie Coogan, in spite of his enormous hit in "The Kid" and "Peck's Bad Boy," but you might get that impression from this display used at the Star Theatre, Portland, Oregon, when Jensen and Von Herberg brought "Peck's Bad Boy" into the down town section for a second clean-up after getting all the visible money in their larger house.

Turned 'em Away

The main display was the large cutout, similar to those so generally used for Harold Lloyd, and this was backed by an enlargement of one of the advertising pieces. The two got the title over, and that was all that was needed to get some turnaways in spite of the success of the earlier run. It would be more correct, perhaps, to say "because, of" since a good picture can stand an early run and go through on the first success.

How a Paramounteer Solved Insert Kick

Louis A. Rosenblatt, of the Lyceum Theatre, Perth Amboy, was telling Fred V. Greene, the New York Paramounteer, that he had trouble getting cards for his insert frames. Instead of merely pointing out that Paramount included insert cards on practically all pictures, he took and showed the manager how to work cards for other titles which did not give this style of card. A local artist took two old cards and painted the backs to permit the insertion of stills and a frame card.

GARDNER'S POSTER CANS

from sniping ash cans, for it is done under a regular permit and the signs stay up without being covered.

Pueblo and Denver handle their refuse problem

HERE IS JACKIE COOGAN MUCH LARGER THAN LIFE

The large head was the chief means employed by Jensen and Von Herberg in putting over "Peck's Bad Boy" for a second run in Portland, Oregon. He had already cleaned up at the Liberty, but that only helped the houses at the start.

GREENE'S INSERT CARDS

That's the idea. You can use cards for each day or have just one card painted and let this be slit for the day announcement as well as the stills. This is painted up for "Monday and Tuesday" but it can be done just as well if this detail is also pasted in from the back. And if you cannot find an artist who can make a tasteful job, set some scraps of wall paper and roll your own.
Selling the Picture to the Public

HOW SOUTHERN ENTERPRISES GOT SOME ONE SHEETS

J. L. Martin, who supplies both the Carolinas with advertising ideas, worked these effective sheets from the regular Paramount paper and stilts for "The Affairs of Anatol" and got some photographs which made otherwise impossible windows.

Lucky "Sky Pilot"
Had Two Churches

Down in Knoxville the "Sky Pilot" had two churches instead of one. W. E. Drumbar made a very elaborate display for the First National. He built the box office into a log hut, as shown in the center of the photograph and the entrance and exit were also masked with logs, between them panels of greenery framing the First National three and one sheets.

Helping along, a number of locusts were caught and turned loose in the shrubbery, and their thrilling helped the ballyhoo. This was further aided by a church bell above the box office, and whenever her ticket selling permitted, the cashier gave the bell rope a tug and tolled the patrons in.

The cut does not show the full effect, for the photographs were rather dark, but it gives the general idea of the stunt, which is more elaborate than most and yet which represents an outlay of only $38. The additional business was close to the $500 mark.

Have You Your Copy of Picture Theatre Advertising?

Southern Enterprises
Uses Photo One Sheets

J. L. Martin, who does special poster work for all of the houses of the Southern Enterprises located in the two Carolinas, has Carl Bamford for a district supervisor and Bamford wants novelties.

It was planned to put over "The Affairs of Anatol" with everything they could put on the ball and Martin devised these one-sheets not unlike those used by Fred V. Green, the New York Paramounter, and already shown in these pages.

Martin took the pictures from a three sheet, mounted them on a board the size of a one sheet, paneled them in purple, bordered them with red and lettered them in white. Then the whole was photographed and from the negative enlargements of one sheet size were used. On this board he also used a photograph of the star one sheet, in which he took the heads of the various players from the sheets. One still gave the heads of Reid, Roberts and Hawley, another Blue and Ayres, free stilts, in all, being used. This was similarly treated. The result was a stand which fussy shopkeepers would put in their windows where they would foam over if colored paper were shown them with a similar request. The prints were stoutly made, and could be employed over and over again, and when the cost was prorated to the houses using the picture, the cost became slight indeed. The effect is such that it would pay even a single house to go to this trouble, and for a circuit it becomes almost free publicity.

Building Up

During the New York run of "The Old Nest" postcards were supplied to those who wished to send a message to their mothers on the way out, but "Chappy" McFarland, of the Texas Southern Enterprises, has built up on that. You can have the free postcards, but if you feel you cannot wait, he has telegraph blanks which need only to be signed and have the address filled in. The next man will have to use wireless.

THIS FORTUNATE SKY PILOT HAD TWO CHURCHES AND WON LARGE CONGREGATIONS

The cut does not do justice to the elaborate front put up by the Strand Theatre, Chattanooga, at a cost of only $38 for this First National attraction. The only building was the log doorways for the entrance, exit and box office. All the rest was merely greenery, set in thickly around the posters. Locusts put into the trees helped to give emphasis to the effect.
Put a Kicker Into a Merchant Hook-up

Having Bebe Daniels in "One Wild Week," the Empire Theatre, Montgomery, Ala., conceived the idea of hooking some of the merchants to "one wild Week of Bargains. It was about the time of year to sell out the summer goods and these were picked upon. But it was not just a one-day affair; the announcement of the one wild week sale and then repeat. Each day had its special bargains, which were displayed in the store windows, and the women were on sentry go for the entire week. Each day for six days they were reminded afresh of Miss Daniels and the play, and the last three days of the session they had a chance to see the Reallert production. Newspaper advertisements were used daily, the house coming in for strong free mention. Splitting the bargains into daily announcement gave the stunt considerably more than six times the amount of publicity value the simpler form would have possessed.

Lem Sweigart is getting proud of his Southern Enterprises Exploitation Department, for it is helping the managers to think.

Beat Goldwyn Week by Playing Ahead

C. H. Link, Jr., manager of the New Theatre, Fort Smith, Ark., liked the idea of a Goldwyn Week, but he didn't see any use in waiting until October 23, so he planned his own week for early in September, to help open the season. To run it in, he started with a stand of four 24-sheets for the four attractions he had hooked: "Wet Gold," "Don't Neglect Your Wife," "Snowblind" and "Boys Will Be Boys." He backed this with other stands and went strong on his lobby work with the result that locally the Goldwyn Week was just as good as though it were a national campaign. It is just another application of the "big week" idea, and it works just as well this way as when hung wholly to the house. The big idea is to jolt the patrons into a fresh interest in pictures. It does not matter just how it is done. The big point is to make a lot of polite noise.

Tied Magazine Story to "Too Much Speed"

George Ade's article in the September American magazine on "Do you run a motor car or a movie madhouse" was not written in expectation of booming Wallace Reid, but it dealt with the speed problem, and Charles F. McManus, manager of the Columbia Theatre, Tacoma, and Amike Vogel, Paramounter, made it the basis of a good hook-up window, and collected order and began to work the gray matter. Amike hustled out and sold the idea to the leading bookstore and modestly contented himself with only about half the space in the window. It sold an extra lot of magazines, and it put an extra kick in the box office receipts.

Hundreds of managers probably saw the American, but McManus saw more than the others. He saw the exploitation possibilities, for he looks for exploitation everywhere. So does Amike, for that matter.

HOW THEY HOOKED A MAGAZINE STORY TO WALLACE REID

The September American magazine carried an automobile article by George Ade on car speeders. Charles F. McManus, manager of the Colonial Theatre, Tacoma, and Amike Vogel, Paramounter, made it the basis of a good hook-up window, and collected.

HOW AN ARKANSAS MANAGER MADE A GOLDWYN WEEK OF HIS OWN BY STARTING AHEAD

C. H. Lick, of the New Theatre, Fort Smith, Ark., did not wait for "Goldwyn Week." He figured that if it would be good then it would be just as good in September as in October, so he booked "Wet Gold," "Don't Neglect Your Wife," "Snow Blind" and "Boys Will Be Boys," and found that it worked by posting all four titles on the bills at the same time. It was the mass effect of four Goldwyns which counted as much as the titles.
Selling the Picture to the Public

New Lloyd Twenty-four Made for Cutout Uses

Mindful of the general use of the cutouts of Harold Lloyd in his previous pictures, Associated Exhibitors have produced a 24-sheet for his comedy to follow "I Do," which is one of the best cutout ideas ever offered. The story is called "Never Weaken," and the poster shows Lloyd and a girl riding on a girder. The figures are almost life size and the paper can be cut out and suspended in front of the theatre or other buildings, but if it can be hung where there is a steel skeleton going up, the effect will be even better.

Lloyd cutouts have sold millions of tickets, but this is going to go over the top.

Booms "Four Horsemen" with Varied Devices

Jay Jasper Emanuel, who is doing special exploitation for "The Four Horsemen of the Apocalypse" in the Philadelphia district, is setting up nights thinking out new ideas. His most recent contributions are pocket cards which consist of an envelope in which is contained a slide which, when moved, shows the four horsemen galloping after dates.

Another stunt is a celluloid toothpick printed up for the engagement at the Gar- rick. Jasper would sandbag the Mayor if he thought that would land his attraction on the front page. He has not yet found it necessary to work that scheme, but there is still time. He is just getting into his stride.

A Helpful Sheriff

According to the Spotlight, Mona Coppestone of the Star Theatre, Dennison, Texas, got the inspiration to set up a still in the lobby to advertise "Good Spirits." He borrowed the still from the Sheriff and when he said he was afraid he might not get it set up just right, the obliging official loaned him the expert services of a prisoner who was in jail for moonshining, but he sent a deputy over to make certain that the expert stopped when he had the still set up. Talk about public servants. We nominate the Sheriff for the medal.

Worked for Six Weeks on Paramount Big Time

Paramount Week was largely what the managers made it. A few slid and made no more money than usual. Others made it a festival and not only increased receipts, but made the house a lot of friends by a revival of the big picture idea. It all depended upon the managers.

In Orlando, Fla., where H. B. Vincent, manager of theaters, and Frank H. Burns, publicity man, got together, they put over the gala week like a political campaign. They did not make much immediate profit, for they spent almost as much as their extra takings, but they put the house in the winter-business column, and that is largely what Paramount week is for.

Six weeks in advance they started using the Paramount calendar cut on the mailing list envelopes, with references to the coming of the event. Five weeks in advance slides were started in both theatres of Southern Enterprises. A month before the commencement a banner was stretched across the main street and it stayed there until the last show, or five weeks in all. Burns also wrote a lot of local stories, and twenty different clippings were sent in to prove that he made the grade. In the next two weeks 200 window cards and 50 one sheets were used, mostly in windows, and the house artist painted the mirrors of six fountains with the calendar and the announcement of some special Paramount drink.

The week before the opening 500 programs were mailed out, 3,000 heralds were distributed and three stores were tied up to "Paramount bargain" sales. There were also seven window displays without sales hook-up angles. The lobby was filled with banners and an eight page special newspaper section was hooked to the Sunday paper, the cost being defrayed by the advertisers. Short of a street parade, he used everything, and got away with it.

The man who did not work up Paramount week "because it helped Paramount" is cousin to the man who cut his nose to spite his face. It helps both sides, but the exhibitor most.

HOW THE PHILLIPS THEATRE, ORLANDO, FLORIDA, JAZZED UP FOR PARAMOUNT WEEK

The banner was used for four weeks preceding the celebration, and stood up five weeks in all. The house was decorated only for the event, but the special work included three "Paramount Bargain" sales, an eight-page, special section in the Sunday paper, six soda fountain signs, three thousand heralds, fifty ones, two hundred window cards and a few other trifles.
Selling the Picture to the Public

Rotary Campaign Was Started with a Sign

Rotary Clubs are always on the lookout for new features and novelties to give a punch to their luncheons. In Charleston, Ky., announcement was made that one of the Rotarians would make a "wordless speech" at the next luncheon on reckless driving.

Naturally the members were interested in learning what a wordless speech might be and when W. A. Abbott rose, in response to the call, all eyes were centered upon him. He merely reached under the table and drew out one of the cutout one sheets hands from the Paramount design and held it aloft.

It made an instantaneous hit, and put over a campaign for speed conservation that spread all over town. Norman Dixen, Cincinnati Paramounteer, worked the stunt and put it over—as you might say—single handed, for the hands were all over town. The next best trick was with the Yellow Cab Company, but everyone was working on the idea.

Twenty Seven Windows All Helped Experience

Oscar Kantner, the Paramounteer in Indianapolis, figured that it would be better than easy to go out and get windows for "Experience" when that played at the Circle, and he proved that it was even easier than he thought it would be.

"Experience" was a gag that could be worked in a variety of ways. It was the experience of housewives that a certain type of washing machine made the laundry day a day of rest, while a savings bank dwelt upon the need of a bank account, as proved by experience, and offered small receptacles in which to collect the initial deposit required.

These money barrels were in great demand, and already they are coming back to the bank in the form of new depositors. This bank hook-up is one of the best offered by "Experience" and the exhibitor who does not snap up Kantner's suggestion is overlooking a splendid exploitation angle. The story of the play will sell the bank on the idea, and the play will also sell the bank to the public. Start right in.

Book and Ticket Sales Depend on Each Other

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., believes that the book sales of a visualized story will help the film production, so he persuaded the local store to hook in to Curwood's "The Golden Snare" when he played that First National.

He argues that people who read the book will want to see what it looks like on the screen, that people who want to see the film will desire to know how the book reads, for the purpose of comparison. It works both for the theatre and the store.

Using this argument, which seems to be a sound one, he had no trouble getting an oversize sign in the store window, and the sales of "The Golden Snare" seemed to prove his point. Also the attractor helped to sell the other books, and the store had larger than usual sales.

Sold the Exhorter

Johnson is the name of an exhorter who speaks at the Forum, Tacoma, every Sunday night. He goes in for sensational topics and gets the crowds. Amike Vogel, the Paramounteer, persuaded Johnson that "Too Much Speed" would supply an excellent topic some Sunday night—say next Sunday. Johnson thought so, too, after he found that Amike would help along the advertising, so Johnson thundered against too much speed in modern life and Charles F. McManus, of the Colonia! Theatre, reports that it did not hurt business in the least, for the film engagement and sermon were synchronized by Amike, and it was almost as good as a traffic campaign.

BAMBERGER FINDS THAT A BOOK SALE WILL HELP THE BOX OFFICE

So he persuaded the local store to hook in to "The Golden Snare" at the Empress Theatre, Owensboro, Ky., and it helped to sell the First National to people who had read the book and to those who were impressed by the use of Curwood's name.

TWO OF TWENTY-SEVEN WINDOWS A PARAMOUNTEER GAINED FOR "EXPERIENCE" IN INDIANAPOLIS

It was at open at the Circle, and Oscar Kantner, of the Paramount staff, tied up some of the best windows in town with displays which gave real help to the theatre and the merchant alike. Even the savings bank came into the deal to tell that experience showed the value of a savings account and offering a money barrel in which to collect the initial deposit. The results surprised the bank.
Selling the Picture to the Public

Doolittle Betters
Previous Layouts

Max Doolittle, the Des Moines Paramount, does not make the same mistake twice, but has not yet learned not to place too much reliance in cuts as attractors. In this he is in a class with several thousand others, but after he has read this he will probably be graduated. His first specimen this time is 130 lines across three, which is made up of a very good type layout and two half tones which betray his confidence. They are coarse screen, but not coarse enough for the ink and paper used. They looked all right in the press book, printed on coated paper. There they looked large enough to come out on blotters, but on the wood stock used in the newspaper they do not show up. They mean nothing. Routened around the figures, they might have shown up better, for then they would not have had the black background to contend with, but unless a newspaper has a reputation for doing uniformly good work with cuts, it is not well to trust to cut material these days. Even when they are willing to pay for good paper this cannot always be had in the market and the publisher must be content with what he can get. In such a case it is better to use line, or bonday and trust to simple figures. If this display had been made up with type—and not much of it—in the upper panel and the lower portrait cut of Meighan silhouetted, the result would have been better. Personally we would not pay line rates on any cut, no matter how well it came out, that did not show better selling points than the picture of a man holding a woman’s hand. If a scene cut does not tell, or at least suggest, the story, it is not worth while. The second example is 110 lines across two for Bill Hart in "The Whistle." Here is a drawn design but with the shadows so heavy on the portrait that it sinks into the black of the bell. We like very much the handling of the star name and title. This letter works equally well upon white or black, and because of this, it is a suggestion to be cherished, but the "Hart" should have been larger, to go clear across the space, for it is Hart who is being sold, and he should be given all possible prominence. The shade-
mean less money on the day, for the real advantage of the actual super film is that it allows a lot of program stuff and restores the faith of the patron in the pictures. To get a thoroughly first-class picture and then make it a race between the operator and the orchestra is to commit professional suicide. We have always appreciated Mr. O'Dowd's work. Now we respect him. He's a real manager.

—P. T. A.—

Even Jewett Bubar Has His Wriggles

After all the nice things we have said about Jewett Bubar, of the Roth and Partington string in San Francisco, he has to go and use the slashed letter for Miss Swanson's name in the opening display for "The Great Moment." It is not very badly slashed, for the while is a hairline, but it is none the less a betrayal of our confidence, for we have been holding him up as a model and now he has gone and used the slashed letter. It probably will be too fine a line to show in the reduced cut, but it is there, none the less. Outside of that it is a good display with Nick Ayer contributing the lyrics on opulent language. All of the Swanson portraits for this play, with one exception, carry the mask effect across the upper face. We don't know just what it is supposed to indicate, but it is shown in several poses. Perhaps she is blushing, but that can hardly be it, for it is too high up for either a blush or a sunburn. Perhaps there is a hidden, inner meaning, but we don't care a bit for it. There is one little jigger of lines that looks like a patch of court plaster over the left eye. We like Nick's share of this job better than we do the artist's contribution.

—P. T. A.—

Newarkers Should Know "Why Girls Leave Home"

According to the Warner Bros. press agent they had Newark all stirred up over "Why Girls Leave Home," but we don't see what there is to upset our sister city. Over there girls leave home to come to New York, as everyone knows. No sense in staying in Newark with the big city so close. But the press agent says that they are all stirred up over it, so it must be so. Asher's Halsey Theatre makes a very good appeal in a four-column 150 line space with paste-ups of clip- pings of girls who have left home as well as clippings from the press stuff run in the Newark papers in discussing the question raised in the title. The cut comes out much better than it might have done, but the selling part is the hook-up with the blind stories which had been run for a week or so in advance of the showing. The topic is always a popular one with the sub-sister contingent and it is an easy matter to get them started and then hook in to their weeps. The title might have been designed especially to give the press agent his innings, and he has taken full advantage of it.

P. T. A.

Gordon Advertising Steadily Improves

The advertising of the Gordon houses, in Boston, shows a steady improvement. Whoever is working on it is getting better with almost every week and his lapses are frequent. This display for "The Great Moment" is getting about as much out of 100 lines across three inches as can be had. It is good copy well displayed, with the big announcement in a reverse cut that stands out, while the type display above and below carries on the suggestion without detracting from the three big display points. The composer deserves some of the credit for this last, but there is plenty remaining for the agent, who gave the compositor his chance by not insisting upon all the full face type that could be crowded into the space. The cut does not come out as well as it might, but even in a semi-silhouette effect the result is pleasing, for the lines are good. Evidently there was a smash in the lower reverse, for it is mortised to let in a type usual in place of whatever was there. It does not look very good, but it does not materially affect the general appearance, and the reader is sold before he comes to that part of the announcement.

—P. T. A.—

Same Management Gains Very Different Results

We reproduce two advertisements from the Washington Post. Both are in the same issue, and both are for the same circuit, yet one is as good as the other is bad. One is for the Crandall star house and the other for the second string houses in which an effort to gain display results in no display at all. The first
In the Independent Field

L. Auerbach, vice-president and general manager of the Export & Import Film Company, Inc., announces the closing of a contract between his company and W. H. Selig, whereby this pioneer in wild animal picture production will make pictures exclusively for the Export & Import Film Company for a period of three years.

Col. Selig’s recent productions include “The Lost City” and “Miracles of the Jungle.” The Selig Zoo in Los Angeles covers over thirty-five acres and one of the greatest zoos in the world.

Colonel Selig will immediately start production of a new fifteen episode animal serial which, he claims, will outshine even his previous efforts. The story has already been selected and put into continuity form, and sets are in readiness for the first episode.

The Export & Import Film Company will control the world rights to the new Selig serial.

Mr. Auerbach is enthusiastic over the new production arrangement. “The mere fact that Col. Selig will personally supervise this new serial and back it with the resources of his wonderful zoo would be enough to guarantee its immediate success.” Col. Selig will not, however, rest on his past laurels. The new Selig serial will offer a surprise. There will be many radical departures in its making and the plot will be unusual. Most important of all, the villain will not be the same through-out the serial. As each of the series of adventures which lead the hero and heroine across China, India and Africa is terminated, the particular villain of that episode will pass out of the story. This is one of the big facts which will make the new Selig animal-jungle film a pleasing attraction for the best photo play houses.”

Morris Kashin Forms Company and Announces First Production

To signalize his re-entrance into the field of motion picture distribution after an absence of more than a year, Morris A. Kashin announces the formation of his own distributing company, the initial offering of which will be “I Defy!” It is Mr. Kashin’s belief that while the title is a punch, the box-office magnet replete with exploitation possibilities.

The name is secondary to its interesting theme. Starting slowly, it is said to work up to an unusually powerful climax. In order to preserve intact the effect of this climax and to do justice to the picture, hand-lettered titles of a high order, artistic treatment to the picture proper, editing and assembling under the supervision of one of the industry’s foremost technical experts, is needed.

Mr. Kashin announces that the production will have its world’s premiere on Broadway, and he will handle the launching and intensive advertising and publicity campaign in behalf of the picture and his new company. “I Defy!” is declared, to be the nucleus of the production of which Mr. Kashin’s new company has set out to acquire and distribute in this country.

Result of Tour

Pleases Brandt

Joe Brandt, now on a tour of exchanges, reports the sale of Michigan territory to Strand Features of Detroit. The success he is meeting in disposing of this feature, he feels is due not only to the quality of the production, says Mr. Brandt, but to the co-operation he is giving buyers in laying out special exploitation campaigns.

Mr. Brandt reports that his trip, which so far has embraced Boston, Detroit, Cleveland, Chicago, Minneapolis, Omaha and Pittsburgh, has confirmed his belief that pictures with strong virile action are in demand, exhibitors demanding again, as they did in the early days of the industry, productions with pep and punch, plenty of action, good riding, thrilling fights, etc.

Pleased With Situation

Mr. Brandt is pleased with this situation, confirming as it does the belief of himself and George H. Davis that there was a demand for pictures of this type which resulted in their producing “The Heart of the North,” a Northwestern story featuring Roy Stewart and Louise Law, which has been a forest fire, a daring rescue, mistaken identity, a duel and other thrills. “It was an experiment with big stakes and it has proved as we hoped it would.”
Hoffman Champions Independent Production of Big Attractions

M. H. Hoffman, general manager of the Tiffany Productions, under whose banner Mae Murray appears in a series of big pictures beginning with "Peacock Alley," stands as a champion of independent activity in the field of motion pictures.

Recently at the Mae Murray studios in New York, he gave a luncheon to a small gathering of men prominent in the mercantile fields, and in the course of his remarks said:

"There are two extremes in the motion picture industry. We have the impractical dreamer whose ideals and unwarranted extravagance are his chief weaknesses. Then we have the too practical business man. His strength is also his weakness, for in him the desire that motion picture dramas can be turned out by the mile and sold by the foot like office partitions.

"The expenditure of a vast sum of money in itself does not make a great picture. Big productions which aspire to high standards; pictures based upon authentic dramatic principles must have life breathed into them like any other creations of art. To produce such, inspiration must have sway.

"The artist, whether author, director, or producer, must put part of himself, his spiritual being, into the fabric of his picture.

"This is the principle upon which Robert Z. Leonard is working in his task of directing the Mae Murray series.

"The independent producer who makes his author, director, the part of his picture, and therefore vitally interested in the result of their work will be the master of the situation.

"With such methods the art of the motion picture will advance and make continued progress."

Alexander Offers "Real Romances"

Alexander Film Corporation has contracted with H. Thornton Baston for the distribution of a series of "Real Romances" with Mr. Baston himself in the leading role. These subjects are described as novelties reproducing actual personages in the life dramas in which they figured.

While Mr. Baston has been complimented on the versatility of his role, he announced he has simply gathered together photographic data of the characters and aided by descriptions of their characteristics has proceeded to duplicate the characters.

"While the characters depicted are Lincoln as a young man of twenty-four, Andrew Jackson fighting his way from New Orleans to the presidency, Edgar Allan Poe in his Fordham cottage solving mysteries and Alexander Hamilton at the time of his duel with Aaron Burr."

Abramson Making New Production

Ivan Abramson announces he is about to launch a special production, entitled "The Fountain of Youth." The story is an allegorical portrayal of a character whose Life's ambition is to discover the fountain of youth, so as to gain everlasting life, and to master the creative and destructive powers.

First Guinan Two-Reeler Being Filmed in California Sierras

The exterior scenes of the first release of the new series of Texas Guinan two-reel Western and Northwestern productions are being photographed at Camp Kincaid high up in the San Jacinto Mountains of California. The story, entitled "Texas of the Mounted," deals with the Northwest Mounted Police and is from the pen of Charles A. Short, General Manager, Jesse J. Goldberg, in charge of the Guinan organization, transported a company of twenty-one people, twelve horses and all requisite paraphernalia to this remote spot, among the pines and mountain tops of the higher California Sierras, to obtain the correct setting. The locations chosen are said to have never before been photographed for a motion picture. A number of the local tribe of Indians are being utilized in some of the scenes and there was employed in the picture an unusually intelligent malemute dog named "Cesar." This dog has an unusual amount of information about the more or less dumb animals as a series of "Bedtime Stories."" The "Globe" set forth: "Raymond Dittmars, who has seen so many seasons rise and wane, has decided to make a movie of them. The result is one of the most captivating and absorbing scenic pictures of the year, with far more plot and action than most movie "dramas.""

Unusual enthusiasm is said to have been engendered among the Rifle Friendly audiences during this week when "The Four Seasons," the first Urban Popular Chosen," 24. the picture, were present and Mr. Ditmars made an interesting speech. The newspaper critics were also enthusiastic. The "New York World" said in part: "The Four Seasons' gets its vote as being one of the most interesting and fascinating pictures we have ever seen.

"One feels he is wandering through the open woods throughout an entire year, coming into contact with all the crawling insects, the birds, the animals, plants and other forms of vegetable and animal life."

Big Sales Activities Reported by Arrow's Foreign Department

An encouraging sign of the re-summation of activity in the industry is the closing of important contracts for foreign distribution made by the Arrow Film Corporation. D. J. Mountain, foreign manager of the Arrow Film Corporation, announced the closing of a contract with the Japanese Islands for practically the entire 1921 output of Arrow. This includes a minimum of thirty-six features, two series of comedies and three serials.

This contract with M. Donald Reyes of Manila, P. I., is said to be one of the biggest foreign contracts closed in several months.

As an illustration of the volume of foreign business Arrow is doing, Mr. Mountain states over 800,000 feet of film were shipped from his office to foreign territories during July and August and that he has on hand at the present time orders for another 200,000 feet to be shipped within the next few days.
Sales by World
on Two Features
Milton C. Work, president of World Film Corporation, announces the signing of contracts whereby Cosmopolitan Film Company of Boston will distribute the big spectacle drama "Judgment" and "Suspicious Wives" in New England, while the New York First National Exchange will handle "Suspicious Wives" in New York territory.

These two productions are the highlights of World's fall schedule. "Judgment" is announced as a dramatization of "Mary Tudor," by Victor Hugo, the noted French author. The sets are said to be stupendous, with thousands used in the ensembles, and the cast is headed by Ellen Richer, the story is highly dramatic, with an unexpected and thrilling ending.

"Suspicious Wives" is a John M. Stall production starring the musical comedy queen Mollie King. It was produced by Trojan Film Corporation as a show by Robert S. Roden and is headed by a cast including Rod LaRone, Ethel Gray Terry and Frederick C. Cook.

World has come to a new series of features starring Joe Moore and Eileen Sedgwick and a revival of "Camille," starring Clara Kimball Young.

Arrow Preparers Exhibitor Aids
Two valuable aids have been issued by the Arrow Film Corporation. One is a comprehensive press book on the first Grace Davison feature, "Love, Hate and a Woman," and the other a little sales book on the new Arrow Comedy Franchise listing the producing units and the stars and directors and producers of the pictures making the fifty-two comedies covered by the franchise. While this book is not a press guide in the sense of the word, it should prove valuable to both exchanges and exhibitors.

J. W. Film Corporation Offers Series of Four Society Dramas
A series of four high-class society dramas, the last of which is now nearing completion under the supervision of Burton King, is announced by the J. W. Film Corporation on the state right market by E. S. Manheimer, president of J. W. Film Corporation.

To, State Right Pictures
The directors of this organization are said to have arrived at the conclusion to an end of productions after a careful study of the situation, being convinced that the coming year will see numerous the independent exchanges have ever known. The investigation also developed the fact that there is a demand for strong dramas with elaborate settings, beautifully produced women and well-dressed men.

Mr. Manheimer states he will be in position to sell the entire series on one contract and allow interested buyers to see all the productions before buying, as the fourth will be completed in a few days; however, the series will also be sold separately where contracts for each are desired. Mr. Manheimer calls attention to the advantage of handling the entire series, thus saving to the important buyers can arrange for a campaign covering the entire series.

More Productions Coming
J. W. Film Corporation will also release a number of other high-class productions during the coming season.

Lesser and Rosenberg on Tour
To Visit Different Exchanges
Irving M. Lesser and Mike Rosenberg, of the Western Pictures Exploration Company, have started on a six-weeks' tour of the important exchange centers of the country. Lesser takes the Southern route and Rosenberg will cover the Northern territory.

Each will carry four trunks of film and exploitation accessories. They will confer with their associates in key centers on the following film subjects: Jackie Googan's productions, Lesser Cuneo's series, "The Dead Girl" stories, "The Hatton's Westerns," "Polo Guard Detective" series of Webster Collinson's, and the "Missions of a Man." Also the David Butler's series.

The tour will cover a period of six weeks and Lesser will meet his partner in New York City in October. Lesser will stop in Denver, Dallas, New Orleans, Atlanta, Philadelphia, Washington, Pittsburgh, Detroit, Cleveland and Boston. Rosenberg will make San Francisco, Seattle, St. Paul, Minneapolis, Milwaukee, Chicago, Des Moines, Omaha, Kansas City, St. Louis and Indianapolis.

"Silent Shelby"
Has Two Stars
Frank Borzage and Ann Little appear as co-stars in American Film Company's next release, "Silent Shly-

The production is a five-reel Western and is being released independently on the state rights market.

In addition to portraying one of the leading roles, Frank Borzage also directed the production. Other members of the cast include Perry Banks, Laura Sears, Jack Richardson and Harvey Clark.

Chester Bennett
Now Producing
The signing by Associated Photo-

plays, Inc., for a series of five features starring Jane Novak, marks the entry of Chester Bennett into the ranks of independent producers. The series will be distributed through Associated film exchanges.

Mr. Bennett was long associated with Vitagraph directing Antonio Moreno and Earle Williams. Jane Novak is well known to the public for her work in many successes.

The distributors for this series include Motion Picture Corporation of Boston; Twentieth Century Film Co., Philadelphia; Standard Film Service, Cleveland; Specialty Film Service, Dallas; Federated Film Exchange, Omaha and Kansas City, and All Star Feature Distributors in California territory.

Cast Going South
Lester A. Michael, president of Precision Pictures Corporation, producers of Omar Comedies, has de-

cided to form a second company.

Either the new company, which will be headed by a well-known producer or the Bert Fassio company now working at the Eastern studios will be sent South for the winter. Meanwhile the Bert Fassio company has started work on the Third Omar comedy at the Lansdowne, Pa. studio.
Fox Releases for October Include Great Variety of Notable Pictures

October releases scheduled by Fox Film Corporation include three of the twelve super-feature specials promised by William Fox for initial runs on Broadway next month, and before going to exhibitors throughout the country; five feature productions starring Tom Mix, Buck Jones, Dustin Farnum, William Russell and Shirley Mason; two pictures starring Barbara Bedford and Maurice Flynn; one Al St. John comedy, two Our Gang comedies, the usual weekly Mutt and Jeff animated cartoons.

The super-feature scheduled for October are "Thunderslap," a race-track melodrama; "Shame," a surprise thriller, and "Perjury," a human interest photodrama dealing with miscarriage of justice.

"Thunderslap," has an all-star cast, headed by Mary Carr, the Ma Bennett of "Our Gang." The cast also includes several of the twelve big specials: Paul Willis, Violet Mersereau and J. Barney Sherry. The scenario is by Paul H. Slone and Richard Stratton directed. A vividly a thriller from start to finish. It has two features which stand firmly in their genre: there is a fight for life in whirlpool rapids above the falls and the second is the horse race which does most to justify the oft-designation of the photoplay as the "greatest race-track drama ever staged."


"Perjury," with William Farnum in an emotional role, has a strong human interest appeal and sustained suspense. Following the opening of the initial run in New York, some reviewers declared it the most powerful picture play of human nature since the release on the screen of William Farnum as Jean Valjean in Victor Hugo's "Les Miserables." Harry Millarde, who staged "Over the Hill," directed "Perjury."

"Trailin'," a vengeance picture, is the Tom Mix release for October. In this the strenuous star, abandoning cowboy costume, is seen in the role of a gentleman fox hunter in England. Later in the West, he is a stranger who "looks like a tenderfoot and talks like a bronco but isn't." There is plenty of opportunity for spectacular riding, so Tom Mix remains in his element. The story is by Max Brand.

Nothing in the way of hair-raising stunts has been barred in "Bar Nothin'," which presents Buck Jones in the role of a dashing ranch manager whom several bad men wish to put out of existence. The story is by Jack Strunmesser and Clyde C. Westover. The production was directed by Edward Sedgwick.

Dustin Farnum appears in the role of a rough and strong-willed ship captain in a sea tale, produced under the direction of Bernard Durning with the working title "Curse." The story is by George Allen England.

"The Lady From Longacre" presents William Russell in the unusual role of a young English nobleman, but he is said to remain the "he-man" type in which he won fame in Western dramas. It is a story of English nobility and political plotting in a small European kingdom. Victor Bridges is the author. The production was directed by George E. Marshall.

Shirley Mason is reported to be especially delightful in the role of Queenie Gurkin in "Queenie," picturization of a story by Wilbur Finley Pauley under the direction of Howard M. Mitchell. The dainty star is seen first as a humble serving maid and then as the favorite of fortune.

Barbara Bedford, recently promoted to stardom, will be presented in her first star picture, "Cinderella of the Hills," a romantic mystery story by John Breckenridge Ellis. Howard M. Mitchell directed. The other new Fox star, Maurice Flynn, famous as a football player at Yale, has his first stellar role in a picturization of a story by Francis Lynde, "The Real Man," which may be renamed for the screen.

Al St. John is to be seen in "The Happy Pest." The Sunshine Comedies are "Singer Midget's Side Show" and "One Moment Please."

The first two Mutt and Jeff cartoons are "The Big Mystery" and "Long Live the King."

Lois Weber Sails for Europe; Plans Production of Big Films

OIS WEBER, who sailed last week for Europe, has high hopes of doing some wonderful things in the way of producing in Europe. Her intentions were discussed recently and considered comment regarding the fact that, while she made it very plain that her intention was to produce in Europe and possibly continue producing on a trip around the world if conditions justified it, she was not taking with her a staff of players or technical people.

The film business has known Miss Weber as a prominent producer for several years. She has had consistent success and for years has prospered in the way of salary and profits. An analysis of her work over a period of years clarifies the apparent mystery of her starting to Europe to produce with nothing but her note books of stories written by herself.

Star Maker for Years

Miss Weber has been a star maker for years, and has always been willing to start over with new material at very frequent intervals, feeling that the so-called stars soon lose their value in real film productions for the reason that they try to reproduce personal mannerisms rather than enter whole-hearted into a character to be portrayed. Miss Weber has stated that she will have no difficulty in finding plenty of capable players for anything she may decide to do while abroad.

She stated that if she found conditions on the other side indicated a desire to antagonize or hold up, financially, American producers who had this desire to working abroad, she would return immediately to her studios in Hollywood and proceed with her work there.

Technical Knowledge

Miss Weber for many years has been able to successfully enter private homes and secure perfect photography. This ability, which rests exceptionally keen sense of light values and a technical knowledge of the proper placing of artificial lights, has enabled her to present in some of her productions settings which, had they been constructed in a studio, would have cost hundreds of thousands of dollars. This ability has also made it possible for Miss Weber to secure life-size detail in the homes of the poor and the homes of reasonably well-to-do American families, which helps give her productions an atmosphere of reality.

Goldwyn’s Sport Film to Be Known As “The Sport Review”

Goldwyn announces that his short sport film, to be released every other week alternately with Goldwyn Graphic, will be called "The Sport Review," instead of "The Sportlight."

The "Sport Review" is edited by Grantland Rice and produced by Town & Country Films, Inc. There will be twenty-six of them a year. The first one released is devoted to "Speed" and shows the development of speed in sport circles from the trotting horse to the speed-boat, the racing automobile and the airplane.

The second issue is entitled "Form" and will illustrate, in slow motion, the form of various professional and amateur sportsmen in their own line.
Keeping in Personal Touch

By FRITZ TIDDEN

The first season of the motion picture baseball league will come to a close next Saturday when Universal and Fox meet to settle the league championship. Fox then will make the first National fight it out for fourth place. The possibility of a protest decided for or against Fox cotelpicates the possible standing of all teams.

Standing of the League:

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We'll wager that the maddest men in the industry are the golfers who did not play in the tournament which is described on pages in the forspart of this issue.

Monday evening marked the opening of the Loew's beautiful new Eighty-Third Street Theatre on Broadway, the second Loew opening in New York within a month. The house will be devoted entirely to motion pictures.

As at the opening of the State Theatre, Namely, Tuesday, two popular acts were given to facilitate Mr. Loew on the completion of another link in his big chain of theatres. Among them were William S. Hart, Mae Murray, Ben Turpin, Sheldon Lewis, Conway Tearle, Hope Hampton, Johnny Kelley, Dolores Cassatti, Enrico B'Orien, Madge Evans, June Caprice, Marguerite Marsh, Alice Calhoun, Charles H. MacArthur, "Bill" Bennett and many others.

In accordance with his plans to increase publicity and advertising service on this project, Mr. Wingard has made the trip to Hollywood to join the publicity staff in the Paramount studio, under the direction of Adam Hull Shirk.

Wingard has had long training in publicity and newspaper work. For the past several months he has been giving the Paramount service from the Paramount home office, and before that he was in charge of the publicity staff at the Long Island City studio. For several years he was connected with various newspapers and the Associated Press.

The other day at lunch a prominent film man was especially emphatic in kicking about the high prices he had to pay for orchestra seats at stage productions. He was so indignant that along toward the end of his conversation became a college yell. He was raising hell because he had paid an average of $3.30 apiece for the bad seats left over from the speculator's holdings for shows that proved rotten to him.

He should be the last man to kick at high prices for stage productions. There is nothing in the world that will drive people into film theatres quicker than these king's ransoms for seats back of the sections turned over to the speculators. Instead of kicking about it he should give three rowing cheers, a couple of flourishes and some ruffles.

Avery Hopwood's "The Demi-Virgin," was presented for the first time in Atlantic City last week. One of the papers of the seaside resort termed it a "hilarious farce." The locale of the story is Hollywood.

Oh, Avery. Naughty, naughty.

We dare you to insist that nothing, not even the locale, is changed from the original when you attempt to sell the moving picture rights.

What is said to be a remarkable film, "Australia's Nor West," was recently presented at the London Philharmonic Hall. It was unanimously proclaimed to be one of the best of its kind of picture. It depicts the life and customs among the wild blacks of these little known regions.

Harry M. Warner is back on the job, following his recent illness in the Post Graduate Hospital. He
"I like his type; he has a following," asked the casting director of the agent.

A humorous one," the latter replied, "he has sherriffs after him every hour of the day."

was not expected to resume business activity for a week at least and he sprung a surprise by walking in on the office force unexpectedly last Monday morning.

Eugene Mullin, one of the most experienced and successful of screen editors and writers has been appointed managing editor of the Goldwyn scenario and research department located at the home office in New York. Mullin was managing editor of Eastern productions for Goldwyn last year, when pictures were made at the New York studio of that company.

The appointment of Mullin is in accord with Samuel Goldwyn's policy of placing young men of proven ability in charge of production departments. It closely follows the re-organization of the scenario department at the Culver City studios under the editorship of Paul Bern, with Ralph Block and Clayton Hamilton as his associates.

Mullin's career in pictures has been unique. Although still under thirty years of age, his activities have taken him all over the world. Joining the Vitagraph Company in 1912 as a special staff writer, he wrote the first three-reel pictures ever produced. He was responsible for many of the most popular productions of featuring players that have since become stars. He was one of the party of eleven people who toured the world for Vitagraph.

The following year was spent by Mr. Mullin in writing some thirty original stories and making adaptations of famous works. Then, for a time, he became a director before assuming the post of scenario editor, in which he won distinction.

Monday—Larry Semon completes "The Bellhop." Tuesday—"The Bellhop" is discarded in favor of the peppey title, "He Who Hops."

Wednesday—By order of the internal revenue department Larry Semon's new comedy will not be called "The Bellhop." The word "hops" has a nefarious significance. "Ring One Bell" is the new title.

Thursday—Ray W. Lardner, simplified spelling expert, has wired Larry Semon pleading him not to infringe on his name in the title, "Ring One Bell." Larry won't—he's renamed it "Ice Water."

Friday—Protests from exhibitors that the name would chill any box-office result in cancellation of "Ice Water" and substitution of "While the Servant Snored" as title for the Semon comedy.

Saturday—Because it is too long for electric signs, Larry Semon's "While the Servant Snored" will be released as "The Bellhop."

James Oliver Curwood, who is ill in his Michigan home, is on the rapid road to recovery.

The Pseudonym Kid, young Walt Hill himself, returned to our shores from Jersey place of business, and with the complete advertising and publicity department of the Selznick office—Ron has moved his office from the Fort Lee studio to the exchange on Forty-sixth street.

Ray Johnston, vice president of Arrow, is back at his desk after a two-week's vacation which he spent on a motor trip to Ohio and return.

William D. Garwood has been appointed business manager of Associated Photo-Slides, and has rescued from the coast to take up his new duties.

Tod Browning came to town this week.

Dorothy Dalton has gone to Los Angeles, where she will start work in a new picture in which she will be co-starred with Rudolph Valentino. George Melford will direct.

Fred C. Quimby, who is handling the Dempsey-Carpentier fight pictures, has been forced by increased business to add to his New York exchange Irving Hanover, Dan Dolan and Robert Harris. These men, under the exchange management of S. G. Mullin, are handling rental bookings of the championship pictures throughout New York State.

George A. Rogers has been added to the Elk sales force to handle the Northern part of Jersey territory, in the person of Pop Berliner, who visited Albany for the Merit Film Corporation. Charley Timmins is another addition to the same department of Elk, and will visit North Brooklyn exhibitors.

When E. Bruce Johnson, the legal brains of First National, pays a visit to his home town—San Francisco—his friends turn out in full force to welcome him and to make him forget for the nonce the fleshspots and weedy spots of Manhattan. Having exhausted every other form of entertainment on his former visits, said friends staged a monster banquet on his behalf on September 20 at Tally's-at-the-Beach to show him what they thought of him.

The following independent stars and producers have joined First National's Straw Hat League: Marshal Neilan, R. A. Walsh, Buster Keaton, Wesley Barry, Carter De Haven, Lloyd Hughes, Ben Turpin and little Richard Headrick.

The object of the league is to boost Los Angeles by means of the straw hat and every member of the organization will wear a straw hat the year round to advertise the fact that it's summer in the Southland all through the year.

I refuse to be a sheep any longer," says Buster Keaton. "The 15th of September rule is all right for the men back East, but is out of place in the Sunny Southland."

"I will wear my straw hat on the 15th of January are I wish," says Marshall Neilan. "We are living in the land where it's always summer, so why quit our straws," says R. A. Walsh. The newspaper cartoonists are in league with the hat salesmen, says Carter De Haven. "I thought they were brave," says Wesley Barry, "but they are just like women when it comes to following the fashions."

"The September 15th deadline for straw hats and devised by felt hat manufacturers in the East, encourages our pre-sellized interests and accepted by the men of the country as if it were a ukase from the Supreme Court," says Lloyd Hughes.

"The straw hat is the symbol of summer," says Douglas MacLean. "I am surprised that the Los Angeles Chamber of Commerce doesn't encourage Angeloono to wear it the year around for its advertising value." If an Angeloono goes East in winter let him wear his straw hat, he symbol of his Sunny Southland. And in time when such a man is seen in the East or Middle West the natives will murmur: Lucky dog, there goes a man from the land of eternal sunshine—see his straw hat?"

Director Stuart Paton's tonsils backedfire on him so he thought it best to have himself pried away from the offending parts. The operation was successfully performed at the Clara Barton Hospital.

The widow of Lieut. Ormer Locklear, daredevil aviator who was killed in an airplane accident during the time he was employed by the Fox Company, has been awarded

**Standing: Mr. Russell, of the Hudson Bay Co., and Charles Christic. Seated: Mrs. E. W. Hammons, E. W. Hammons, Mrs. Russell and Mr. Russeen, managing director of Ideal Films. The picture was photographed at the Ideal studio, London.**

Dale Henshaw, special representative of National Exchanges, has left New York on a nation-wide tour of the various department stores in the North for the past six months, has returned to Los Angeles.

Bert Lytell and his director, Bayard Veiller, of Metro, have left the coast on a three-weeks' expedition to New York to shop for stories.

Douglas MacLean has returned to Los Angeles from his personal appearance tour through the country. Mr. MacLean is accompanied by his wife.

While taking her first lesson in Russian dancing from Theodore Kosloff, Bessee Love sprained her ankle and had to wait several weeks before she could take the second lesson.

Initial steps have been taken for the continuation of the national picture athletic sports through the formation of a basketball league as the result of the successful season of the working picture baseball league which is just drawing to a close. Tentative steps for the drawing up of a constitution have been arranged and a meeting of all interested companies will be held at Famous Players-Lasky Corporation, 485 Fifth Avenue, Monday afternoon, October 4, at 5:15, in the offices of the publicity and advertising department.

Notices of this meeting have been sent to all motion picture companies and also to trade papers, many of the latter having expressed an interest in the contemplated league. While an effort is being made to include every company in the written notices and invitations to be represented, on urgent request, societies not included may not have received its notice, to be represented at the meeting when officers will be elected and steps taken to put the league into operation.

According to Jackie Coogan, who has been shooting his picture, he never runs smooth. One day this week, the little star ran up to Sol Lesser, who was standing on the big set where Jackie's "My Boy" is being filmed, and said, "Mr. Lesser," he shouted, "I don't like my tutor."

"Why Jackie, what's wrong with him?" asked the film man.

"Well," said the little fellow with much deliberation, "this afternoon he told me to stay over there for the present."

"Yes," said Mr. Lesser, "and what did you say to him?"

"Nothing," said the child. "I just went over and sat and sat—just where he told me to—and nobody came to me with the present."

Note: Perhaps the reason Jackie is now playing with a brand-new sailboat in the lily pond of his home. Good news! "Discontented Wives" to be assembled in one film.

Dale Henshaw, special representative of National Exchanges, has left New York on a nation-wide tour of the various department stores affiliated with his company. Henshaw only recently returned from Chicago and Detroit, where he had met with the National Exchanges department of Universal, making the "The Great Reward," featuring Francis Ford and Ella Hall.

Henshaw is also in charge of the National Exchanges department of National Exchanges, and recently spent several months in Los Angeles, lining up film space for his salary. He expects to spend at least thirty days in Los Angeles upon his return trip.

Screen queens quickly discover that "A Lady's Name is never out of vogue when it gets into publicity."

Some for the Glories of this World; and some,

Sigh for the Prophet's Paradise to come;

Ah, take the Cash, and let the

Nor heed the rumble of a distant Drum! —Omar Khayyam.

"Where are those slaves?" roared Fernando Early, a dashing yet deplorably apparent in the procession of bobbing balloms, boy torchbearers, mourning women and whispering derisions passing the spectacular moment in the Rubaiyat of Omar Khayyam.

The coterie of Central Avenue Nightingales was missing. Everything stopped. Everyone searched.

"Silence! Everyone still?" ordered Early, and all the jabberwocky ceased the clicking gallop of ivory dominoes was distinctly heard.

Behind a set the Nightingales were discovered.

"You're delaying the company so we'll have to do this again tomorrow!" exclaimed the producer.

Then recalling that breach clients have no pockets, he added, "What stakes are you playing for, any way?"

A little coon rolled his eyes comically.

"We're playin' for tomorrow's wages, boss!"

Count Ignazio Thaon Di Revel of Rome, Italy, arrived in New York last week on the Olympic, under contract, whereby he will help the Goldwyn Company present the Latin Goldwyn screen production of Sardou's famous romantic drama, "Theodora," which was filmed in Italy. Count Di Revel is a representative of the Union Cinematografica Italiana, which made the Italian picture, and he will remain in this country for about six months in order to confer with Goldwyn regarding the presentation of "Theodora."

Rupert Hughes, making a personal appearance at the opening of the third week's run of "The Old Nest" at Los Angeles Theatre last week, played the accompanying to one of his own song compositions as his "act."

Agnes Ayres has filed a petition in the California courts to adopt her film name as her legal name. Miss Ayres real name is Agnes Shucker, but she obtained a divorce from her husband, Capt. Frank Shucker, in July.

Following the announcement recently of the appointment of Monroe Lessen to manage the Universal releasing system in Argentina, George E. Kann, manager of the foreign department of Universal, makes public the appointment of Jack MacLennan to manage the branch. Since the war, and the gradual tranquilizing of the outlying districts of the Mexican republic, the conditions in this branch are greater and greater importance. It is the intention to open four or five branch offices in addition to those already operative so that the territory may be more economically covered.

Word comes from Culver City that Kitty Hilleker has just completed the not insignificant task of writing titles for the Italian pictures, "Theodora" and "The Ship," which Goldwyn will release.

Will Page is back in the business again, this time with Goldwyn, to exploit the Italian pictures mentioned in the above paragraph.

Marie Doro returned from Europe recently. Moving picture studios will not see her for the time being. She will play in "Lilies of the Field" on the legitimate stage.

The stage was all set for the event. In the little ante-room an agitated individual paced. He was worn and haggard and evidently had a great weight on his mind. Occasionally he would stop by the door, put his ear to the keyhole and listen for a few moments. Then he would continue on his restless flcctering circuit. The smell of iodin foam permeated the white-walled room. Mary Hittle, who had just entered, stopped, and wiped his nose, then continued on his back and forth nervous excursions.

"Is it a boy?" inquired the gentleman, as the door quietly opened and an elderly gentleman poked his head out through the aperture.

"No, Mr. Boylan, it is a girl—a very young girl, in fact, Mr. Boylan," replied the doctor.

The director of publicity of Universal City sighed, whether for pain or pleasure it will never be known.

"Doctor—doctor," and the publicity director reached over for the medical gentleman's right ear, "Please can I take a look at him—I mean her?"

"Certainly,—it's your baby, Mr. Boylan," and the doctor closed the door behind him.

The expectant father fairly swam around the floor in his excitement. His second child. His second girl—Mary Hittle. The door opened. The doctor tiptoed out, carrying in his arm the tiniest bit of pink humanity. Boylan perer over into the wrinkled face. Suddenly the child sat straight up in the doctor's arms. She opened her baby mouth. Boylan fell back, horror-stricken.

"Hey, pop, when can I see 'Foolish Wives'?"

Greatest Rex Beach Stories Still to Come, Says Bennett

Count Ignazio Thaon Di Revel of Rome, Italy, arrived in New York last week on the Olympic, under contract, whereby he will help the Goldwyn Company present the Latin Goldwyn screen production of Sardou's famous romantic drama, "Theodora," which was filmed in Italy. Count Di Revel is a representative of the Union Cinematografica Italiana, which made the Italian picture, and he will remain in this country for about six months in order to confer with Goldwyn regarding the presentation of "Theodora."

Following the announcement of the formation of the Bennett Pictures Corporation by John C. Bennett, for the exclusive purpose of producing Rex Beach stories for the George Artes Corporation, it is disclosed that the best of this noted author's works have been held in reserve until now.

Rex Beach's latest work had set aside a personally selected number of his books and preserved them from screen presentation until they had found a buyer and distributor. Added to this, Mr. Beach deemed an eastern studio equipped and appointed to adequately stage this subject, vitally essential.

All of these conditions being met, the producing rights were assigned, and the agreement was in operation, and during the coming season the greatest of the Rex Beach subjects will be issued through the Universal Series.

The first of these will be "The Iron Trail," a stirring railroad drama set in Alaska. This production, tentatively working under the direction of Benjamin H. Washburn, has already been completed at the Bennett Studios in Yonkers, N. Y., and is now in the process of cutting and will be released as a seven reel subject and will give to the screen the most advanced ideas in modern melodrama.

Among the other stories on the special list is "The Net," a power-
Pathe Acquires First Comedies
of Harris Dickson Film Company

In an announcement this week, Pathe tells of the acquisition of the first two comedies produced by the Harris Dickson Film Corporation, in which all colored players are featured.

These comedies were made from stories written by Mr. Dickson, of Vicksburg, Miss., and one of America's foremost humorists, and which appeared in the Saturday Evening Post.

The first of the duo is "The Custard Nine," and the other will be released under the title of "The Beauty Contest." It was produced from "The Dark Horse," original title of the Saturday Evening Post story. Release dates and other distributing arrangements will be announced later.

There is no man in the country who better understands the traits and the character of the colored man, than does Mr. Dickson. It was he who first introduced to American readers stories relating the humorous side of the colored man, it is stated.

As it has proved, Judge Dickson opened up a field that has since proved fertile and very lucrative for writers like Octavius Roy Cohen, W. A. P. John and others whose literary fame has rested on their ability to portray the colored man.

In accepting these comedies for distribution, Pathe was impelled by several motives. First of all, it felt that there was a wonderful field for productions of this type. Another compelling motive was the fact that Mr. Dickson is nationally known as a portrait of colored character. Since 1907 he has been writing for the foremost magazines of the United States, largely using the humorous side of the colored race as his topic. Many of his stories have appeared in the country's foremost magazines. In addition he has published a number of full length novels.

"The Custard Nine" and "The Beauty Contest" were both personally supervised in production by Mr. Dickson. He saw to it that the characters were perfect, it is reported.

In order that the atmosphere should be absolutely correct the pictures were made right in Vicksburg, Miss.

Wallace Reid in
"The Champion"

Wallace Reid will next do "The Champion" under the direction of Chester Withey, who has just been specially engaged by Paramount. This picture was adopted for the screen by J. E. Nash from the three-act comedy by Thomas Londen and A. E. Thomas in which Grant Mitchell recently scored a stage success. Reid has just finished "Rent Free."

International News Reel Wins
An Exclusive Shubert Contract

One of the largest reel contracts ever recorded has just been closed by International News, distributed through Universal, it is announced by R. V. Anderson, news sales manager of the International News reel, by which it is placed exclusively in all the Shubert vaudeville theatres. About a dozen of the theatres which will comprise this new vaudeville circuit have recently been opened, and within a short space of time it is expected there will be a chain of fifty Shubert vaudeville houses, each running the International News reel exclusively.

"This contract," says Mr. Anderson, "closed with Lee Shubert by George D. Uffner, of the Universal's New York exchange, is the sincerest tribute ever paid to the excellence of the International News reel. It is of especial note, when taking into account Mr. Shubert's announced policy—the cleanest, the most enterprising and the best.

Stanley's African Expedition
To Be Made a Universal Serial

Universal is bringing history to the screen with another elaborately produced serial. This time the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingstone is to be told in eighteen episodes.

Irving G. Thalberg, general manager of Universal City, has just approved the screen adaptation written by George Plympton. William Lord Wright, chief of the Universal serial and short reel feature departments, now is completing production plans.

The serial will feature Eileen Sedgwick under the direction of Edward Kull. While the screen story will be elaborated and the dramatic action intensified, it will follow the historical facts closely, it is said.

The event is familiar to millions. In 1871 James Gordon Bennett, owner of the New York Herald, assigned Henry M. Stanley, his Paris correspondent, to find Dr. Livingstone, who had then been lost in the depths of the Black Continent for ten years.

Augmenting the original theme will be the screen story of a young girl, a newspaper writer, who joins the expedition, uncovers an amazing plot to revive slavery and of a young agent of the United States Department of Agriculture who seeks a priceless soil stimulant.

MARCUS LOEW
DO YOU KNOW
WHY GIRLS
LEAVE HOME?

SCENE FROM "BROTHER OF THE BEAR" (PATHE)
Century Comedy at the Central

Century Comedies next offering at the Central Palace beginning September 25 will be "The New Dentist," featuring Charles Dorety and Bartine Burkett, the new Century heroine. Century Comedies will in all probability, it is said, be a frequent feature at Central, which is Universal's first run house.

Record Run for Sarg's Almanac

Rialto Productions, Inc., announced that when the "Golem" terminates its run at the Criterion, Saturday, October 15th, they will have established a record for a Broadway of 17 consecutive weeks for Tony Sarg's latest release, "They Why They Love Cavemen," sharing honors with the feature production.

"Human" Roles in Dickens Picture

The picturization of the Charles Dickens' novel, "Our Mutual Friend," has brought about the screening of an unusual mystery drama, in which the people who take part are so humbly arrayed to lend the production the charm that made Dickens so popular, F. B. Warren Corporation states.

Crandall Joins Theda Bara Staff

Milt Crandall, publicity man, has terminated his contract with Clara Kimball Young, according to reports, and accepted an offer from Lee Ochs, manager of Theda Bara, to accompany that star on a personal appearance tour of the principal cities of the Middle West for a period of about ten weeks.

Chicago to Have "Good and Evil"

Lucy Doraizin in "Good and Evil," released by the F. B. Warren Corporation, will have its American premiere early in October at Balboa's Loop Theatre in Chicago. This society drama has a cast of 10,000 persons. Lucy Doraizin has the leading part.

Draws Big Crowds

"Rip Van Winkle," the Ward Lascelles Pictures picture just released by Hodkinson, is playing an indefinite engagement at the Academy of Music in Philadelphia, and according to the house management, if it continues to show a proportionate increase in attendance will far outstrip any other attraction which ever played the Academy of Music.

A Baby Peggy Film

Baby Peggy's newest release, "Sea Shore Shapes," was shown at the Central Theatre the week of September 18 and is now ready for exhibitors. It is said to have been very well received. The picture was directed by Alf Goulding.

Simultaneous Smashing of Records on the Day of Release of "Anatol"

With the arrival of the release date, September 25, and the automatic termination of the pre-release newspaper and magazine campaign, "Anatol" will now be seen in North and Southern theatre houses. Expect to run it a month.

S. Chakeris, Middletown, O.: "All records smashed with 'Anatol.' Very well received by patrons and crowds. Unable to handle mass of people desiring admission."

H. M. Dodd, Auditorium Theatre, Dayton, O.: "Reopened theatre today with 'Anatol.' Unable to handle crowds. Hundreds turned away.

Reed, Rankin Theatre, Roanoke, Va.: "'Anatol' Sunday opening at Palace Theatre broke all records for any picture ever shown in this part of the country."

James Beatty, Liberty Theatres, San Jose and Fresno, Cal.: "Broke all records Liberty theatres, S. Cal. and Fresno, opened with 'Affairs of Anatol.' We are running it for a week in each town with possibility of more crowds and box-office upon this wonderful production."

P. E. Finde, Proctor's Gristswold Theatre, San Diego, Calif.: "Opened day of 'Affairs of Anatol' a triumph at this theatre. Capacity houses of delighted patrons all day long."

J. D. DeJime, J. H. Theatre, Columbus, O.: "Anatol broke all box-office records on opening yesterday. Police called to assist in handling overflow."

E. R. Daniels, Olympic Theatre, Worcester, Mass.: "Great opening on 'Anatol' exceeding all previous records. Patrons well pleased."

A. C. Morrison, Majestic Theatre, Hartford, Conn.: "Anatol" packing the house to capacity. Patrons proclaim it the best picture of the year. Any exhibitor is bound to clean up on it.

Sam Pinanski, Park Theatre, Boston, Mass.: "Greetings. 'Anatol' smashed all records at its initial presentation. All day long we were held up by the demand for this tremendous picture. Long record-breaking engagement at this house. Congratulations on this novel and different box-office magnet. It has been like oxygen to a dying patient and a timely reinforcement to the entire industry."

F. B. Walton, American Theatre, Bellingham, Wash.: "'Anatol' opened Sunday, breaking all previous house records. Played to 3,000 admissions, 10 per cent. of Bellingham's population.

Olympic Theatre, Watertown, N. Y.: "'Affairs of Anatol' pleased thousands of patrons on its opening day. Enough turned away to fill a theatre twice the size of the Olympic. Every patron pleased with this remarkable presentation."

Nathan Robbins, Avon Theatre, Utica, N. Y.: Biggest box-office production this theatre ever played.

"The unanimity with which exhibitors everywhere have proclaimed this picture the greatest box-office attraction of the season is truly amazing," said Mr. Kent on Wednesday. "If I were to quote entirely every telegram received, they would occupy columns in the trade papers. Not one unfavorable wire has come to my desk—not one even moderate in its praise."

"Many have expressed their thanks for the assistance rendered by our exploitation men. Others have given much credit to our advertising and publicity department for its direct help in preparing newspaper advertising copy, and for the tremendous boost which the double-page spread in the Saturday Evening Post afforded with its listing of all the theatres playing "Anatol" during the week. So, while again extending my congratulations to Mr. De Mille and his great producing organization, it is now fitting and proper to include Mr. Beatty and Mr. Saunders and their assistants in the publicity and advertising departments. Once again they have delivered the goods."

October 9 Release

Eddie Boland in "Sweet By and By" is announced by Pathé for release on October 9. The entire action occurs aboard a palatial dirigible, "A. D. 1943," Boland's troubles start with the mislaying of his ticket.

Is Well Under Way

Penrhyn Stanlaws is well started on his third production for Paramount, "To, Little Minister," the J. M. Barrie play in which Betty Comson is starring in the role of Lady Babbie, made famous on the stage by Maude Adams.
Buffalo

The F. I. L. M. Club has elected the following new officers for the ensuing year: President, Allan S. Murphy, sales manager; Vice-President, Richard G. Cox, Select; secretary, W. A. V. Mack, Pathe; treasurer, Henry W. Kahn, Metro. The retiring officers are M. A. Chase, A. H. Moses and R. T. Murphy. The club has engaged the law firm of Desbecker, Smith and Avery to handle all secretarial and legal matters.

"The Affairs of Anatol" opened Sunday in Shea's Hippodrome, Criterion, North Park and Court street vaudeville house, where it was shown on Monday, without record-breaking business in all the theatres in spirit of bad weather. It was the first time in Buffalo film history that a production was shown in four houses simultaneously.

Buffalo is welcoming home old Bill Allen, former manager of the Vitagraph Exchange, who is now a member of Archie Moses's sales staff at R-C Pictorial Corporation. Bill succeeds H. C. Bissell, who recently resigned to join Realart. Mr. Allen will take care of exhibitors in the Rochester territory, where exhibitors will undoubtedly take care of Bill.

Harry E. Lota, manager of the Realart Exchange, is knocking 'em dead with his franchises. Harry has signed up the following theatres for next season's product: Victoria, Rochester; Savoy, Syracuse; Avon, Utica; Crescent, Ithaca; Liberty, Herkimer; Rialto, Glen Falls; Star, Elmira; Central, Lockport; L. & N., the New Grand, Whitehall. Harry is closing franchises this week in seven big towns in addition to the above.

Max Rowley has resigned from the Land Feature Film Company to accept a position with Universal.

Al Beckereich, former manager of the Olympic, has joined up as manager of the Cataraat Theatre, Niagara Falls, succeeding Billie West, who is back in Buffalo.

Harry Devere has come to Buffalo from Gotham to accept a position with Bob Murphy at Pioneer. Harry will cover the Southern tier. He is well known in this neck of the woods, having been with Pathe under Buck Taylor's regime. Leo Murphy, Bob Murphy, and Bob, himself, are now on the road.

Ben Levine, sales manager for First National in New York State, was in Buffalo on September 24 for a conference in the Hotel Lafayette, with J. V. Holman, E. J. Hayes, and H. L. Levy and George Blackmon. Mr. Hayes expects to add two men to the staff in a few days. Walter Price, of A. P., now has a desk in the F. I. N. headquarters. Mr. Price announces that Robert Berthe, formerly an A. P. salesman, has joined Federated in Albany.

General Manager Meinold, of Loew Inc., arrived in Buffalo the week of September 26, looking over the new Loew State, which will open in a month. While in town Mr. Meinold has conferences with several of the exchange managers and arranged many business details in connection with the new house.

The F. I. L. M. Club of Buffalo and the Western New York unit of P. T. O. A. will soon hold a get-together dinner to discuss various important matters pertaining to the industry. The unit will nominally the special guests of exhibitors to sit with the F. I. L. M. Club grievance committee, it is announced.

Leo Adler, traveling auditor for Pathe, was in town last week examining the books and records of the Buffalo exchange. Fred Sage, of the Frontier, came running into the Pathe office one day last week, informing Manager W. W. Mack he had a tip that federal agents were about to raid the exchange. When pressed for the reason, he replied that the new bosses had discovered that Fred Miner's department, Sage left the office quicker than he entered.

Jim Fater, Hodkinson representative, seems to be getting more business since he took on that new road. Jim has closed his entire product with Harold Dygert, owner of a chain of houses in East Rochester, and now operates in New York. He has also signed up Fred M. Zimmermann's house, the Avondale, in North Tonawanda.

Homer Howard has been engaged by Fred M. Zimmerman of Nu-Art Pictures to represent the company in the territory. G. Emerson Dickman, salesmen's deluxe on the main line, if you please, claims a new record between Buf falo and Rochester. Professor Dickman left Rochester in his Henry-built gondola at 5 a.m. this morning and reached Buffalo at 10 a.m. From this is the longest time he has ever taken to go between these two points. Mr. Emerson recently put a coat of shoe blacking on the bus and it looks as good as new.

L. E. Rogers has completed the building of a new $50,000 house in Canton. It seats 1,400, and is a worthy addition to the town. When it was opened the population of 3,500 and the house a capacity of 1,400, it will be seen that Mr. Rogers has the welfare of the town at heart. Mr. Rogers has the box office does. We bet he plays to capacity all the time. Roy Allen is leader of the orchestra.

William MacFarlane expects to open his new Canandaigua house on September 28. It will seat 1,000. Jim is out for mayor of the town.

C. J. Barnard and Dr. Averyill have opened the Grange Hall in Webster as a picture Theatre. Presentations are given every Tuesday and Thursday evenings.

Charles P. Gilmore, owner of the Orpheum, Richardson and Hippodrome, has taken charge of his own department, entering the distributing end of the business in Syracuse.

Jim Papayanikos, of Watertown, was a visitor along Buffalo's Film Row last week. He reports business good in his Northern New York town.

D. H. Finke, manager of the new Belleview Theatre in Niagara Falls, recently held a Limerick contest, offering prizes of money and tickets to the winner.

Divorzanoski & Glanz will open their new $6,000 picture house in Depew the latter part of October. The name of the house will be the Colonial.

Indiana

Guy D. Hammitt, who during the last year has been advertising manager of the Strand and Liberty Theatres in Muncie, has resigned, taking the position to become manager of the Grand Theatre at Washington, Ind., and Mrs. Hammitt and their two children expect to move to Washington the latter part of the month.

The case of the State against J. S. Hines, proprietor of the Princess Theatre at Portland, on a charge of employing actors who he knew to be in the union, has been continued until October 20 on account of the serious illness of Judge F. H. Denney, one of Mr. Hines' attorneys.

Forest C. Templin, until recently manager of a string of theatres in the New England States for the Main and New Hampshire Theatre Company, has been chosen manager of the Strand Theatre at Kokomo. Mr. Templin has had much experience as an exhibitor and theatre manager. He managed theatres in Muncie and Fort Wayne, later managed three theatres for the Smith Amusement Company at Gary, and then took charge of the theatres in the New England States. Associated with him in the management of the Strand will be C. O. Pickens, of Culver, Indiana, who has been chosen secretary and cashier.

Theatre owners and managers in Indiana have just received a letter from Mrs. L. Luella Cox, director of the women's and children's division of the State industrial board, calling attention to the State law which prohibits the employment of women and children in any capacity in a theatre. "It has come to the knowledge of the board," said the letter, "that many theatre managers in the State are violating this law in the employment of children of prohibited age at prohibited hours and in the employment of other children without certificates. We assume these violations are unintentional and are taking place because the theatre managers are not advised as to the provisions of the law."

The publicity given to the Arbuckle case apparently has stirred some of the Baptist ministers of the Indianapolis area to action. In a letter sent to Rev. F. W. Hayward, chief executive of the Federated Baptist Churches of Indianapolis, the Baptist ministers of that city have urged that next Sunday, and as frequently as they deem wise, pastors urge through their church departments a public protest that the motion picture business listen to the appeal of the pulpit. The letter says that moving picture stars, whose acts are known to be diabolically opposed to those taught in the church, "must be torn from their pedestals and revealed in their godless influence."

Indianapolis union musicians who went on strike September 3, have reached an agreement with the theatre managers under which they accept a new scale, ranging from 7 to 10 per cent. All of the musicians who have been on strike, about 10, returned to work September 19. All except two of the theatres were without orchestra music during the period of the strike. The strike started when the Federal management refused to accept a proposed wage reduction which A. Hammer schlack, secretary of the union, said, ranged from 20 to 25 per cent. The Murat and Colonial Theatres, the latter devoted to pictures, reached a separate agreement. The new wage scale, according to Mr. Hammerslack, ranges from $35 to $45.50 for a seven-day week, as compared with the old scale of $35 to $50.

Plans for a new $350,000 picture community theatre, to be erected in one of Indianapolis's northside residence districts, were disclosed here recently when a request was made to the city board of park commissioners for permission to build a theatre. The request for the permit was made by W. T. Petty, of Indianapolis; Donald Strode, of Indiana; and John H. Bookwalter, son of Charles A. Bookwalter, former mayor of Indianapolis and understood to be some Eastern capitalist also interested in the project.
Canada
The Midway Theatre, St. Catharines street and St. Lawrence boulevard, Montreal, which was practically destroyed in a bad fire last spring, has reopened for business on September 24. One of the new features of the reconstructed house is a large pipe organ.

Horsfall Productions, Montreal, has secured the Canadian distri- bution rights of the pictures released under the "Nothing Else Matters." Announcement is made that it will be released in Montreal for its first Canadian run very shortly.

Manager Conover of the Imperial Theatre, Montreal, who recently returned from a trip to the United States, has instituted a special musical feature in the form of an orchestral recital twice daily, at noon and at 4:30. The orchestra is now conducted by Signor G. Romano.

The new Loew's Theatre in Montreal, formerly the Royal Court, is presenting moving pictures exclusively and is changing program three times weekly, on Sundays, Wednesdays and Fridays. The afternoon price is 11 cents and the evening admission price is 25 cents, tax included. J. D. Elms, manager of the Loew house in Montreal, is also in charge of the Court Theatre.

Fox's "Over the Hill" opened as a special attraction at both the Allen Theatre, Toronto, and the Allen Theatre, Montreal, starting the week of September 25. An announcement was made at the Toronto Theatre that the feature would be shown for three weeks at least, while Montreal and the Newhouse are definitely engaged until next year for every seat except the boxes.

One of the notable picture engagements of the present season has been the presentation of Metro's "The Four Horsemen" at Massey Hall, Toronto's largest auditorium, which was opened August 29 and closed October 1, making five weeks. The feature played to big houses until the last and was taken off only because of the opening of the concert season.

The Princess Theatre, Chatham, Ontario, has been reopened by Kazooor Bros, after having been enlarged and decorated during recent weeks. The Princess is one of the pioneer picture theatres in Western Ontario, but the owners, who have had some difficulty with the sale fruit business in Chatham, have kept abreast of the times by the adoption of various innovations and improvements from time to time.

Manager Ward of the Allen Theatre, New Johannesburg, has announced the engagement of Ralph Fabri, a European scenic artist, as art producer of the Allen Theatre. Mr. Fabri is in charge of the making of all special stage settings for prologues, grand opera numbers and ballet numbers. He has recently worked in Budapest, Paris, Vienna and Venice. The theatre recently secured Lasslo Schwartz of New York as art director and one of his first efforts will be the presentation of a week's festival of Scottish folk-songs and dances, for which a guest is the famous Edinburgh singing trio, dancers and pipers have been engaged.

Reed Chapman, the brother of Arthur W. Chapman, vice-president of the Codville Company, Winnipeg, has organized the R. A. Chapman Production Company of Los Angeles. The new company has produced "The Call of the Pines," as announced. Mr. Chapman will shortly revisit his native city and theatre. He made a charge for twenty years before going to California.

The regular weekly luncheon of the Manitoba Moving Picture Exhibitors' Association was held at the Colonial Hotel, Winnipeg, on Thursday, September 22, was featured by the presence of Miss Juanita Hansen, who addressed the members briefly. This was her first visit to Canada, she said. A resolution of regret over the departure of Charles D. Casey, last manager of the Capitol Theatre, Winnipeg, was moved by Ted Hardcastle, seconded by George Grainger, and unanimously adopted. Another visitor of prominence was the Rev. George Salton, a local clergyman, who has been a regular defence of the theatre and its influences. President R. Kershaw was in the chair.

Pittsburgh
At a meeting of the M. P. T. O. A. of Western Pennsylvania last week, a resolution was adopted urging the producers to insert a clause in film contracts that artists automatically cancel bookings on any picture in which the star or any other player might do anything that will cast a reflection on the production. The industry in general, the action being a result of the Arbuckle case. Fred Herrington, secretary, says the M. P. T. O. is growing rapidly. During the past few days over twenty-five members have been added. Mr. Herrington is now making a round of visits to the picture theatres of Western Pennsylvania and is meeting with much success in securing them as members. For those exhibitors who do not wish or cannot afford to pay the dues he has a proposition to make payment of same in the feature of advertising, but these are not of an undesirable sort or numerous by any means. If desired, the exhibitor may run but it is more expensive, but this could be done to get by the screen. If he can run more if he desires. The association has sent out letters to all exhibitors advising them to write Senator Penrose, asking him to use his influence in the repeal of the film rental tax, admission tax and seat tax. Address Hon. Boise Penrose, U. S. Senate, Washington, D. C.

C. A. Lynch, for the past year and three months in charge of the Pittsburgh branch of Educational Film Exchange, resigned his position voluntarily, and is now back at his old job as salesman for the Pathe Exchange. His successor at Educational is Joseph Kaliski, former manager of the Fox Exchanges at Cleveland and Denver.

Charles W. Va., Sept. 19.—With the change of ownership of the Plaza Theatre, formerly the property of the Consolidated Amuse- ment Company, but purchased recently by C. A. Middelburg and associates, announcement has been made that the theatre will be converted into a picture house. Charleson, will then be the first for this time without a theatre of any kind except those devoted to the legitimate drama. The property has been taken over by the Huysen interests of Huntington, who are owners and managers of a picture theatre in which pictures only are shown.

Harry L. Charnas, the "big gun" of the Federal Film Exchange Company, paid a visit to his new Pittsburgh branch recently.

Ed. Harvey expects to have his new $20,0000 picture house at Wood- lawn, Pa., ready for opening by the first of November. The house will have 1,450 seats, including a balcony. Mr. Harvey is also owner of the Grand Theatre, which he built some ten years ago, seating 1,700, but this house is too small to accommodate the crowds.

J. M. Riley, the blind exhibitor of the Pastime Theatre, Crab Tree, Pa., died recently after suffering a stroke of paralysis.

Williamson, Va.—The Williamson Theatre Company has been authorized by the Secretary of State to increase its capital stock from $15,000 to $25,000.

Samuel Sivitz, publicity manager for the Rowland and Clark Theatres, Pittsburgh, has recovered from his recent illness, and is again back at his desk.

Kansas City
C. C. Ezell, L. J. Selznick's personal representative, took charge of the local Select office following the resignation of Mr. T. D. H. Tucker, who will manage one of the Pittsburgh Exchanges. Mr. Ezell will be in charge of the local office until Harry Cohen, assistant manager, arrives from Los Angeles.

J. R. Pratt has opened his Gun Theatre at Fulton, Mo., which has been closed for more than a month, during which time improvements were made on both the interior and exterior.

J. B. Painter has sold his Joy Theatre at Elk City to Will Haskins, of Medicine Lodge, Kas. Mr. Haskins will take charge on October 1.

Frank Aigen has sold the Highland Theatre at Thirty-first and Highland, Kansas City, to A. J. Bolner.

A. M. Eisner, former secretary of the Motion Picture Theatre Owners of Missouri, is remodeling and redecorating the Strand Theatre, Kansas City, and will reopen it in a short time.

Roy Sweetland has re-opened the Royal Theatre at Hiawatha, Kas.

Henry Tucker, of the Photoplay Theatre at Liberal, Kas., in remodeling the house and will rename it the Tucker.

Sol Koplhar, of the Hostetler Enterprises, was in town for a few days. He left September 17 for St. Louis.

Out-of-town visitors to the various film exchanges during the last week have been: E. E. Frazier, of the Grand Theatre, Pittsburgh, Kas.; Mr. Wiley, owner of the Rex Theatre, Mil Berry, Kas.; John Tackett, of the Tackett Theatre, Coffeyville, Kas.; Mr. Skyrler, Bowler, Kas.; Mr. Halley, Adrian, Mo.; Mr. Wagner, of the Bijou Theatre, Lamar, Mo.; J. S. Berrymen, of the Golden Bell at Ellsworth, Kas.; Charles Fisk, manager of the Fisk Opera House at Butler, Mo.; W. H. Weber, of the Echo Theatre at Great Bend, Kas., and Mr. Okett of the Aikle at Oak Grove, Mo.

O. S. Witaker, formerly with the Universal Film Company at Omaha, joined the sales force of Universal's Kansas City branch recently.

A new theatre is being built at Sharon Springs, Kas. It is to be one of the finest in that section and will seat about 500.

The Grand-Theatre at Salina, Kas., is running on vaudeville.

E. C. Ward has bought the Brooklyn Theatre in Kansas City. Mr. Ward is a new exhibitor.

The American Theatre of Kansas City, and owned by George Arkin, was re-opened recently after being completely remodeled and redeco- rated. Joe Rosenberg, formerly with Pathe, has been appointed manager of the theatre.

In Leading Roles
Dorothy Dalton will work at the Lasky studio in George Mellic's next production for Paramount, "Mornin of the Lady Letty," from the novel by Frank Norris. Miss Dalton and Rudolph Valentinio will be featured in the leading roles.
San Francisco

C. C. Thompson, formerly sales- man for Associated Producers, Inc., is now with Americh Exhibitors, succeeding J. A. Epperson, who has left for Salt Lake City to handle short subjects for Pathé.

H. H. Hicks, formerly connected with local film exchanges but more recently with a partner, is now with the Rudolph Wurziter Company, specializing on theatre organs.

George Chamberlain, proprietor of the Independent Film Exchange, is enjoying a month's vacation in Oregon, where hunting and fishing abounds.

I. H. Lichtenstein of the Western Poster Company has left for Seattle for a stay of several months and will make improvements at the branch maintained there. Harry Lichtenstein of this firm is visiting the office at Los Angeles.

G. A. Metcalf has received the new Proctor equipment and this is attracting much attention from exhibitors at the Golden Gate Avenue store.

Mr. Goulette of the Liberty Film Exchange, Manila, P. I., was a recent visitor here, making his headquarters with Mr. Magner during his stay.

The California Theatre at Redwood City has been re-opened under the management of Frank Hammer. This is a Metcalfe equipped house located in one of San Francisco's leading peninsula suburbs.

Sid Martin of the Fairyland Theatre, and for three years with Goldwyn, has joined the selling staff of Realart and will soon start out on a road trip.

Howard Sheehan, district manager for Fox, has added another smile to his plentiful store and is handling the new showings by the full staff. The occasion is the arrival of a son and heir.

G. A. Metcalf has returned from a business trip to Nevada and reports that exhibitors there are getting back into their former stride and that the outlook for fall is considered good.

J. S. Woody, general manager of Realart, returned from a trip of five days in this city and is expected here again before returning to New York. From New York he went to Los Angeles with Oren Woody and George Slater, manager and assistant manager, respectively, of the Realart Exchange in that city.

George Mann, formerly owner of the Rialto Theatre of this city, is now handling the bookings for W. J. Clark of Universal.

A. McNear, well known Petaluma exhibitor, has returned from a five weeks' vacation spent on his ranch, where he enjoyed hunting and fishing to his heart's content.

T. C. Reavis is making extensive changes in the Cline Theatre at Santa Rosa. The lobby has been torn out and storm doors are being installed. The seating capacity will be enlarged as a result of the work. He is also planning to remodel the Rose Theatre and Vicinity.

San Gordon has disposed of his theatres in Santa Cruz and San Rafael and is now devoting his attention exclusively to the Hippodrome Theatre at Napa.

H. W. Poole, who conducts the Liberty Theatre at Klamath Falls, Ore., was a recent visitor here, arranging fall and winter bookings.

E. Bruce Johnson, head of the legal department of First National, was a recent visitor at San Francisco, staying on the Coast, and was the guest of honor at an elaborate banquet at Taits-at-the-Beach, on the evening of September 28. This affair was a highly successful one and was attended by almost 100 members of the industry, representing a war-effort of George Mann, chairman; Louis R. Greenfield, Charles Muehl, James McCann, Sam Y. Edwards and Dick Bauebaum.

The management of the Rialto Theatre has inaugurated a "Back to Normality" movement and has reduced the prices of all seats in the house, with the result that the latter was in transit from the theatre to the bank, three blocks away. He stated that when he left the theatre the bank contained $1,200 and that he had counted it and placed it in the bag himself. When the bank teller counted the contents he found $545 missing.

Charles A. Nelson, San Francisco supervisor and business manager for the new Allied Amusement Industries of Northern California, has announced his candidacy for re-election to office and has launched an active campaign. His services have been valuable to theatrical interests during the past year in the matter of combating adverse legislation and he is being strongly backed by these.

H. C. Weaver of Los Angeles, president of the Krag Productions Company, is voted the picture for the purpose of making arrangements with the Pacific Studios for making an ambitious feature production.

"Fate," the picture in which Clara Hamon Smith depicted some of her experiences as not an immoral picture, according to a verdict rendered in the court of Police Judge Lyle T. Jacks at San Francisco on September 19, after the month's attempt was made by William E. Weathers to show this film at the California Theatre and he was charged with the charge of showing an immoral picture without permission. This trial resulted in a disagreement, but at the second trial a jury of twelve women returned in a unanimous verdict in his favor.

Whether or not the picture will finally be shown has not been decided.

San Francisco

The Women's Board of Religious Education of First National City, St. Louis has protested to St. Louis picture theatre managers against what they term undignified representations of ministers in films. This musical department also adopted a resolution commending managers for refusing to show films in which Roscoe Arbuckle appears.

The New Strand, Springfield, Ill., with its new $225,000 picture theater, will open on October 2. The house, which seats 850 in its balcony and marquise floor, is among the most attractive amusement places in that section of the State. Gus Keiozates, the owner, states it will be devoted exclusively to high-class pictures.

Harry Hines, formerly booker for Pathe here, has joined the sales organization of Associated First National to handle their short subjects.

Sidney Baker, the hustling First National manager, had some of his pep taken from him by a very amusing tooth that persisted in sticking at inopportune moments.

Tom Leonard, of Pioneer is in New York on business. He may be seen about the town in search of several new pictures upon his return.

Herman Sern, district manager for Universal, spent three days here as guest of Barney Rosenthal, local manager. They made interesting sales talks to the Universal organization here.

Lionel Kcncn, of the Marcus Loew circuits, has been arranging the fall program of the King Theatre, which plays Loew's vaudeville.

G. Luttrell of the Majestic, Jacksonville, Ill., was a caller. The opening of the school year has improved the picture business in Jack- sonville.

It has several colleges and State institutions.

Another visitor of the week was J. Clay, of the Fox, III.

Morris Engel, of the publicity staff of Universal, has just returned to Decatur, Springfield, Hannibal and Quincy, where he handled the exploitation for "Reputation." He reports splendid co-operation from the press.

Ernest Geyer, new Paramount Kentucky salesman, has returned from a trip into the South. He reports that the higher prices being paid for cotton have greatly stabilized finances in that section and the improvement is very noticeable in picture theatre attendance.

W. N. Ryder, of the Exhibitors' Supply Company, is on a business trip to Chicago.

W. S. Boyd, of the Star, Louis- ville, Mo., was soon along Picture Row.

Manager J. Cohen, of the Mont- arch Theatre Supply Company, re- ports the sale of metrotograph and other equipment to the Park Theatre, Marsh & Jackson, owners, Erda, Ky.

Mrs. William Young, wife of the proprietor of the Euclid and Easton-Taylor Theatres, has denied that William F. Young, of Easton, Mo., has completed arrangements for the purchase of the Euclid and Easton-Taylor Theatres. A report to this effect that was published and printed in some trade publications.

Mrs. Young states that they are not for sale. Mr. Young, who has been ill for some time, has not given up his position as manager and expects to resume his duties very shortly.

The St. Louis F. I. L. M. Club, which recently sent out letters to exhibitors asking for co-operation in bringing about a closer relationship and better understanding between the exhibitors and exchange managers, has received several replies promising support to the movement. The organization was formed recently, succeeding the St. Louis Film Board of Trade.

The managers of the various St. Louis Exchanges are members of the club.

Plans for the erection of a film exchange building on Olive street, near Leonard avenue, for the Fox Film Corporation, have been announced. Nat Koplar and the Sam Hamburg, Jr., Real Estate and Investment Company, have leased the property for ten years at an aggregate rental of $66,000. Work of construction will begin as soon as the site can be cleared of present structures.

Colonel Bill Yoder, Pathe district manager, is handling the丝.

Manager S. J. Hankin, of Fine Arts Pictures, announces the signing of a new contract. The travelling staff for Fine Arts includes Dave Nelson, Northern Illinois; J. W. Shawcross, Northern Missouri; H. D. Dwyer, Southeast Missouri, and D. C. Mootter, Southern Illinois.

G. A. Lincoln, vice president and general manager for the Exhibitors' Supply Company, Chicago, was here during the week as the guest of Mr. Ryder the local manager.

S. E. Brady, of Cape Girardeau, Mo., plans to open his New Broadway Theatre there about November 15. It seats 1,400 and cost approximately $100,000. While in St. Louis Mr. Brady bought two type S Simplex machines, a No. 1 Mimsa camera, a 75-75 trans- verter. He has taken a ten-year lease on the New Broadway which is owned by a syndicate.

The Park Theatre, Cape Girár- deau, has just purchased two 500- watt G. E. Marda outbis to be used in connection with its Simplex machines.

O. W. McCutcheon, of the American, Charleston, Mo., was a caller. While here he bought two Argus G. E. Marda outbis.

J. F. Dimmick, Rosalie, Ill., was in the latter part of last week. He states that the recent mine trouble in that vicinity has been settled and conditions returned to normal. He plans to re-open his Capitol Theatre, which was under use.

The glare of American publicity is about to be turned on E. M. Hull, author of the striking novel, “The Sheik,” which, produced by George H. Melford for Paramount with Agnes Ayres and Rudolph Valentino in the leading roles, is to be released, throughout the country this fall.

When “The Sheik” started on its career as a best selling novel, reviewers found themselves ignorant of whether the author was a married woman, a single woman or a man. “The Sheik” was a first novel, and all that the publishers knew of the author was contained in a brief statement written in response to an appeal for information.

It developed later, however, that E. M. Hull’s first name is Ethel and that she lives in London and has traveled extensively all over the world. To obtain further information, Paramount has sent a special messenger to Mrs. Hull’s London home. Jerome Bently, director of Paramount publicity and advertising, cabled the London office this week and asked Frederick Martin, Paramount London publicity manager, to interview Mrs. Hull.

The information thus assembled will be incorporated in a campaign of publicity which Paramount says will be one of the biggest ever put behind a motion picture. This campaign will include both national and local newspaper advertising and a thoroughly comprehensive exploitation tie-up with bookstores handling the novel, in which the publishers, Small, Maynard & Co., of Boston, are co-operating with the Paramount advertising and publicity department.

The week of November 27 has been designated as “The Sheik” Week by the Paramount sales organization, following lines so successfully carried out for “Anatal” Week. During that week “The Sheik” will be shown simultaneously in as many leading theatres throughout the United States as it is found feasible to provide prints for. In its issue of Saturday, November 24, the Saturday Evening Post will carry a double-page announcement of the picture and its country-wide showing during the following week.

A special jacket has been designed for the present and all future editions of the book, tying up directly with the picture through the printed line, “A Paramount Picture with Agnes Ayres and Rudolph Valentino—a George Melford Production.” This jacket is illustrated with a reproduction in colors of the striking painting by Marshall Frantz which is being used on the 24-sheet posters and other advertising accessories for the picture, with stills from the production on each of the flaps. These jackets are now on the press and will encase all future copies of the book and will be used extensively in window displays.

The publishers are now sending out to all their bookeller customers an announcement of the tie-up with the picture and advising each to get in touch immediately with the nearest Paramount exchange, a list of the exchanges included in the announcement, and to arrange with the exchange exploitation representatives for co-operative window displays in connection with the showings at the local theatres.

Small, Maynard & Co. states that the demand for “The Sheik” has been so great that in spite of its best efforts the firm is now more than 20,000 volumes behind on orders. It is now planned to issue the twenty-fifth edition simultaneously with the release of the Paramount picture and to advertise the double event in a manner befitting the occasion.

Educational-Selig-Rork Picture Runs with Chaplin on Broadway

Again an Educational-Selig-Rork photoplay has been selected as the dramatic subject in a sort subject program at a big first run Broadway picture house. A short time ago “The Northern Trail,” the first of the Educational-Selig-Rork series, was shown at the Capitol Theatre. Beginning last Sunday, “The Never Return Road,” the third of the series, was on the program of the Strand Theatre, run as the serious feature, and Charlie Chaplin’s “The Idle Class.”

As in the case of the showing of “The Northern Trail” the newspaper critics have spoken well of it. The New York Herald, after discussing the Chaplin picture, said: “The serious feature, adapted from a Lamb’s Gambol story by Mrs. Otis Skinner, wife of the actor, and presented by Selig-Rork, is all that a movie should be and generally manages not to be. Into its short length this story of a mother who succors an escaped convict and learns something to her disadvantage, packs more feeling and a more unusual denouement than many a six red superfeature,” telling its story in terms of action and not of hand-made titles. The Fanny Hursts of the screen should study it. Wallace Beery and Margaret Maude are the principals to be kept under surveillance.

The New York Tribune called it an “interesting story of an escaped convict, who was helped on his way by the mother of the boy whom he had accidentally killed in a quarrel over ‘the lady they called Lou’.”

850 Theatres Book Big Goldwyn Film

A statement from Goldwyn Pictures Corporation gives the number of theatres which had booked the second of its big silent Hughes photoplays, “Dangerous Curve Ahead!” up to Saturday, September 17, at 850.

Goldwyn’s national advertising campaign in big-circulation magazines for this feature is now in progress. The picture will be released to exhibitors on Sunday, October 2, and will show in 150 key cities simultaneously on that date. The remainder of the bookings are for the three or four weeks following.

Agnes Ayres to Star in Picture

Victor Fleming is now busily engaged at Hollywood making ready for his debut as a Paramount director. The picture will be Agnes Ayres’ first star production, an adaptation by Sir Gilbert Parker and Eugene Mullin of the former’s novel, “The Lone That Has No Turning.” Mabel Hamilton will be Miss Ayres’ leading man.

Announce Cast of “Turn to Right”

Rex Ingram made known this week the complete cast for his newest Metro production, “Turn to the Right,” the John Golden stage success with Winchell Smith and Jack Hazzard, adapted for the screen by June Mathis and Mary O’Hara. It consists of Alice Terry in the leading woman’s role, Edward Connelly, Jack Mulhall, Harry Myers, George Cooper, Lydia Knott, Betty Allen, Margaret Loomis, William Bletcher, Eric Mayne and Ray Rippy.

JENSEN & VON HERBERG
DO YOU KNOW
WHY GIRLS LEAVE HOME?
Two Episodes of "The Leather Pushers" Completed by Messmore

The first two episodes of "The Leather Pushers," which the Knickerbocker Photoplay Corporation is producing, with Reginald Denny as the star, have been completed in record time, according to H. L. Messmore, president and general manager, and work on the remainder of the series is going forward rapidly.

Mr. Messmore organized the Knickerbocker Photoplay Corporation to pictureize H. C. Witwer's famous boxing stories, which are being made into a series of twelve elaborate two-reelers. He has made a notable record in motion pictures and before entering the silent drama, was well known as an art director on the "legitimate" stage for more than a dozen years. He is an architect as well as an artist, in addition to his superior theatrical activities, and designed the fair grounds and show buildings at many of the bigger State fairs, during the past twenty years.

The floats and paradeway for the Hudson-Fulton celebration held in New York in 1909 were designed by Mr. Messmore and during the late war he planned and executed for the Government many of the floats used in the various Liberty Loan and other war charity drives. In his motion picture work, Mr. Messmore conceived and designed all the costumes for "The Daughter of the Gods."

Among the notable productions of which he has been technical director are "War Brides" with Nazimova, "The Eternal Sin" with Florence Reed, "The Fall of the Romanoffs" and many others. Stage and screen stars with whom he has been associated as art director, include such well known artists as Mae Marsh, Bernice O'Hermon, Maxine Elliott and Frank Keenan.

A. E. Lefcourt Says His Company Is in Market for Good Pictures

A call to independent producers of worth-while features to submit their product to the Pioneer Film Corporation, which enterprise is in the market for meritorious product, was sounded recently in a statement issued from the home office of Pioneer, at 130 West Forty-fourth street, New York. Pioneer invites those who have quality photoplays or in the making and who are desirous of national distribution of their product to communicate with Mr. Donald Buchanan at the home office.

Mr. Buchanan recently joined the executive staff of Pioneer's home office and is one of the best known men in the technical and business end of the industry.

President A. E. Lefcourt, of stands ready to purchase several big feature film productions provided they have inherent quality. Said Mr. Lefcourt: "The film productions we are in the market for must have genuine merit and be of real quality. We have no use for photoplays that are relics of the just past century when anything with three feet of film would suffice. Pioneer and quality—think of them as one. You, the independent producer, can come upon Pioneer to co-operate with you to the fullest extent."

May McAvoy to Star in Realart Film, "A Virginia Courtship"

"A Virginia Courtship," the famous old play by Eugene Presbury, which for so many years portrayed the best ideals of Southern romance on the American stage, has been chosen by Realart as the third starring vehicle for May McAvoy.

This new production is in line with Realart's policy to give each of its stars a "varied attack." As little Prue Fairfax of a typical old-time Southern estate Miss McAvoy has an interpretation quite different from her French refugee of "A Private Scandal" or the up-to-the-minute society miss whose affairs formed the plot basis of "Everyday for Sale."

"A Virginia Courtship" was directed by Frank O'Connor with the supervision of Thompson Buchanan. Edrid A. Bingham wrote the scenario while Hal Rosson presided at the camera.

Robertson-Cole Features Find Much Favor with Exhibitors

The R-C Pictures' Corporation contract for its entire output of twenty-six special productions is proving a proposition of great attractiveness to exhibitors in all parts of the country, the company says, judging from the unusual volume of contracts received at the home office.

In addition to the large number of circuit buyers who have already contracted for the complete program, many other important circuits fell into line this week and will show their patrons every one of the productions released by R-C Pictures' Corporation.

Among the most important of the big circuits which have contracted for the full program is the Southern Enterprises.
Canadian Critics Praise Film,  
"Without Benefit of Clergy"

Very few motion pictures since the advent of the photoplay have been so generally acclaimed throughout the United States as "Without Benefit of Clergy," by Pathé. It is the first Pathé feature which has not earned the epithet "Without Benefit of Clergy." Now coming from Canada, "Without Benefit of Clergy" is going to make history. The critics have already praised it to the skies, and Canadian reviewers have recommended it to their audiences as one of the best films ever made.

The Montreal Star is saying that "Without Benefit of Clergy" is one of the few gems of the motion picture world. The Montreal Star is saying that "Without Benefit of Clergy" is one of the few gems of the motion picture world.

1. "Without Benefit of Clergy" is one of the best short stories, a beautiful and pathetic love story, a tragic romance between an English engineer and a Hindu girl. It is a photoplay in which the romance is poignantly all the more sincere and simple because it has not suffered the damage of being dragged before the footlights of the dramatic or operatic stage before it was produced before the camera. The story is simple when compared with elaborate and ponderous screen plots by lesser artists, but it has infinite charm and deep pathos. "Without Benefit of Clergy" is one of the gems of the motion picture world.

2. "Without Benefit of Clergy" is one of the many short stories in the English language, if not in any language. . . . Now this story has been translated into a motion picture. And such a motion picture! You can believe it until you see it, but this is an achievement in which the genius of the author, interpreted by the intelligence of skilled artists has transcended all screen limitations. The result is that you have visualized, in a manner at once unforgettable and impressive, an idol of rare loveliness.

"Nobody can watch this film unmoved. It stirs the elemental emotions in the human heart...for Kipling's supreme touch is here."

W. deMille Films Outdoor Scenes

The first time in more than a year, William de Mille last week filmed scenes outdoors. It happened in the making of "Miss Lula Bett," which Mr. de Mille's current production for Paramount which he is making at the Lasky studio. With Lois Wilson, Milton Sills and other members of the company, the producer went to an exterior location on the edge of Los Angeles.

Earle Williams Completes Film

Earle Williams has completed "Lucky Carson," a new Vitagraph production based on a successful novel by Aqila Kempter. Mr. Williams has had some strenuous roles in his most recent pictures and "Lucky Carson" is no exception. It is a blend of underworld and society life, with the latter predominating, and the action laid in both London and New York and their environs.

Earle Williams plays opposite the star and Gertrude Astor has a role of almost equal importance. Other principals are Earl Schenck, James Butler, Loyal Underwood and Colette Forbes. Wilfrid North directed.

Latest Selig-Rock Photoplay 

Has An Unusual Curwood Story

"The White Mouse," fourth of the Selig-Rock Photoplays, made for Educational release, has been adapted by Director Bertram Bracken from the Janes Oliver Curwood story. Although the picture opens with scenes in the "big snow country," there is very little of the usual Northwest story in his short feature. It has a more operatic and more impressive plot of Chinese smuggling, mystery and revenge.

Not always can a feature production boast an all-star cast such as that which played "The White Mouse." Under the direction of Mr. Bracken, the man who has made all of the Educational-Selig-Rock Photoplays, such actors as Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Louis, Bessie Wong and Margaret McWade have made a picture that is said to be on the very highest plane of photodramas. A terrific battle between a man and a wolf forms the climax of the picture.

Theatres Sign Up for Goldwyn Week at Rapid Rate

Theatres signing up to exhibit Goldwyn pictures for an entire week designated "Goldwyn Week." Beginning Sunday, October 23, are rapidly increasing in number as the opening day approaches. Eleven of Goldwyn's twenty-two branch exchanges which had reported on Saturday, September 17, on the number of theatres signed up for the week gave a total in excess of 400. When the reports from the other exchanges are in, with the additional release, the number of theatres showing Goldwyn pictures exclusively for that week will be believed to be unprecedented.

Art Scenic Set and Ballet in 

Hyman's "Serenade" Prologue

The Hyman method of translating for audiences the theme and atmosphere of a featured motion picture in the theatre just before it is thrown upon the screen proved effective in the musical-art-dance prologue he served in connection with the presentation of "Serenade" at the Brooklyn Mark Strand. Managing Director Edward L. Hyman called into conference native Spaniards, Spain being the locale of the picture. Both were residents of Granada and one of Granada's most striking scenes was painted, the drop being elaborated with cut-out sets.

The scene pictured was that of a hacienda courtyard with a typical Granada home of the better class in set cutout at right stage. The high Spanish palisade effect made a background with ruddy sky colorings on the top border.

Four rollicking Spanish merry-makers, gay youths in velvet and sombrero, and a beautiful senorita with a beautiful senorita, were the Mark Strand male quartette, sang Yradier's "La Paloma." As they went off stage, the evening shadows deepened, and stage lights, and the love-stricken senorita appeared up to woo her sweetheart, who appeared in the shadows of a balcony above the cottage's courtyard. The male singer was Jackson Kinsey, who sang Tchaikowsky's "Don Juan Serenade" to the maiden in the rose trellised balcony above him. Then Mlle. Serrano and the Mark Strand ballet presented a modified series of Spanish folklore and cas-tanet dances, the numbers being

Filipucci's "Habanera" and Gold-noud's "Dance Espagnole."

That the climax might be enlivened, the Mark Strand Quartette came into the finale ensemble singing a few snatches from a Spanish song while the dancers completed the more furious Spanish steps.

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**WORLD PICTURES**

**THEATRE**

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Earle Williams plays opposite the star and Gertrude Astor has a role of almost equal importance. Other principals are Earl Schenck, James Butler, Loyal Underwood and Colette Forbes. Wilfrid North directed.
Co-operation to Play a Larger Part in Making Realart Films

A new idea for building photoplays has been evolved by Elmer Harris, Realart's supervising director, who is now in the East enjoying a belated vacation.

"Making motion pictures is not a one man job," says Mr. Harris, "To develop an entertaining film production should be the work of many minds. The old days have passed when writers immersed themselves in little cubby holes and at the end of a certain time turned out a scenario. We have entered the era of the co-operative photoplay.

"The success of West Coast Realart Pictures in the past six months has been, in my opinion," said Mr. Harris, "largely due to our plan of scenario co-operation. Twice each day every writer on the staff is called into consultation. And one by one the various stories are taken up. There was a time when writers were timid about discussing their plots with other writers. But we have developed beyond that here; grown to a place where each one welcomes intelligent, constructive criticism, and is prepared to give it in kind.

"The finished scenario bears the name of the writer who did the actual, complete labor. But it bears in some things of at least eight or ten different people—all of whom have done something to polish it off."

Ore-Col Company Film Favored by Exhibitors

Based upon a popular story by Will J. Payne, the Ore-Col Film Corporation's mystery drama, "The Family Closet," has gotten away to a splendid start in all sections of the country, according to a report from the offices of Associated Exhibitors which handles the releases of Playgoers Pictures.

Advance bookings indicate very wide distribution of the production during the coming weeks, it is stated.

Choose New Film

Gareth Hughes' first of the second series of George D. Baker productions for S-L Pictures to be done at the Metro studios in Hollywood will be a photoplay based upon Edgar Franklin's story, "Stay Home," scheduled for publication in a forthcoming issue of All Story Magazine.

First Pearl White Film for Season Is Completed

"Without Fear" is the title of the photoplay starring Pearl White, finished this week at Fox Film Corporation's New York studios. This is the first picture the dazzling and daring star has made since her return from an extended vacation in Europe.

The scenario was prepared by Paul H. Slone, whose thorough familiarity with the qualities which have made Miss White a sensation of the screen serves to equip him thoroughly for the work of providing a well adapted vehicle for the display of her ability.

Kenneth Webb, author of several successful musical comedies and comic operas, before turning to motion pictures for his real career, directed the production.

The supporting cast includes Robert Elliott, well known on stage and screen; Charles Mackay, Marie Burke, Robert Agnew, Macey Harlan and Carolyn Holland.

Strong Cast for Lon Chaney Film

"Wolfblood," a story of the North, being made by Universal with Lon Chaney as the star, will have an unusually prominent cast, it is announced.

Robert Thorby, known for his direction of such successes as Frank Mayo's "The Magnificent Brute" and Harry Carey's Universal-Jewel super feature, "The Fox," is directing the new Universal-Jewel Spottiswood Aiken, well-known character man, has an important role. Allan Hale, Stanley Goethals, Dagmar Godowsky, Herbert Standing, Frank Campeau and Irene Rich complete the cast.

Ince Finishes "Hail the Woman," A Story by C. Gardner Sullivan

Announcement came this week from the studios of Thomas H. Ince at Culver City of the completion of "Hail the Woman," the big Ince drama which is scheduled for release late in the fall as a First National attraction. The producer describes it as built on a broad theme depicting a new phase and appreciation of the economic life and romance of American womanhood.

"TOM MOORE
WHY GIRLS LEAVE HOME?"

Kerr Directing Mermaid Comedy

Bob Kerr, until recently associated with the Hal Roach productions, has been engaged by Hamilton White to direct the latest all-star Mermaid comedy for Educational. Work began a few days ago at the studio in Hollywood.

This will be the fifth of the new series of Mermaid comedies which Educational is releasing. The cast includes well known comedy stars like Jimmie Adams, Lige Conley, Frank Coleman and Jack Lloyd. The third comedy, starring Lloyd Hamilton, has been titled "The Adventurer." It was directed by Hugh Fay.

Western Mayor Gives Sanction to Pathe Serial

Patie reports that "Hurricane Hutch," which has been passed by all State Censorship Boards, is now breaking down the defenses of self-appointed local censors.

All serials were banished from the picture houses of Eau Claire, Wis., but after viewing a special showing of "Hurricane Hutch," Charles Hutchison's latest "stunt" serial, the mayor of that city lifted his ban on serials.

Playgoers Film Has Many First Run Contracts

"The first week of release of Playgoers' 'Discontented Wives,' finds many first run showings in the books and contracts coming in very strongly," announces J. E. Storey, sales manager of Associated Exhibitors.

"We are gratified over the way in which the exhibitors have picked up the exploitation possibilities of the feature, and letters from the branches state that in many cities leading theatres are planning extensive campaigns based on the strength of the feature's title." J. P. McGowan directed the production as well as took the leading role.
SCENE FROM "THE ROWDY," NEW UNIVERSAL PRODUCTION, FEATURING GLADYS WALTON

Two Rita Weiman Stories Among Six Coming Paramount Releases

In the list of six feature productions scheduled for release by Paramount during the month of October two are stories by Rita Weiman. The complete schedule was announced this week by S. K. Kent, general manager, department of distribution.

"Footlights," the first of Miss Weiman's stories on the schedule, is released October 2. It was adapted by Josephine Lovett and directed by John S. Robertson, producer of "Dr. Jekyll and Mr. Hyde," "Sentimental Tommy" and other pictures for Paramount. Elsie Ferguson appears in the stellar role. Miss Ferguson's leading man is Reginald Denny, while Marc MacDermott has a prominent part.

The same day marks the release of "Cappy Ricks," starring Thomas Meighan. This is an adaptation by Albert Shelby LeVino and Waldemar Young of the stories by Peter B. Kyne which were dramatized by Edward E. Rose. Tom Forman directed. Agnes Ayres is Mr. Meighan's leading woman. George Melford's production, "Experiences," which Waldemar Young adapted from the play by George V. Hobart, Richard Barthelmess is featured in the role of Youth and Marjorie Daw as Love.

"After the Show," also by Rita Weiman, is a William de Mille production and is scheduled for October 30. The story appeared under the title, "The Stage Door," and was adapted by Hazel McDonald and Vianna Knowlton. Jack Holt, Lila Lee and Charles Ogle are featured. Also released on the 30th is William D. Taylors production, "Beyond," starring Ethel Clayton. Henry Arthur Jones, the English playwright, is the author and Julia Crawford Ivers wrote the scenario. Charles Meredith is Miss Clayton's leading man.

"The Cup of Life Wins Big Bookings

The combination of Thomas H. Ince as producer and Hobart Bosworth as the leading player in a story of the sea and the Orient has struck a popular chord, and "The Cup of Life," the current Ince release through first National, is winning high praise from critics.

It went over so big in a recent test conducted by an exhibitor in Cleveland before a selected audience against one of the season's biggest specials, that it was given bookings at the Circle and the Strand where it won the unanimous approval of the local press.

Big bookings reported to date include the Scooby Square and Fenway, Boston; Empire, Quebec; Isis, Houston; Colonial, Reading; Criterion, Oklahoma City; Crown, Mobile; and the entire Loew circuit of New York. It was the first picture to get 100 days' booking on Loew's metropolitan time.

Pathe's Short Subjects for Release October 9 Will Have Appeal for All Spectators

Pathe says it is difficult to select the outstanding feature of its short subject releases for the week of October 9. Including the serial episode, they are moulded in a manner to make them almost equally strong attractions for all types of theatres, it is stated. Included in the list for the week named is "The Hidden Stash," a 1908 serial story, which is repeated.

This episode is entitled, "The Hidden Stash," and is the celebrated "stunt" star indeed encounters hair-raising perils. The heroine, Lucie Fox, in her entire fortune at hazard, is imprisoned in the arch villain's house. Hutch tries to rescue her.

"Wings of the Border" is a Holman Day two-reel drama dealing with a conspiracy to defraud the young heroine of her rights of valuable timber ownership by the woman. The tender-hearted and brave young French-Canadian hero frustrates these designs.

The serial, "Sweet and Dangerous," is entitled, "Sweet and By and By," and is featured in a comically extravagant action aboard a dirigible in the year 1943. The presentation, and list of characters, includes aristocrats, burglars and strong arm men—not to mention a pretty girl.

The serial, "Mr. Elroy," is featured in a one-reel comedy called "A Zero Hero," in which he robs his employer's bank to get a reward for bursting a mysterious burglar and returning the money. He gets the reward and also the bank's daughter.

"Venus and the Cat" is the title of the Aesop Film Fable released on the date named. Venus appears out of the black cloud just when the cat, which is tired of "coming back" only to be thrown out again, wishes it was a woman and could help her. The cat is the one who does the throwing out, by marrying him.

Pathe News Nos. 82 and 83, with their pictures of world events, and the Topics of the Day, bring all seems up to date about what is happening that is important and interesting and what the funny paragraphers write about human fads and foibles.

Pathe Review No. 124 gives an intimate view of a Zoological Park in the lives of Mr. and Mrs. Hippo, with short motion analyses of some of their actions. The same number presents exhaustive views of scenes at the Charger University. There is also a "Chrysanthemum Show" in PatheColor, and demonstrations of the forms and habits of sub-tropical air plants.

"Disraeli" Sets Another Record

That "Disraeli," the new George Arliss vehicle, which United Artists recently released, in which Mr. Arliss plays the title role, goes just as well in the small theatre as it did when it broke the record for receipts at the York Village (Maine) Theatre, according to Morton Fry, treasurer and manager, in a letter to the United Artists' Corporation.

"This is all the more pleasing," Mr. Fry writes, "as our season is on the way out, and we could have run this production at the height of the season, it would have taken a theatre of the size of the Capitol to have held the crowd."

Working Rapidly

Work on the scenario of Hubert Footner's "The Fur Bringers" is being pushed forward rapidly at the Mayer. It is reported that John M. Stahl may begin the actual work of shooting the picture as soon as he finishes the cutting of his latest film, "The Song of Life." The first of Louis D. Mayer's series of John M. Stahl productions, "The Child They Gave Me," is being released by First National.

Great Interest Manifested in Premiere of Chic Sale Picture

Great interest has been aroused in the metropolitan circles of the industry by the announcement of Exceptional Pictures Corporation of the premier presentation of its second production, "His Nibs," starring Charles (Chic) Sale.

This initial showing will be held in the grand ballroom of the Hotel Astor on Thursday evening, October 6, and invitations have already been accepted by many of the prominent motion picture executives, practically the entire body of the Theatre Owners' Chamber of Commerce as well as representatives of exhibitors from many of the country's key cities, state right executives and exchange men from all parts of the United States, in addition to the numerous friends of Mr. Sale and the corporation.

Special arrangements have been made. A trained corps of assistants under the personal supervision of Alexander Beyluss, vice president and general manager of Exceptional, is arranging all details for this showing.

Chic Sale, one of the foremost delineators of rural characters on the American stage today, portrays seven distinct roles in "His Nibs," probably the first time this has been accomplished in a feature film.

John Kunsky

Do You Know Why Girls Leave Home?
"Never Weaken," a Harold Lloyd Comedy, for Release October 16

"Never Weaken" is the title of Harold Lloyd's next comedy. Scheduled for release on October 16, it marks the beginning of the second series of Associated Harold Lloyd Comedies, which will consist of three releases, presented by Hal Roach, through Associated Exhibitors and distributed by Pathé.

In a statement issued from the office of Associated, it is declared that the popularity of Harold Lloyd and the marked success of the first series of Associated Lloyds has established Harold Lloyd as unquestionably one of the best box office comedians appearing in short reel productions. Therefore, it is the intention to make the second series surpass in quality and entertainment value anything which Lloyd has yet accomplished, even more profitable to exhibitors than "Now or Never", "Among Those Present," and "I Do."

The story of "Never Weaken" depicts Harold Lloyd as madly in love with a girl in the office next to his own. She works for a doctor and business is bad—so much so that she is about to lose her job. So it is up to Harold Lloyd to stir up some patients for her boss. With a comedy acrobat he starts out. The fun is said to be uproarious.

Johnson's "Jungle Adventures" Praised By New York Critics

Following closely upon the praise given by the daily press of New York City to Exceptional Pictures' Corporation's first production, Martin Johnson's "Jungle Adventures," at its pre-release showing at the Capitol Theatre, comes the statement from Alexander Beyfuss, vice president and general manager of Exceptional Pictures, that the trade press, New York weekly papers and all independent reviewers, as well as the National Board of Review, have issued glowing criticisms on this extremely unusual tale of romance.

In all, twenty-three critics unanimously agreed that "Jungle Adventures" is "one of the most unusual offerings presented in some time, from an artistic, entertainment and educational viewpoint," says Beyfuss. This reception indicates the success which seems destined to attend the picture when it is released to the public, which is scheduled for the latter part of October.

Although no definite statement has as yet been made regarding the distribution arrangements, an announcement is expected within a very short time, as it is known that several of the big national distributors are negotiating for it.

Metro Film Shows a Faking Medium

Joseph Calder of the Metro studios technical department in Hollywood, has completed the setting representing the salon of spiritualistic fakers for Alice Lake's latest photoplay, "The Hole in the Wall." Almost coincident with the completion of the setting was the filling of the entire cast of characters. Among those who will appear in support of Miss Lake are Charles Clary, Frank Brownlee, Carl Gerhard, William De Vaull, Kate Lester, John Ince and Claire Du Brey.

Vignola Coming Back to New York

Robert G. Vignola, who went to Los Angeles several weeks ago to make a special production starring Marion Davies for Cosmopolitan, is expected to return to New York shortly to finish the interior scenes for this picture, only the exteriors of which were to be done on the coast.

The Barricade" Based on Story by Dr. Goodman

"The Barricade" was screened for the first time for the executives of R-C Pictures' Corporation at the home office on September 16. The production was made by William Christy Cabanne, and is founded upon an original story of the same title from the pen of Dr. Daniel Carson Goodman. Many skillful human touches, in which children of the slums appear, add to the attractiveness of the subject, it is reported. Not the least interesting of these is the great love of an elderly and kindly Hebrew for the son of his Irish business partner, who has died.

Nearly Completed

"The Daughter of Brahma," J. L. Frothingham's next production for release by Associated First National and following his successes with "The Ten Dollar Raise" and "Pilgrims of the Night," is rapidly approaching the conclusion of its filming.

Gets Big Contract

J. C. DeWalt, Hodkinson representative in Oklahoma City, in a recent letter to A. W. Smith, Jr., sales manager of the Hodkinson organization, reports a big contract having been made with Fred Oliver, of the Liberty Theatre, Shamrock, Texas.
Charlie Saunders, who represents Screen Attractions, walked into the Onondaga at Syracuse and said to Night Clerk Carri: "Say, what do you think of this?" Saunders has become a producer and is going to put out a melodrama to be called The Kid in the Coupe, starring Jack Sardino. Within ten minutes the story was all over Syracuse. Jack, who holds an important position with the old Dooley Exchange and is also a picture man in Chesterfieldian manners and heroic bearing, would neither deny nor affirm the report. Jack always was a quiet guy.

Charlie Charles is out selling the Fox 1921-1922 specials up this way. Charlie has made some mighty good sales records, and he says he expects to bust 'em all before he gets through with "Over the Hill," "Thunderclap," et al. * * *

Speaking of Charlie, some one gave him the address recently of a woman doctor who sells hair restorer at Auburn. Charlie carried it home and the misses found it. Maybe you'll think she raised Cain. She didn't. She said: "My dear, if anybody, man, woman or child, can restore those charming locks you lost by hard work, I am for that person." It is certainly fine to have a rep for Truth and Veracity, especially with Friend Wife. * * *

Charles Walder, Select manager at Albany, has been succeeded by Mr. Kramer, of New York City. Mr. Walder, who is popular up this way, is considering several flattering offers. * * *

C. Neidlhart is managing the Park Theatre at Utica. * * *

Here is something to think about: In a small upstate town not far from Utica lives a man who owns the local hotel and whose son runs the picture house. The father's wife died and while he was at home with her body the porter at his hotel gave a drink to a man who complained of cramps and hunger for one. The man was a revenue officer. After getting the drink he dragged the hotel man away from his wife's bier and locked him up for "violating the revenue law." The hotel owner has always led a placid, honorable life. He did not have the means to hire a eminent counsel to defend him—in fact, didn't know how to fight the case. He was convicted, fined $500 and sent to the Onondaga County jail for six months! While he was in prison the body of his son, who was killed in France, reached this country. The funeral was postponed until the father's prison term expired. This man, at the age of 55, has had a life of honor and helpfulness to his community brushed by a prison term for an alleged offense against the law he did not commit.

A. G. Leonard, formerly a Pathé salesman, is now with the Exhibitor's Film & Service Company. He erected his connection with Realdor in Philadelphia to take the new position.

Louis Carboni, who used to sell 'em street by street in Binghamton way, and is now with Associated Exhibitors in Boston, visited Albany in his new Buick the other day and called on Branch Manager Moran, of Pathé. His car has a quota of ninety miles per and sometimes, when standing still, it gets nervous and jumps backward. This came near getting Louis into a fight with a laundryman who parked a nervous horse behind the car, but otherwise his visit was uneventful.

If you want to get a real laugh ask Kempner, Paramount manager at Albany, about the christening of his twins, one a girl, this a boy. Kemp, who never talks about anything but Paramount pictures, won't tell the yarn except by special request.

Picture Personalities You Have Missed No. 1—The Pudd'nhead Who Can't Put 'Em Over. He may be a salesman, a producer, an exhibitor or a star. Whatever his station, he's always whining. During the summer you heard him yelling that motion pictures were going to the dogs. Right now he's saying that people are tired of pictures, and that the old-time spoken melodrama is going to take their place. He uses only one-sheets around his theatre and says threes and sixes are never looked at by the public. A 24-sheet never was on his visiting list. He never will exploit a picture, claiming that if folks don't want to go to a show you can't make 'em. Somehow or other his business is always failing and he wonders why. If you tell him it's because he's the Pudd'nhead Who Can't Put 'Em Over he'll turn on you like a speared word-fish. For that reason few friends care to harpoon him as to his failing and he goes right on being a loser and waiting about it.

Big boom in the picture business up this way. Mills are reopening at Utica. First-run and neighborhood houses around Syracuse, Utica, Albany, Binghamton are doing a whale of a business. Houses which were closed during the summer have reopened. Small exhibitors demanding reductions from last year, but paying good prices for attractions they want. Do a little figuring. Every industry has suffered during the re-construction period, and pictures were the last to feel the slump. They are the first to recover. What's the answer? Motion pictures are as essential to the American public as are newspapers and magazines.

Doris May, Star in R-C Picture

"Eden and Return," a romantic comedy from the stage play of the same name by Harry Remund, has been selected as Doris May's second starring vehicle for R-C Pictures. Production is scheduled to begin at the R-C Hollywood studios before October 5. William A. Seiter, who directed Miss May's first starring production, "The Foolish Age," which will be released on October 16, will also direct "Eden and Return."

Charles Ray to Make "Smudge"

Charles Ray's next picture for First National release will be "Smudge," a story by Rob Wagner, who wrote "R. S. V. P." for Mr. Ray. The casting of "Smudge" already has been begun while work on the continuity is also progressing. Orna Carewe will play the principal feminine role. She has appeared in Universal and Goldwyn productions.

The Greatest Pageant Picture Ever Produced

"The Pageant of Missouri"

A 2-reel extravaganza with a barrel of puns, given at Missouri State Fair, August, 1921

600 Characters Historically Correct

The whole nation is staging pageants and everybody wants to see them. "The Pageant of Missouri" celebrating an interesting state's centennial is easy to book anywhere.

PAPER AND PHOTOS

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"A Man's Home"
Skelnick Offers a Strong Heart-Interest
Play Dealing with the Making of
an American Home
Reviewed by Epes W. Sargent.

There are no train wrecks or other spectac
lar scenes in the Ince production of the stage play by Anna Steese Richardson and Edmund Breese, but there is a strong appeal to the emotions through the near impersonation of the Osborne family which might well be the home of several hundred other Americans where business claims the man and jazz the wife's interests. Taking the well-drawn drama, Mr. Ince has given it a careful, well-considered presentation in which the sincerity of the theme is reflected in the acting. Even the scene where the husband at last rises to the heights and fights to save his home is not marked by boisterous action, but is held intense and gripping. The appeal lies almost wholly in this sincerity, but the development of the latter half of the play is such that the spectator is held reasonably uncertain as to the outcome well to the final scene. The play, an excellent example of technical skill with the mechanism concealed and will hold the attention of all save those who demand their drama blooded and in high gear, but it is a capital story told with artistry by the director and a cast of real players. The performances of Harry Mowery and Grace Valentine stand out only because they are the more important scenes. The cast is uniformly good. The play should give more than usual satisfaction.

The Cast
Frederick Osborn...Harry T. Moore
Mrs. Osborn...Kathlyn Williams
Lucy Osborn...Faire Binney
Arthur Lynn...Matt Moore
Cordelia Wilson...Grace Valentine
Jack Wilson...Roland Bottomley
From the play by Nicholas and Edmund Breese.

Scenario by E. J. Montagne.
Directed by R. C. Buck. Length, Six Reels.

The Story
Frederick Osborn is a self-made man, among other things president of the very steam line company which he employed as steward. He is too intent upon the enlargement of his fortune to seek social relaxation or to encourage this pursuit in his wife. So long as she does not annoy him, he lavishes money upon her and lets her make her friends where she pleases. She is content with such superficial gallah of the "Broadway crowd" and falls in with Jack Wilson and his putative sister, Cordelia, who fleece her handsomely, with their connivance of their operations. Lucy, the only child of the marriage, is loved by Arthur Lynn, son of an attorney of blood, and Osborn fears that his wife's careless choice of acquaintances may hurt Lucy's chances of acceptance as the hands of Lynn's relatives. He wires her to return home, and she comes, bringing with her two friends, which precipitates an awkward situation, for in his college days Lynn was reared by Cordelia under cover of pretended kinship which his father settled. The Wilsons plan so handsomely a clean-up that they reject Osborn's offer of a thousand dollars out, but Lucy's innocence wins Cordelia and she relents, taking her partner with her, but not until she has set Osborn's house in order and he determines to change it from a house into a home.

"Wings of the Border"
Governor Baxter, of Maine makes his debut as a motion picture actor in this two-scale Holman Day dramatic and Pathe and makes a much better showing than some other prominent persons have done. He does not appear simply in one scene but has considerable working material in the latter part of the picture. His work does not suffer by comparison with the other members of the cast. Otherwise the production is of only average interest. It is a story of the northwoods, laid among the French inhabitants and tells of the attempt on the part of a group to obtain by unhand means title to considerable property owned by the inhabitants and desired by a big power company. Bradley Durphy gets the girl. After several false starts he meets what he is sure is the girl. She takes him to jail, hits him with a book and effects her brother's escape, leaving Monte inside. He finally gets out, chases occurs and he swears off of girls forever, only to be snared again.—C. S. S.

"Squirrel Food"
Monte Banks is the star of this two-scale comedy distributed through Federated Exchanges and directed by Gilbert W. Pratt. While it follows the general line of comedies of similar type and there is the inevitable chase there are a number of laughs and several novel features which make it one of the more entertaining pictures in this class. The character of Monte has appeared, as for example where Monte and the girl carry on a flirtation by means of the titles to popular songs which are the star in a convict suit eludes capture by standing up against a stripped tent. A fortune teller informs Monte he will marry the first girl he meets. After several false starts he makes what he is sure is the girl. She takes him to jail, hits him with a book and effects her brother's escape, leaving Monte inside. He finally gets out, chases occurs and he swears off of girls forever, only to be snared again.—C. S. S.

"Judgment"
An Excellent Foreign Production, Well Acted, Instructive and Entertaining

In "Judgment" the World Film Corporation has a production in which it respects ranks with the finest screen portrayals. It is definitely an American production entitled "Deception" and is quite on a par with those pictures. The story, however, is different, but is nevertheless based on historical incidents which is what has made the picture stand out as one of the greatest screen impersonations. She besides has a conclusiveness which cannot be left unremarked, and goes a long way in redeeming the character in the eyes of the spectator. From Mary Tudor appears as cruel and relentless. The direction of the picture, it being a foreign production, is not quite up to what we are accustomed to in the pictures of the night scenes are too vivid and have all the appearance of having been taken in daylight. Nevertheless, that these faults are to be remedied by turning down before the picture is released. There is some fault, too, to be found with the last few feet of the production which leaves the spectator somewhat bewildered as to how the story really ends. However, this can easily be overlooked in the picture's general excellence.

The subtitles are by Harry Chandlee and William B. Laub, and the art title effects are by Warren A. Newcombe. The picture is 6,000 feet.

The Story
Mary Tudor, queen of England, deeply in love with an adventurer whose past is obscure, refuses marriage with the king of Spain which the latter offers through the Spanish ambassador. However, wishing to hold the good graces of his king, the ambassador courts the faithful and courageous girl, and then informs the queen. He proves her story by the girl's taken from her and sent to the block.

The queen, infuriated, orders the favorite thrown into a dungeon, and commands that she be beheaded, but the girl retains the palace and attempts to save the condemned girl by having another beheaded in her stead. But the plans miscarries and the erstwhile favorite goes to the block.

Exploitation Angles: Lacking the appeal of a well-known star, the novelty of the production, telling that this is a foreign made production with an unknown but really capable, Miss Richter for all you can, creating her a star.

"Exit Quietly"
This two-scal Christie comedy released by Edward Weitzsel is worth about every respect, as it has almost no plot at all, and the acting is poor. The hero is denied admission to his sweetheart's home because she thinks he has married for the O.T. and the girl perseveres in trying, trusting to various diversions, he is invariably thrown out. That's all there is to it. The players are Bobby Vernon, Vera Stedman, and Edward Weitzsel, the director was Frederick Sullivan. S. S.
"Home-Keeping Hearts"
Pretty Rural Drama Is Camco Classics Production, Pathe Release
Reviewed by Jessie Robb.

Carlyle Ellis, who has made many films for Pathe, has again scored a hit, and Carroll C. Barrell, Director of Motion Pictures for the Western Electric, make their bow as producers of dramatic photo plays in this initial production of "Camco Classics" distributed by Playgoers Pictures, Inc., through Pathe. The story is a rural drama, attractively photographed, and relates the fortunes of a master diver who is sentenced to ten years' imprisonment on circumstantial evidence. The main action deals with the man's efforts to combat the crooked work of the "skin-flint" square. The locale is farming country in a dairy section. Occasionally, the continuity lacks clarity and smoothness, but the broken scene is easily followed. Especially interesting are the marine views showing the divers' work.

The principal role is intrusted to Mary Ryan, an attractive and pert actress who is delightfully unaffected. Thomas H. Winton, Lucilla Carr and Edward Grace are all capable.

The Story
Robert Colton, master diver, fails in an important job. Immediately after his "boss" is found dead and circumstantial evidence points to Colton. He is sentenced to ten years. His wife dies and Squire Tead, a distant relative, takes his daughter.

When Colton is freed he obtains work in Tead's creamery. He finds Tead bribing the cow inspector to condemn the farmer's best cattle, in order that a plan for a co-operative creamery may be defeated. Tead also misappropriates the money raised by the farmers. Tead's threat to denounce him as a jail-bird and prevents Tead at local elections by uncovering his crooked deals.

Colton saves Tead from drowning in a mill vat, and has been driven away by the inspector after a quarrel. His escape softens Tead's heart. Robert is put in charge of the creamery. He marries the girl of his dreams, is free to woo the pretty school teacher and give a pleasant home to Mary, his daughter.

Program and Exploitation Catches
Pretty Rural Drama Shows How a Jail-Bird "Made Good. He Defeated the Crooked Squire and Saved the Farmer's Best Cows."

"The Great Impersonation"
George Melford Production Brings Out Best Points of Complicated Story of the Great War
Reviewed by Edward Weitzel.

The screen version of E. Phillips Oppenheim's "The Great Impersonation" has all of the virtues and none of the faults of a story which has too many characters and complications for a well made screen treatment. The Melford production is used exclusively in explaining who is who and what is what. The plot does not strike fire until half of the footage has been run off. It is a story of the political situation just before the outbreak of the great war, and the atmosphere of English and German diplomatic life is exceptionally counterfeited. The surprise finale is by no means the weakest part of a long cast made up of exceptionally able actors. James Kirkwood being featured in the dual role of Sir Everard Dominey and Leopold Von Steinfel is prominent.

Ann Forrest makes an attractive Rosamond Dominey, and does her dramatic scenes with real power. Winding Hall as the Duchess of Oxford and Alan H. as Leopold Von Steinfel are prominent.

The Story
Sir Everard Dominey, Journalist, and Rosamond Dominey, Duchess of Oxford, having escaped to Paris, have been married, though in accordance with the terms of the will of Sir Everard's father, the marriage was considered null. The story is one of intrigue and political intrigue, with much action, especially in the diplomatic offices. The cast includes many of the best actors of the day, and the production is a credit to the Melford company.

Program and Exploitation Catches
George Melford's Production of "The Great Impersonation" Is One of the Most Surprising of the Ever Ever So Rare Paramount Pictures.

Exploitation Angles: Play on the dual role and offer free admission to doubles at eloped sex or a prize for the best double, to be judged by your patrons. Play up the author and the favored players in the cast.
“The Invisible Power”
Frank Lloyd Production Is Strongly Emotional and Finely Acted—Goldwyn Release
Reviewed by Edward Weitzel.

Once more the reforming of a criminal through the love and devotion of a good woman is made the basis of a Goldwyn picture. "The Invisible Power" has many points in its favor. The author is thoroughly earnest all of the time, and the director has approached his work with the same spirit. Pictorially the screen story is always on a high level, and the different parts are finely acted. The audience will find the sympathy and applause of most spectators.

The one doubtful situation is where the wife of the reformed criminal decides to have her child adopted by strangers, rather than to run the risk of being influenced by her father's past life. Once this situation is accepted, its unfolding will be followed with keen interest. It is a child in the home of the detective who has found its father until he gets him back behind the bars is using dramatic license to the limit, but the situation is cleverly handled.

House Peters portrays Sid Chambers, the reformed criminal, with deep feeling, and Irene Rich plays the part of the weak woman who has censure and moving effect. De Witt C. Jennings as Mark Shadwell, and Sydney Ainsworth as Bob Drobak is next in order of importance and merit.

The Cast
Sid Chambers—House Peters
Laura Chadwell—Irene Rich
Mark Shadwell—Sid Chambers
John Trego—Sydney Ainsworth
Bob Drake—Mark Shadwell
Mrs. Chadwell—Jessie De Jetette
Mrs. Miller—William Friend
Mrs. Chadwell—Gertrude Claps
Gilding Neighbor—Lynne Tourman
Story by Charles Kenyon
Directed by Frank Lloyd.

The Story
When Sid Chambers walks out of prison, at the end of his term, he goes to his old hang-out to meet his mates. He runs into Bob Drobak, a reformed criminal, who warns Chambers that Bob must be taken to where he can get fresh air and good food and rest. The story of the village finds lodgings with the Millers, a plow old couple, whose home shelters Laura Chadwell, the school teacher. Laura falls in love with Chambers and tells him that his past, since he manfully confesses it to her, will not come between them. Sid and Laura are married, and go to live near the big city, where the name of Sid Chambers was so well known to the police. The reformed man is now earning an honest living and is supremely happy in his love for his wife.

Bob Drobak becomes mixed up in a diamond necklace robbery, and Mark Shadwell, a detective, who is anxious to recover the article, follows Bob when he goes to the Chambers' home to report to his superior. Through him he has received as his share of the robbery. Shadwell is convinced that Sid is implicated and has him arrested and charged with an old charge. Laura, who is about to become a mother, is shocked, and the young child will be influenced by its surroundings. The wife of Mark Shadwell that he vows to kill. Laura hurries to the detective's home and warns him. The finding of the child brings freedom and happiness for Chambers and his family.

Program and Exploitation Cliches:

“Three Word Brand”
William S. Hart Impersonates Three Characters in Stirring Melodrama Produced by Paramount
Reviewed by Edward Weitzel.

A tragic prologue, in which William S. Hart is seen as a pioneer who sacrifices his life for his boys, and the hand of Indians, starts off "Three Word Brand" with a stirring picture of the perils encountered by the early settlers of the West. The acting and story are impressive. The main story follows the careers of the brothers after they reach manhood, one brother being Governor of Utah, the other a lawyer. The taciturn mode of speech gives the picture its title. The strong resemblance between the two offers the director an opportunity to shine in the vigorous melodramatic situations that he handles so well, and also to introduce considerable of his best brand of drama. "Three Word Brand" is a story of the cattle ranges and the bitter feuds that were fought over water rights and the rustling of stock. There is a well defined plot and the production is excellent in all departments.

Jane Novak is a spirited and attractive Ethel Barton. The male members of the supporting cast are equal to all demands upon them.

The Cast
Governor Marshall—William S. Hart
Ben Trego—Ethel Barton
John Trego—Jane Novak
John Trego—J. Toddy
John Trego—Nora
John Trego—Evelyn McDadden
John Trego—Carroll
John Trego—Jean
John Trego—Joan Murray
John Trego—Georgia Pearce
Trego—McCabe
The Twins—Leo Willis

Adapted and Directed by Lambert Hillyer.
Cameraman, Jos. August.
Length, 7500 feet.

The Story
Ben Trego, a western pioneer, sends his twin boys to safety and stays to fight a crooked judge and his gang of Indians who were hounding the boys.

To make sure that the boys will escape, he provides them and himself with pieces of his stock of ammunition, for the boys grow to manhood they are both in Utah, but are strangers to each other, having been adopted by different persons whose names they have taken. One of the brothers is named Marshall and is Governor of the state. The other is known as Three Word Brand, because of his economy of speech.

The keep of a dry goods store, his partner being George Barton, whose pretty sister, on her arrival from the East, sees Brand giving a thyling cowboy a well-earned beating. Miss Ethel at once decides that she can never like her "other's partner.

The owners of the dry goods store branch out a job to accuse George Barton of murder and he is accused, until the Governor's scheme to get Barton out of the way, as he and Brand are against a crooked bill to have the water rights stopped. The Governor hounds the water supply out of the hands of the politicians. The Governor is being urged to sign the bill. Before doing so he resolves to go to the valley and investigate the matter himself. He has his forearm upon the Governor's shoulders for five days and goes to the capital at Salt Lake City. Here Brand impersonates the Governor, keeps him informed, and signs a pardon for Barton. In the mean time, the leader of a gang on the next ranch has been trying to get to be Brand. When the ranch owner returns from the capital, the brothers learn the truth about each other, and Ethel decides that she favors the Governor's brother.

Program and Exploitation Cliches:
William S. Hart Has a Triple Role in "Three Word Brand," His Latest Western Melodrama Which Will be the Focus of an Outstanding Exploitation Angle.

Exploitation Angles: Play up Hart and the fact that he plays three roles. Give wide publicity to the appearance and he can carry the crowd. You can get a good contest by offering a prize for the most important three-word sentence on any subject. The best three-word criticism of the play.

“Four Seasons”
Charles Urban's First Feature Provides Excellent Entertainment for All Class Houses.
Reviewed by C. S. Sewell.

An excellent production, unique in conception and execution and one which should please the young and old alike, is "The Four Seasons," a four-reeler, the first subject of feature length released by the Kineto Company of America. When witnessed by the writer at the Rialto Theatre, the audience heartily applauded this picture upon its completion.

Produced by Raymond Dumars, who for many years has been curator of the New York Zoological Society, Mr. Dumars has drawn upon his bountiful supply of knowledge regarding the wonders of nature as exemplified by plant and animal life and shown in this production how all nature responds to the changing tempo of the succeeding seasons.

One reel is devoted to each season, Spring, Summer, Autumn and Winter, and with the successive seasons the unfolding of plant and animal life from beginning to full growth and then the period of death or dormancy that comes with the snows of winter are graphically shown by well chosen incidents.

While in the space of four reels only a few limited number of examples can be shown, they are all well chosen and the scope of the treatment is remarkable, showing the effect not only of the change of season, but of the transitory manifestations of nature such as wind, storms, rain, hail, snow, etc.

Charles Urban's work in editing this production deserves much praise. There is not a superfluous moment and the arrangement are in harmony with Mr. Dumars' excellent work. A striking point in this production and one which should have general appeal is the fact that while we are all familiar with the individual manifestations of nature, this picture supplies the continuity welding the separate links into a complete chain from one Spring to another.

Instructive as well as entertaining, "The Four Seasons" can be safely classed as Mr. Urban's greatest achievement.

Movie Chats No. 63
A number of diversified "shots" are shown in Movie Chats No. 66. One of the most timely, because of the recent news carried so extensively in the newspapers concerning the sugar industry, are pictures which show Hawaii and its chief business—that of sugar growing and refining. One of the largest sugar mills has been filmed and the process of sugar making is gone through with from beginning to end. Pictures in Jamaica, where sugar is also a large industry, are also shown, and the product is seen being made "ready for shipment to the United States. T. S. daP.

about each other, and Ethel decides that she favors the Governor's brother.
CURRENT FILM RELEASE DATES

FOX FILM CORP

SPECIAL.

Over the Hill. 10,700 Ft.; R; Vol. 48, P-523.
A Virginia Widower. 9,600 Ft.; R-728; C-846.
A Connecticut Yankee in King Arthur's Court. 8,375 Ft. Vol. 48, P-505; C Vol. 48; P-118.
Thunderclap. 6,700 Ft.; R-730.
Shane. 8,375 Ft.; R-385.
Perjury. 7,400 Ft.; R-632; C-273.
Portfyll (Gaylord Seitz). R-448.

WILLIAM FARNUM.
His Greatest Sacrifice. R-105; C-267. 6,500 Ft.

PEARL WHITE.
Beyond Price. R-326.

TOM MIX.
A Riding Romeo. R-616; C-391.
The Rawhide Round-up. 3,392; C-396.
After Your Own Heart. R-528; C-855.
The Night Honky. R-313; C-397.

JUDD FARNUM.
The Primal Law. R-575.

BUCK JONES.
To a Finish. R-929; C-397.

WILLIAM RUSSELL.
Children of the Night. 8-445; C-865.
Singing River. R-731; C-163.
The Lady from Longacre.

MARY MASON.
The Mother Heart. R-748; C-303.
Love Letter. R-439; C-688.
Evil Eve. R-732; C-49.

TWENTIETH CENTURY BRAND.
Get Your Man (Buck Jones). R-538; C-47.
Flirt (Walker-Murphy). R-32; C-162.
Hickory to Broadway (Eileen Percy). R-290; C-273.

JACK MASON SERIES.
(Two Reels Each)

SMALL TOWN STUFF.
The Happy Coffin.

MUTT AND JEFF CARTOONS.
(One Reel Each)

Darkest Africa.
Net Widowed but a Wife.
Crow and Scarecrows.
Painters Frolic.
The Stampede.
The Tong Sandwich.
Shadowed.
Turkish Bath.

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43; P-1832.
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Sonny Series.
A Western Adventurer (William Fairbanks). R-862.

The Mystery Mind (15 Episode Serial).
Oh! How Be Careful (Madge Kennedy). R-221.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wis Huns (Cow Kid—Six Reels).
The Leach (Claire Whitney—Six Reels).
People into the Future (Six Two-reelers).
Mie Brother's Keeper (Martha Mansfield).

FAMOUS PLAYERS-LASKY

June.
The Traveling Salesman (Rocce Arbuckle).
The Wild Goose (Cosmopolitan—6,494 Ft.). R-322; C-659.
White and Unmarried (Thomas Meighan—4,483 Ft.). R-642; C-699.
Appearances (Donald Crisp—British Productions—5,356 Ft.). R-112; C-395.
One A.M. (Douglas MacLean). R-745, 4,610 Ft.
The Great Vacation (Ince—Vance Production). R-337; C-395.
Sham (Ethel Clayton—4,833 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-646; C-699.

July.
The Woman God Created (Cosmopolitan Production). 6,306 Ft.; R-552; C-863.
Too Much Speed (Wallace Reid). 4,629 Ft.; R-576; C-699.
The Mystery Road (Paul Powell—British Production). R-383. 4,856 Ft. C-397. 7,015 Ft.
The Cast of Canaan (Thomas Meighan). 7,915 Ft.; R-441; C-493.
Ride With Ethel Clayton). 5,141 Ft. R-337; C-789.
Crazy to Marry (Rocce Arbuckle). 4,692 Ft.
Experience (Richard Barthelmess). R-827; C-497.

September.
The Hell Diggers (Wallace Reid). 4,277 Ft.; R-95; C-273.
The Great Moment (Gloria Swanson). 5,772 Ft.; R-638; C-692.
At the End of the World (Betty Compson). 6,574 Ft.; R-729; C-698.
Dangers Lies (Paul Powell—British Production). R-406. 4,594 Ft.; R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,915 Ft. R-441; C-493.
With Ethel Clayton). 5,141 Ft. R-337; C-789.
Crazy to Marry (Rocce Arbuckle). 4,692 Ft.
Experience (Richard Barthelmess). R-827; C-497.

MACK Sennett COMEDIES.
(One Reel Each)

BURTON HOLMES.
Spanish Holiday.

PARHAM MAGAZINE.
Issued Weekly. (One Reel Each—Contains magazine subjects and cartoons.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 45; P-59.
Their Mutual Child (Margarita Fisher—Six Reels).
Swept Away (Charles Clary and Irene Rich). R; Vol. 49; P-395; C-49.
Paid the Guilt (Margarita Fisher). R; Vol. 45; P-391.

COLORED FILM.

COLORED FILM.

No. 15 of the Sky Ranger (The Last Raid). No. 8 of the Yellow Arm (Smuggled Abroad). (Poland—One Reel Comedy).
The Tip (One Reel—Harold Lloyd Reissue). The Cat and the Canary (2-3 Reel Cartoon Fable).


No. 16 of the Yellow Arm (The Water Wurl). The Secret of Butt Ridge (Tom Santschi—2 Reel Drama). The Mountain Lion (Rob and Bill Series—One Reel). Name the Day (Pollard Comedy—1 Reel). Move On (Harold Lloyd Reissue—One Reel). The Turkey in the Lion's Skin (3-2 Reel Cartoon). 

No. 12 of the Yellow Arm (The Price of a Throne). The Wolfe (Tom Santschi—Two Reel Drama). The Jail Bird (Shub Pollard—One Reel Comedy). Over the Fence (Harold Lloyd—One Reel Reissue). 

No. 13 of the Yellow Arm (Behind the Curtains). My Life in the Pines (Holman Day—Two Reel Drama). On Their Way (Eddie Boland—One Reel Comedy). The Cushioned Fox (2-3 Reel Cartoon). One-quarter Inch (Harold Lloyd One Reel Reissue).

No. 14 of the Yellow Arm (The False Goddess). Mother O'Dreams (Tom Santschi—Two Reel Drama). The Clavin Cat (Bob and Bill Series—One Reel). The Hermit and the Bear (2-3 Reel Cartoon). Late Lodgers (One Reel Comedy—Pollard). Bashful (Harold Lloyd Reissue—One Reel). 

No. 15 of the Yellow Arm (The Miracle). No. 1 of Hurricane Hutch (The Secret Cipher). The Clutch (Eddie Boland—One Reel Comedy). The Hare and the Tortoise (Two-Third Reel Cartoon Fable). Netting the Lumberjack (One Reel—Major Allen Hunting Film). Rough Seas (Gaylord Lloyd). 

No. 2 of Hurricane Hutch (The Cycle Bullet). Lorraine of the Timberlands (Tom Santschi—Two Reel Drama). Gone to the Country (Pollard—1-1 Reel Comedy). The Lucky Number (Gaylord Lloyd—1 Reel Comedy). Teaching the Crane (2-3 Reel Cartoon Fable).
CURRENT FILM RELEASE DATES

Universal Film Mfg. Co.

JEWELS.

"BIG FIVE" ATTRactions.

First Natl Exhibitors


Metro Pictures Corp.


L. J. SELZINCK ENTERPRISES

ELAINE HAMMERTON STAR SERIES.
The Miracle of Manhattan (Rex DeHavens). R-192; C-187. The Girl from Nowhere (R-539; C-163. Remember Love. R-827; C-45. Hands of a Kiss.

EUGENE O'BRIEN STAR SERIES.

OWEN MOORE STAR SERIES.
The Chickens in the Case. R-5; C-R, P-493. A Divorce of Convenience. R-683; C-163.

CONWAY TEARLE STAR SERIES.

SPECIAL PRODUCTIONS.

REPUBLIC.

SHORT SUBJECTS.
(Released by Selsot.)

REVELYS.
Poppy (Norma Talmadge). Up the Road (Selle (Constance Talmadge). Scandal (Constance Talmadge). The Long Wolf (Hazel Dawn and Bert Lytell).

Goldwinn Distributing

Song of the Soul (Vivian Martin). R; Vol. 49; C-152; C-R, P-493. Hold Your Horses—L-1,610 Ft. R; Vol. 49; P-730; C-R, P-1023. Who Happened to Ross—L-1,418 Ft.; R; Vol. 49; P-882; C-947. Roads of Destiny (Pauline Frederick). 4,986 Ft.; R; Vol. 49; P-299; C-C, P-748. The Concert (All Star). R; Vol. 49; C-466; C-R, P-126; 5,674 Ft. Don't Neglect Your Wife (Gertrude Atherton Production). 6,574 Ft.; R; Vol. 49; P-693; C-568. A Tale of Two Worlds (Gouverneur Morris Production). 5,549 Ft; R; Vol. 49; P-415; C-R, P-493. Crown of Heaven (Tom Moore). R; Vol. 49; P-993; C-149. We're in the Money (Williamson Production). R-437; C-493. Head Over Heels (Mabel Normand). Boys Will Be Boys (Will Rogers). R-287. An Affair to Remember (Will Rogers). C-163; C-493. Beat the Game (Tom Moore). 5,058 Ft; R; C-163; C-493.

SEASON 1921-1922

CURRENT FILM RELEASE DATES

United Artists


March—The Three Musketeers (Douglas Fairbanks)—R-286; Ex. Vol. 48, P-1045.


Through the Back Door (Mary Pickford). R-485: C-612.

Carnival (Harley Knoles Prod.). 6,000 Ft. R-113: C-396.

The Three Musketeers (Douglas Fairbanks). R-211: C-163.

Dissain (George Arliss). R-96: C-162.

Little Lord Fauntleroy (Mary Pickford). 6,984 Ft. R-570.

MISCELLANEOUS RELEASES

AMERICAN FILM CO.

From the West (William Russell).

The Virtuous Girls (Mary Miles Minter).

The Man from Medicine Hat (Helen Holmes).

Quick Action (E. U. Russell).

Sally Shows the Way (Mary Miles Minter).

The Moonshine Menace (Helen Holmes).

High-Gear Jeffrey (William Russell).

Yourth's Melting Pot (Mary Miles Minter).

A Crook's Rags (Helen Holmes).

A Rough-shot Fighter (William Russell).

The Logger's Hoarin' Mountain (Helen Holmes).

Slent sheepy (Frank Borzage).

KINETIC COMPANY OF AMERICA, INC.

Kineto Reviews. (Released Through Independent Exchanges, Inc.) (One Reel).


EXCEPTIONAL PICTURES CORP.

October—Mary Johnson's "Jungle Adventures." R-449.

November—His Nibs (Chic Sale).

MARC LINDER.

Be My Wife. R-760; C-163.

MARC KLAUW, INC.

J' Accuse. C-495.

L. S. NAVY.

Our Navy in Action (Two Reels). R-751.

NATIONAL EXCHANGES, INC.

Welcome Children. Shadows of the West (Redda Nova).

The Lotus Blossom.

The Great Reward (Serial—Francis Ford and Ella Hall).

King Cole Comedies (One Reel Each—Bobby Burns).

Kineto Reviews (One Reel Educational). Rainbows Comedies (Edna Shipman and John Junior) (Two Reels each).

F. B. WARREN CORP.

The Blot (Lois Weber Production). R-916; C-163.

Quo Vadis (Relase) (4 Reels). R-95; C-397.


TEMPLE PRODUCING COMPANY.

Johnny Ring and The Captain's Sword. 6,470 Feet—B. O. Russell.

RUSSELL PRODUCTIONS.

Frank Bradlow Series (Two Reel Westerns). 4,470 Feet—B. O. Russell.

Leo Maloney Series (Two Reel Westerns).

CAPITOL FILM COMPANY.

Ranger and the Law (Lester Cuneo). Lone Wolf and His Brother (Lester Cuneo).

Pritil Ridgevay Series (Two Reel WesterNSs). Real Harr Series (Two Reel Westerns).

Al Jennings Series (Two Reel Westerns). Capital Two Reel Comedies. Witches Lure (All Star Cast).

WARRIOR BROTHERS.


STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen episodes) (Eilo Lincoln-Star).

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurelin).

ASSOCIATED PRODUCTIONS.

The Wolverine (Helen Gibson). Western Hearts (Art Straton and Josie Woodward).

Ghost City, (Helen Holmes). Crossfire Trail (Morrison). Too Much Married (Mary Anderson).

AYWON FILM CORP.


The Shadow of Lightning Ridge (Snowy Baker).

BLANCHFIELD.

The Tall Tale Eye (Allen Russell). C. C. BURL.

Burn 'Em Up Bar (Johnny Rine). R-211. CANDLER PICTURES.

The World and the Woman (Jeanne Engles). R-574.

EQUITY PICTURES.

Mid-Channel (Clara Kimball Young). R: Vol. 46, P-283; C-R, P-688. Straight from Clara Kimball Young). R-876.

The Black Panther's Cub (Florence Reed). R: Vol. 48, P-1092. Hush (Clara Kimball Young). R-87; C-147. Crash It (Clara Kimball Young). R-149; C-163.

Heartless Sinners (Audrey Munson). R-748.

C. B. C. FILM SALES.

The Victim. Dangerous Love. Captivating Mary Carstairs (Norra Talmadge Resins).

Screen Snappers (One Reel, semi-monthly—through Federated Exchanges).

Hallroom Boys Club (Two Reels—twice a month—through Federated Exchanges).

Star Ranch Westerns (2 Reels—twice a month).

GEORGE H. DAVIS.


THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R. P-873.


FILM DISTRIBUTORS LEAGUE

Sept. 18—American Aristocracy (Douglas Fairbanks). Sept. 25—Colonel Fletcher (Wm. S. Hart). Old Folks at Home (Sir Beboh Good and Mildred Harris).

Going Straight (Norma Talmadge). Bond of Fear (Roy Stewart).


GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-290; C-46.

JANS PICTURES.

Man and Woman (C-429). The Amazing Lovers.

VICTOR KREMER.

The Stampede (Texas Guinan). I Am the Woman (Texas Guinan). When Love Is Young (Zena Keefe). Whirling Wind (Buck Manning).

PACIFIC FILM COMPANY.


PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each). Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two Reel Pictures). Every Woman's Problem (Dorothy Davenport). R-312; C-R. 825.

PRIZMA INCORPORATED.


PRODUCERS' SECURITY CORPORATION.


RELICRAFT PICTURES.

Sun-Life Pictures.

Bride and Broom. R-732.


Mirth Comedies. (Two Reels Each).


RAINBOW FILM CORP.

A Girl's Deep Desire.

RADIOSOUND FILMS.

You and I. R-216; C-R, Vol. 49, P-680. M. B. SCHLIESBERG.


SUNNYWEST FILMS.


SONORA FILMS.

The Twice-Born Woman. R-238; C-741; Tradition. R-141. C-273.

SUNSHINE PICTURE CORPORATION.

The Peck of Silvers (Peggy Hyland). Vol. 49, P-150; C-R. P-382.

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.

That Something. R-161. Scattered Stories (Two Reel Comedies).


WILK AND WILK.

(Leo Kids Comedies). The Circus Rose. The Dixie Mackads.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Colton). The Wakefield Case (Harkabt Rawllins). R-757; C-46.
Tell Richardson

Elmer J. Sessions, projectionist, New York City, in writing the office concerning some matters pertaining to the subscription to the Moving Picture World, says:

You may tell Richardson that the reason a carbon gives better results with the trademark on it is that some of the letters on the National, and perhaps on some other brands, are burned. It is a thermometer on a 1/2 National and it read 0.27 more over the letters than elsewhere. The burn injures the electric connection between that side of the carbon and the jaw. Turning it to the front obliterates this in the Power's lamp, but on the newer type Simplex lamp the trademark should be turned toward the door.

And as to a change over signal, why just put some varnish near the end of the film. Did you ever note the flash of light a surplus drop of cement will throw into the projection room and clog up the air apertures?

When I was a kid I used to have two kinds of cement, one of which threw a colored light, and one a light of golden hue. I would draw a brush from each bottle across two or three frames, wet the end of the reel, and a signal was produced that no projectionist in the world could possibly miss. Also it does not show on the screen at all.

We Want the Goods

And now that I have settled a couple of arguments, perhaps I may have space—well just tell Rich that we want the goods. It is all right for him to say what he can do to the New York officials. There are quite some well men here in this city who can give him a pretty fair examination, and he might be surprised if you hope and some of the locals will be on better terms in the future.

Do Not Getcha

As to the last, I do not quite getcha, Broth' Sessions. Presumably you refer to what I said concerning the New York City examination, but even so, what has that to do with your varnish goods? What "goods" is it that you want anyway?

As to the change over signal, why the face of things that particular stunt looks good. I wouldn't blame him for doing the same thing, and report results. I am inclined to doubt the varnish not showing on the screen all, though perhaps you are right. Anyhow, it is an easy thing to do the matter out, and if it works as well as you say it does, it is a worth while stunt all right.

As to the slight burn causing any material injury to the contact of the carbon in the lamp jaw, why I doubt that. If so little a thing as that would seriously affect the carbon contact, then there certainly ought not to be any contact at all in about half the lamp jaw carbons I have examined.

As to my being on better terms with some of the locals, this has entirely and absolutely up to the locals themselves. I have never yet, and never intend to fail to criticise wrong because such criticism will make enemies. I have criticised some of the most powerful locals in the I. A., and have criticised its international officers. I have not gained in popularity with the unthinking, or with those who think reality means nothing, but seeing wrong go uncriticised, in so doing. But a clean conscience and a knowledge of having performed a duty, however unpleasant, is worth infinitely more to me than is the placation of those whose acts I am obliged to honor with a bit of unwelcome spotlight in the form of publicity.

When the time comes that I must "get on better terms" by becoming a "you scratch my back and I'll scratch yours," I shall lay down my pen, which, friend Sessions, I have for some time been strongly tempted to do, and may soon do anyhow, and spend the evening of life in that contentment which comes in the consciousness of duty well done, or at least done as well as one knows to do it.

A Broadway Man

I was recently invited to attend a performance of the "Three Musketeers" at the Lyric Theatre, New York City. I do not have much time these days to attend shows, but did break into the routine sufficiently to use the tickets provided.

The projection, while it might have been a little improved in a few places by a change of speed, was excellent. There was very little, if anything, to criticise, and it gives me a pleasure to be able to say this.

During the intermission, I visited the projection room, and found Anthony De Mott in charge, with Projectionist A. Lewis as assistant.

The projectors were two Power's 6B, equipped with Power's high intensity lamps.

It is a very necessary personnel is called upon to assume the responsibility for the projection of two important New York premieres within a period of less than two weeks, and in the intervening period to make a trip to another city (Boston) to superintend a projection installation in one of its large theatres.

Anthony De Mott was chief projectionist of the premiere of Douglas Fairbanks' play, "Three Musketeers" at the Lyric, and on September 11th he projected the same picture with and without enjunct at the Selwyn Theatre, Boston, Mass.

Under Plunkett's Supervision

These installations and productions were under the supervision of Joseph Plunkett, presentation manager for Mark Strand, New York, the opening at Boston, Mr. Plunkett had Mr. De Mott returned to New York to install projection equipment in the Apollo Theatre, Times Square, New York, for the opening presentation of Mary Pickford's play, "Little Lord Fauntleroy." Anthony De Mott, or "Tony," as he is generally known along the Great White Way, speaks highly of his high intensity lamp. He has in fact suggested some improvements in the lamp which have been adopted by its makers.

Brother De Mott is an old I. A. man, and has been projecting for Keith, Loew and other large circuits since 1910. He was sent to Europe by the Company Service in 1918, and served in France and Italy. He is one of the first recognized high-class projectionists to give his support to the new high intensity lamp and give credit for the progressive spirit he has shown.

Wants Help

A. W. Mason, St. Andrews-by-the-Sea, New Brunswick, says:

I am running a motion picture entertainment at the Alpington Hotel here, using a Power's 6A with several of the 6B improvements therein. The house is a 6D.

Am endeavoring to secure good screen results. Take the Moving Picture World and the National, but I am up against one or two small snags which I cannot seem to overcome, or rather am unable to satisfy myself that what I have is best.

An experienced projectionist advised me to send for your advice, saying that he had often obtained assistance of the right kind from you in the solving of his own troubles.

My difficulty mainly is getting the proper line up in the optical train. The projection lens is one which shows a twelve foot picture at a distance of seventy-two feet. It is marked B & L, with a diameter of 1/8 inch and is 3.25 inches long. The reflector is marked on the front head of the lens is 3 1/4 inches.

When the picture is sharply focused on the screen, the working distance, or the distance from the front surface of the lens to the front surface of the screen, is 3 1/8 inches. The maximum distance obtainable from the center of the two condensers in 15 3/4 inches.

When the projector was supplied to us, it had 6% and 8% inch condensers. I am using 40 to 45 amperes at the arc, and the arc is 1 1/2 inches (as near as I am able to measure).
Diagram showing result with lens of 1/4 inches diameter.


from the center of the crater to the surface of the collected earth. I have carefully set the revolving shutter as in instructions in the Manual and it is right at the end of the spindle.

What I particularly want to know is, using the projection lens we have, what condenser combination do you advise, in order to give the best results? I have been supplied with a nominal 6% and 7¾ set of condensers, with which I am unable to get satisfactory results.

I would like to ask also how to order condenser lenses. You will note that I have said the ones I have are nominal 6% and 7¾. By measuring along the wall, as directed, I make them 6½ and 7½, I am, therefore, presuming that these lenses are cheaper ones, or is there such a thing as a 6½ inch plano convex lens?

With the 6½-7½ condenser, when I open the gate and project the light through the projection lens to the blade of the shutter I get a rectangle of light. I have been to two pictures houses near here, also using Power’s projectors, and they get a round spot on their blade. What ought it to be?

Using a Slide Carrier

In so far as concerns the round and the oblong spot on the shutter blade, I think you will find that you are using a slide carrier, and the other places have no slide carrier.

When using a standard carrier, the spot on the shutter blade would be slightly rectangular in form—not very far from square. With the slide carrier, under normal conditions, it would be round since it is an out of focus image of the face of the converging lens.

The focal length of cheap condenser lenses is more or less inaccurate. The supposedly 6½ inch lens may be anything from 6.25 to 6.75. The variation even runs somewhat higher than that, and probably this will be materially improved until we have condenser lenses considerably more costly than they are at the present time. However, a slight inaccuracy in focal length does not do any serious damage.

I would suggest that you send to the Moving Picture World and get a copy of the lens charts, price 50 cents. Meanwhile, here is the line up you ought to have for 40 to 45 amperes. Two 6½ inch plano convex condensers, set with the apex of their curved surfaces not more than 1-16 of an inch apart, with 17¾ inches from the center of the condenser combination to the film with 45 amperes, or 18½ inches with 40 amperes.

What Diagram Shows

The diagram shows what the result would be, your lens being 1¾ inches in diameter. The free diameter of your present lens is represented by lines A. B. With the 43 ampere line up you can see what the loss of light would be, and the loss would also cause unevenness of illumination of the picture, though this latter you would probably not discover, except that it does not provide the perspective or depth which the picture ought to have.

Lines C D represent the outer edge of the cone of light, and the 17¼ inch distance required for that amperage. Lines E F represent the outer diameter of the cone of light between the aperture and the lens with the 18½ inch distance required by the 40 ampere line up, the focal length of the condensers for 40 and 45 amperes being the same.

You will see by this that you are bound to have a loss of light, and that it is essentially the same in both cases. You could slightly improve this condition by using a 6½ inch manicus 8.5 inch bi-convex condensing lens which would increase the distance from center of the condenser to aperture (about 20 inches), but as it seems impossible to insert a projection lens of larger diameter, if you can do it.

He Got Busy

Recently, in writing of another matter, Al J. Reith, Dorchester, Mass., sent a very complicated projection room wiring diagram which I was unable to decipher. I wrote for information concerning the same, and in the course of Brother Reith’s reply the following occurs:

Beginning the performance, for about an hour the arc was easy to control. The light was good and the arcs lasted about 30 hours. However, things began to happen. The arc gradually died down and began to sputter. It was evident that something was wrong somewhere, and right then and there I decided that if I was going to maintain good service results it was up to me to get busy.

The picture was an eighteen foot, and the distance of projection 100 feet. I started in with the last fuses set at 100, and as a result, ammining the wiring back to the panel board. The wires were No. 4, which was plenty large enough, considering that I was not using the full output of the generators. Finding everything O. K. thus far, I went to the generator, between which and the panel board the wiring was No. 4.

I gave the generator a thorough inspection, making sure there was no loose connections, that the brushes and commutator were in good condition. Then I proceeded to inspect the two. I levelled up the motor generator so that the armature would have free end play, but never thought of coming to life.

It then struck me that I was working on a line resistance, instead of a field resistance, which latter I seldom used. The drawing shows that the panel had resistance with three circuits dead, or in other words disconnected. I took the heavy sheet iron cover from this panel, and found five cores of asbestos wound with about fifty feet of No. 14 copper wire. This wire had deteriorated so badly that it was useless for its purpose. Two of the coils in use on the projection circuit were practically good, and the other three I made use of for the time being.

As the drawing shows, I inserted a single Power’s grid as a permanent resistance on projectors No. 1 and No. 2, whereupon the difference in the arc was remarkable. There was not the slightest trouble afterwards. The arc was good and long, and stayed that way throughout the entire show.

Could Not Reproduce Drawing

I am unable to publish the drawing because it is a blue print, and the prints cannot be reproduced in a cut without a complicated and costly process. I have printed the foregoing to illustrate the fact that it is wrong the reason for which is not evident, the competent projectionist does not sit down and cry about it.

He gets busy, and, working intelligently, examines the whole works until the seat of the trouble is discovered, and you may take it from me, if he starts at the arc and examines things thoroughly enough, and goes back far enough, he will expose a little, but a very small fraction of the trouble always, provided that he understands his business.

But the examination must be complete. First he examines the contact of the carbons, and the carbon claims, remedying anything that may be wrong there. He tests the lamp for grounds and examines the wires inside the lamp house to make sure they are not burned. He feels the asbestos covered wires and examines the wires inside the lamp house after they have been in use for fifteen or twenty minutes, to see if they are warm or hot, and so he goes back until he finds the trouble.

Distinclined to be Thorough

There is just a little bit too much inclination on the part of some projectionists not to be thorough in matters of this kind. They look around in a kind of a happy-go-lucky fashion, and if they do not happen to strike the seat of the trouble, they immediately pronounce it mysterious and unfindable.

I sized up the location of the projection room. It hung from the ceiling about over the front end of the balcony, and I could see that the way to it came down through the roof of the building.

The door the girl spoke of led on to a stage, and in the semi-darkness I groped around until I found a stairway, mounting which I discovered that I was a hallway lined with what once were dressing rooms, but there was no way to the roof.

Descending I used a rope and in the semi-darkness, discovered another stairway, which, at the risk of my life, I mounted and found myself on the roof.

Another stairway led up to another roof, and a pilgrimage back over its surface disclosed the stairs leading down into what was supposed to be the projection room, but really proved to be a little, sawed-off, suspended from the roof, God-forsaken cubby hole, in the front wall of which were two little slits, by means of which the projectionist could, if he squinted through with one eye, occasionally observe the screen and be assured that the picture still remained therein.

No, he didn’t need any opera glasses, because the screen was only about forty feet away. He did not even have to crawl over onto the projector to get to the other. In think the thing must have been fully six or maybe seven feet.
wide, and perhaps as deep from front to back. Why will exhibitors do such utterly idiotic things? It is not right; it is not fair and it is not done if there they have a really fine location for the projection room, at the back of the balcony. I have been in the house many times, and have never yet seen it full. Why would it be, with the utterly punk pictures I have all too often seen on its screen.

And has the exhibitor any right to expect anything else than a decent screen result? Most exhibitors have a HOT, but the poor dear soul would actually have to sacrifice a few empty seats at the back of the balcony in order to get a decent projection room in a decent location.

But what is a decent projection room in a decent location, with a resultant high-class screen result? Apparently nothing!

**Rendition Cuts No Figure**

He seems to think that the audience comes to his theatre just because IT IS a theatre, and that the proper rendition of the photoplays on the screen cuts no particular figure in the case. More than this, I have paid admission to this particular theatre to see a show and have left in the middle of that same show, utterly dissatisfied the way it was put on. # I am not blaming the projectionist. IT IS UP TO THE EXHIBITOR. If he does not care anything about taking ticket money in the box office and then let him continue things as they are, though I might add that the exhibitor owes it to the people who appear on his screen, and to the audiences that pay money to see those people act, to either make the changes necessary to high-class work, or shut the darned place up.

Share words, yes, but there is no earthly excuse for such things, and the man who does them is nothing short of an enemy to the industry. If he were a new comer in the business, and he was a newcomer in the business, but this particular offender is not a new man in the business, not by a jug full. He has been in it long enough, at least, to have grasped a few of the fundamental elements, but up to this writing, he does not seem to have done so.

**Hallberg Comments**

J. H. Hallberg, whose name is well known to the entire industry, arises to comment.

My dear Mr. Richardson: On page 164, September 2, Theatre World, there appears a letter concerning comments made by a theatre manager in Massachusetts. I would like to myself comment on his proposed scheme for controls. The words are as set forth in that particular letter.

The scheme proposed will not work under any conditions. The theatre manager asked from his pay roll, with the possible exception of maintaining the arc with a generator such as that illustrated, which is the constant potential type. The system would not work on any voltage, or for any purpose, unless an additional resistance be put in series with the arc. Or if the generator be specially designed for the purpose so as to deliver a current of constant potential, the output of a varying voltage, and if such a generator be used, the relay as illustrated and described in combination with the arc is resistance to be cut in and cut out would not be necessary.

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A great deal of thought and energy has been put into the development of special generators designed for the projection arc without the use of steady ballast resistance, and it is thought that the results are, and will be very satisfactory for some time to come— at least until an arc lamp is designed which will have the same general characteristics as an incandescent lamp, i.e., where the arc temperature is increased to increase with increased current flow, and such a development is not yet in sight. The nearest to it is the Masda High Efficiency Gas Filled Lamp.

**The Correct View**

We believe friend Hallberg’s viewpoint of this whole matter is the correct one. We do not believe a contactor could be constructed which would not very quickly be ruined if operated as shown in the illustration sent in by Mr. Hallberg, and anyhow, as Mr. Hallberg suggests, there is hardly the necessity for such a plan.

The modern electric current generator now in general use for projection work fills the bill and fills it admirably. Also there is the advantage that the two projector arcs may be controlled separately, and so that any change over time comes if the optical systems of the two projectors be the same and the carbon setting and crater angle the same, the brilliance of the projected light will be precisely identical with both projectors, therefore, no evidence of change over will appear on the screen.

**Time for Regret**

How many Unions, as a body, would now be in better condition to maintain what they had gained if they had shown a real spirit of cooperation and to the exhibitor than they were before the advance in wages was secured.

The time of reaction has now arrived, and, gentlemen, it is a pretty tough proposition to demand that you maintain your membership on his payroll at high wages a man whom he knows, I know, and you know, isn’t really worth any more than a very small wage, because he is not possessed of anything even faintly resembling accurate knowledge of his business, or is careless and slovenly in his work, and in general a decidedly bad egg.

The Unions nearly all of them, contain within their membership high class men, men who are worth every cent that is paid them. The trouble is that all unions, or nearly all, contain in their membership men who are not a credit to the organization.

It was a stretch of the imagination to presume them to be worth the relatively small wages received before the war. It is impossible to suppose them to be worth what they are receiving now. Men, after getting them the high wage, made absolutely no effort whatsoever to either induce or compel them to become worth a cent more than they were before.

**Not Scolding**

I am not “scolding” gentlemen. As in the phonographic record of Colman’s Telephone, “I am not scolding—I’m telling you.” Sometimes the truth hurts, but nevertheless the real friend of the projectionist is one who will tell the truth, even though it hurts, and even though he knows it is going to incur the enmity of some of whom it does hurt.

If the shoe doesn’t fit, you don’t have to wear it. If I cannot stand up under the heat of the critic, and it pinches your corns, I hope to God it pinches them good and hard, because I am one who firmly believes in the possibilities of the high class projectionist, and in the fact that some day the importance of the matters at which some of you now turn up your noses will be recognized, and that the recognition will be reflected in the pay envelope.

**MOVING PICTURE WORLD**

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**Slade Coating**

John Jamison, Minneapolis, Minn., writes:

I am projecting in a small theatre near Minneapolis. Perhaps the good brothers might be interested in the slide coating I am using. It is the cheapest, quickest and best I have ever used.

Mix lamp black with turpentine, being careful not to get it too thin. Apply a coating to a lens, or a celluloid, with a camelhair or sable brush, and let it dry. Then, by breaking off one side or one blade of a pen, you may write or draw anything you wish. The result will be that nothing but the writing, or whatever you place on the slide, will show on the screen.

The brother is cordially thanked for his contribution. Assuming the coating will answer the purpose (and I see no reason why it will not), it is an excellent example of the fact that white lettering, with the rest of the screen dark, is very, very much easier on the eyes than a brilliantly lighted screen with black lettering.

**Has Benefited**

J. L. Barnett, New Orleans, La., procured a Handbook some months ago and has the following to say about it:

Six months ago I woke up to the fact that it was about time I started to learn something about the business, even though reading the department for a long, long time, but in a desultory sort of way, therefore without, I am afraid, very much benefit. Something therein, combined with a first-class jacking up received from the house months ago, jarred me loose. I sent in an order for the Handbook and started in to study, and let me tell you, Friend Richardson, the Handbook has been worth one hundred times its price to me. It was a big investment of $4.00 I ever made. I feel this word of commendation of the book is due you, because it must have been a terrible effort to get that mass of information in book form.

The letter speaks for itself, so why comment.

**MACHINES THEATRE EQUIPMENT AND SUPPLIES**

WRITE FOR CATALOG

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MONARCH THEATRE SUPPLY CO.
220 Union Ave., Memphis, Tenn.
Suggestions on the Proper Location and Arrangements of Projection Rooms

By J. H. HALLBERG
Vice-President and Secretary of the U. T. E. and Author of “Motion Picture Electricity”

scientifically planned. The apparatus should not be selected at random or merely by individual taste or choice. Specifications should be drawn covering all details, including the electrical requirements, the controlling devices, lights, with their complement of lenses, fire protecting devices, rewinding and film storage cabinets, ventilating apparatus, emergency and repair implements, and last but not least, the correct screen to be used, as to kind, size and location.

Herewith are illustrated a few of the possible practical arrangements for the placing of the projection room, in the order which we consider the most efficient and desirable.

Diagram A illustrates a theatre seating over eleven hundred on one floor, fifty-four feet in width by one hundred sixty-two in length, exclusive of lobby. This arrangement gives a large and imposing lobby with dome ceiling; it also provides for a comparatively large space back of the seats under the projection room, running the entire width of the building for the audience to accumulate while waiting for seats.

The projection room can be made as large as required, the angle of projection can be made horizontal, or nearly so, and from the viewpoint of projection, this installation is ideal and should be employed where sufficient area is available.

The Circle Theatre of Indianapolis

Diagram B shows general arrangements of the Circle Theatre, Indianapolis, Ind., showing the location of the projection room and sight lines. The lobby entrance is located at the end of the foyer not shown in the diagram.

This diagram is reproduced by courtesy of the Circle Theatre management.

Where the area covered by a theatre is not large enough to accommodate the seats on one floor, a balcony is usually provided to give the additional space required. Such a design can be made to have the projection room located to project the picture horizontally as shown by the Circle Theatre plan. The projection room is located under the balcony, but in such a way that neither the lines of projection nor the lines of sight from any part of either balcony or main floor, are obstructed from a full view of the screen.

This arrangement of the projection room can be practically and artistically worked into a new design. If an old theatre is being re-modelled and a new projection room is being installed, it should be put on the main floor if possible, or so as to secure, as near as possible, horizontal projection.

Layout of Projection Room

The accompanying diagram illustrates the layout of the Circle Theatre projection room. The two projectors are placed one on each side of the centre line of the room to give as nearly as possible right angle projection and yet allow ample space between machines for operating. There is one generator for each machine controlled from panels mounted on the front wall to the right of each machine and port openings so that the operator has before him at all times the exact operating conditions of his full equipment, with a means of regulating them.

In case of emergency, the machines can be

DIAGRAMS S B-I AND C-I
To left, projection room of Circle Theatre; to right, Mr. Hallberg's conception of an ideal projection room
“Don’t Buy a Pig in a Bag,”
is an old but wise saying that still holds

Do you, MR. EXHIBITOR, buy your theatre equipment blindly? Do you consider price only? Do you ask yourself, “Will this dealer stand back of his apparatus? Will he give me the service I am entitled to?” If you do not consider these things YOU are buying a “pig in a bag.”

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switched over to the lighting circuit controlled through Rheostats F. No. 1 and P. No. 2. These are mounted on a shelf with two Rheostats S. 1 and S. 2 used in series with two spotlights which are operated entirely from the lighting, or power circuit. The main line switchboard for controlling the motors of the motor generators is mounted on the back wall next to the machines, and switches are provided for transversing the generator current to the control panels of each projector. The rewind table is handily located without interfering with operating other apparatus in the room.

A Quite Common Layout
Diagram C is a quite common layout, with the projection at the rear of the balcony necessitating a considerable angle of projection. The sketch shows the projection and sight lines which must be unobstructed, a point that architects must take into consideration when laying out their designs.

The projection room for this and other layouts should not extend less than eight feet from the rear wall and should not be less than eight feet high in the clear. A width of six feet should be allowed for each projector.

The heart of a motion picture theatre is the projection room and yet compared with the cost of the theatre and its furnishings, it is a relatively insignificant part. Because of its importance I believe that it is poor economy to cut down on projection room equipment that will insure continuous service at all times when needed.

With this in mind, I have laid out a projection room, shown in Diagram C1, as a general recommendation to be followed by architects. This arrangement must, in most cases, be modified to meet the requirements of each individual theatre design.

Projectors Alone in Projection Room
The projection room Diagram C1 is provided with a separate rewind, generator and wash rooms adjoining. In this way the projection room contains only projector apparatus. Liberal floor space allows ample space for each machine and plenty of room for the operators. Three projectors are necessary, I believe, as an insurance against constant service and the best houses will not hesitate to follow this suggestion realizing that to provide a high factor of safety is money well invested.

The stereopticons and spotlights are grouped together to facilitate handling. The motor generators (7, 8) and emergency resistances (9) for projectors and resistances (9) for the stereopticons and spotlights for operation from 110 or 220 volts are placed together in a separate room controlled from a panel (10) in the projection room. The meters and control mounted on panels placed on the front wall to the right of its respective projector and port openings. These are shown in the sketch, but are not numbered. The rewind room is fitted with rewind table and storage cabinet (11) and a work bench equipped with a vise, small drill press and a grinder.

These Simplexes Should Run Smoothly in Greece
Fourteen years ago, John and Melto Phelos, who owned and controlled the extensive chain of "Paradise" confectionery stores in the Buckeye State, opened their first motion picture theatre in Elyria, Ohio. Less than a year ago, the Strand, American, Dreamland and Colonial Theatres in that same city, were sold to Owen Bannor.

One of the reasons for the selling out of their theatre interests lay in the fact that Mr. Phelos had made a pilgrimage to his home in Athens, and while there he sensed the tremendous possibilities through the application of American methods of film distribution and exhibiting.

The result of this survey is found in the formation of the Pekras & Phelos Film Company with offices at No. 1 Platsia Kolokotronie, Athens, with a First National exhibitors franchise together with a Simplex projector franchise for Greece. This company has already spent some $900,000 in acquiring theatre properties in Athens, which represent three houses with seating capacity of several thousand each.

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Joseph Friedman Plans Another Theatre
For Downtown District of Minneapolis

With one of the finest houses in the downtown loop district of St. Paul, Minneapolis film veteran, announces that he will build a similar house soon in downtown Minneapolis.

The St. Paul house, the Tower, will be ready for occupancy late this autumn. It is one of the finest houses built recently in the Northwest. It is easy of access from all sections of St. Paul and is in the heart of the downtown theatrical section.

Mr. Friedman recently leased the Minneapolis Auditorium for an independent run of pictures. The Auditorium has the largest stage in the Northwest and seats 2,400. Mr. Friedman opened the house with "Way Down East" and packed em in for two weeks at 50 cents a throw. This was followed by "The Three Musketeers" with even greater success. The present run will include "Little Lord Fauntleroy" and "Dariusi".

Johnson the Manager

For a manager of the Tower, Mr. Friedman went clear out to California and took John LeRoy Johnston out of the exploitation department of Paramount. Mr. Johnston is no stranger now to the Twin Cities. He was connected for several years with the advertising and exploitation work for Finkelstein & Ruben, where he made an enviable record. Although one of the youngest and shortest in the industry, he has made a name for himself throughout the country for the high character of work he has done. He will handle the publicity for all Mr. Friedman's motion picture enterprises, in addition to managing the Tower.

What Is Doing in Western New York

The Abbott Theatre, Buffalo, re-opened September 24 after being closed for several months. The Academy Theatre, Buffalo, a burlesque house during the week, is now showing pictures on Sunday under the direction of James Bailey, manager of Keith's theatre. Harold P. Dygert, of East Rochester, has purchased the Clark building in South Main street, Fairport, N. Y. He will enlarge the property to house a modern picture theatre of 800 capacity. Mr. Dygert also owns houses in Newark, Fairport and East Rochester.

James Cardina, manager of the Kensington Theatre, Buffalo, will soon erect a new house at Bailey and Kensington avenues, in the same city.
A New Booklet on a New Subject

“The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen”

Prepared by the Kodak Research Laboratory
Published by the Eastman Kodak Company

This booklet, the result of a long series of practical experiments conducted by experts at the Kodak Research Laboratory offers to the trade for the first time accurate information on a subject of first importance to all owners and managers of motion picture houses.

It points the way in specific terms to theatre lighting so ideal that printed matter—a program for example—can be read without eye-strain even while the picture is on the screen.

The booklet is free on request.

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Changes and Incorporations

POCAHONTAS, ARK.—L. L. Lewis has sold Gem Theatre.

MUSCATINE, Ia.—Frank Sable has purchased Grand Theatre.

NEWTON, KAN.—D. K. Mason of Regent Theatre, Wichita, has purchased Royal Theatre.

ORTONVILLE, MINN.—J. J. McCarthy, owner Lyon & Foster Theatre, Watertown, N.D., has purchased Metropolitan Theatre here.

WILMINGTON, DEL.—Mirth Motion Pictures, Inc., has been organized with $100,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Lionel West Photoplays, Inc., has been organized with $300,000 capital to conduct places of amusement.

PORTLAND, ORE.—Premium Picture Products Company has been organized with $500,000 capital by J. J. Flemming.

PORTLAND, ME.—Charlton Film Company has been organized with $500,000 capital for purpose of acquiring rights in films for moving pictures, dealing in moving pictures, films, stereopticons, general moving picture business, amusements, educational productions, etc.

DOVER, DEL.—Envoy Pictures Corporation has been organized with $800,000 capital to exhibit moving pictures.

WILMINGTON, DEL.—Plaza Theatre Corporation has been organized with $200,000 capital to conduct theatrical productions, music halls and own and operate moving picture houses.

WILMINGTON, DEL.—Motion Picture University of America has been organized with $12,000,000 capital to conduct general film exchange business.

PATTERSON, N. J.—William Anderson, Inc. 120 Market Street, has been organized with $100,000 capital to conduct amusement enterprises.

PHILADELPHIA, PA.—W. Price has purchased new brick moving picture theatre at 376 by 110 feet, southwest corner twenty-ninth and York streets, assessed at $16,000, for $30,000.

AURORA, ILL.—Dearborn Theatre Company has been organized by Louis Steinkeong, W. H. Kyle, E. W. Kylce, George Demas and others to operate houses, theatres, etc.

CHICAGO, ILL.—Seymour Amusement Company, 1634 Otis Building, has been organized with $10,000 capital by Lena Cohen, Abe Cumbier, Harry M. Rosenblum, to conduct moving picture and vaudeville business, etc.


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Has Solved the Screen Problems in These New York Theatres:

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RAVEN SCREEN CORPORATION
One Hundred Sixty-Five Broadway, New York
Entire City of
DULUTH
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POWER'S PROJECTORS
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"Four Horsemen"
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The Biggest Selling Book In America!

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The stupendous production, the great stars, the unparalleled advertising, the fame of the book, will make the picture

The Biggest Box-Office Hit In the World!

Scenario by Monte W. Katterjohn
Presented by Jesse L. Lasky.
A Paramount Picture
CHARLES URBAN

Presents

"THE FOUR SEASONS"

Recorded by

RAYMOND L. DITMARS


Rated as extraordinarily wonderful by all the editors and reviewers of the trade journals and critics of the daily papers who saw it during its pre-release at the Rialto Theatre.

Address Your Inquiries to

KINETO COMPANY OF AMERICA INCORPORATED

71 West Twenty-third St. New York City
A WILD WEST romance that makes Buffalo Bill's show as tame as a sewing circle.

With Hart in three roles—a pioneer, a plainsman, and the Governor of the State!

Starting with a lone man's fight with a tribe of savage Indians.

You'll see Hart rescue the girl from under the hoofs of a maddened steer. You'll see him kidnap the governor, take his place, and save his friend from hanging. You'll see him fight with guns and fists. You'll see the mightiest climax a picture ever had.

Hart's in the thick of all the action—and the action sure is thick!

A picture that would make even a college president stand up and cheer!

By Will Reynolds
Adapted and directed by Lambert Hillyer
Photographed by Joe August. A. S. C.

A William S. Hart Production

A Paramount Picture
"Gross receipts Rialto first week 'Anatol' showing sixteen thousand, four hundred and thirty-seven dollars. This is fifty-two hundred and thirty over previous house record. These results despite fact that theatre seats only 700, and four opening days were hottest of year and Friday it rained all day. We look for nine weeks' run."

GRAUMAN'S RIALTO, LOS ANGELES, CAL.

These also broke all records:

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Liberty, Fresno
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Franklin, Oakland
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**CONNECTICUT**
Majestic, Hartford
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**DISTRICT OF COLUMBIA**
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Roosevelt, Chicago
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**INDIANA**
Marion, Marion
Criterion, Evansville

**KANSAS**
Palace, El Dorado
Palace, Wichita

**MAINE**
Strand, Portland

**MASSACHUSETTS**
Park, Boston
Rialto, Lawrence
Olympia, Worcester

**MICHIGAN**
Port, Battle Creek
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PRESENTS

JESSE L. LASKY

PRODUCTION

By Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase by Granville Barker.
“Gross receipts at Broadway for week’s showing of ‘Anatol’ were nineteen thousand, six hundred dollars. This is a record for any theatre in the city.”

BROADWAY, DETROIT, MICH.

“Broke all records by two thousand paid admissions.”

NEWMAN’S, KANSAS CITY, MO.

Is yours among them—yet?

MINNESOTA
Pontiac, Pontiac
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Avon, Utica
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OHIO
Orpheum, Akron
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OREGON
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 PENNSYLVANIA
Stanley, Philadelphia
RHODE ISLAND
Strand, Providence
TEXAS
Palace, Dallas
UTAH
Alhambra, Ogden
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WASHINGTON
American, Bellingham
Strand, Seattle

* Gloria Swanson
* Bebe Daniels
* Wanda Hawley
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* Julia Faye
Mary Pickford
in
"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

SCENARIO BY BERNARD McCONVILLE
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A PICTURE THAT IS ALL HEART-
PULSING WITH MOTHER LOVE,
SWEET AS THE FAITH OF CHILD-
HOOD— AN APPEAL THAT NO AGE
OR CLASS CAN RESIST

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George Arliss in "Disraeli"

from his celebrated stage success by
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THIS IS THE SEASON OF THE BIG PICTURE—AND "DISRAELI" IS ONE OF THE BIG PICTURES OF THE SEASON

"A Distinctive Production"

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"PARTED CURTAINS"

WITH TWO STARS

HENRY B. WALTHALL and MARY ALDEN

A SCREEN FAVORITE STARRING in "THE OLD NEST"

A Powerful Photo Drama Staged Amid The Splendor of Society and The Slums of New York.

FOR TERRITORY WIRE

WARNER BROS.

1600 BROADWAY, NEW YORK.
- do you remember the problem of Married Life, the danger points of "Dangerous Curve Ahead"?

- surely you recall the eternal drama of the Home in "The Old Nest"!

- there is a greater problem in Life, a greater drama in Marriage, a newer theme —

- and now Goldwyn presents

Leroy Scott's
most interesting
screen story

POVERTY
OF RICHES
The poverty of riches

Success · Money · Position · Luxury

Are these the most important things in life?

Are the rich ever poor - the poor ever rich?

On the very day when John Colby was told that he was made head of his firm, his wife was told she could never have a child. And Colby, a success in business, knew that he was a failure in life.

Leroy Scott's remarkable drama hits an angle of life which is real and close to nine out of ten of your patrons. It is the most sensational photoplay of the year!

Goldwyn presents

POVERTY

A Reginald Barker Production
The riches of poverty

Children • A Modest Home • A Fair Income

These spell contentment. These are the important things in life. These are the riches of the poor.

And Tom Donaldson, still a poorly-paid clerk in the offices of the friend who had outgrown him, knew that it was he who had won happiness—John Colby had merely won success.


A Goldwyn Picture

OF RICHES

By Leroy Scott • Directed by Reginald Barker
GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION
POVERTY OF RICHES
BY LEROY SCOTT
DIRECTED BY REGINALD BARKER
A GOLDWYN PICTURE
ENCHANTMENT

The New York Review

Johnson Jungle Pictures Are Finest
Of Their Kind Ever Exhibited Here

They take the place of the regular Photoplay Feature at the
This Week, and Provide a Welcome Variation of the Custom
Hair Broadly Escapes from Wild Animals and Savages

ZIT’S WEEKLY NEWSPAPER

NEVER have the New York
daily newspapers
(3 in all) so unanimously praised a feature picture!

“Jungle Adventures”
Rarely Beautiful Film

New York Evening Post

The Screen

by F. R.货

CAPITOL

PREVIEW

MARTIN JOHNSON’S
“JUNGLE ADVENTURES”

A demonstrated
Audience attraction
Moulded of the factors which spell
Success
Filled with thrills
And adventure
Intertwoven with enchantment
Fascination and romance
A 100% hit and
A 100% exhibitor picture
From a land
Never before visited
By white man

Exceptional Pictures Corporation
ALEXANDER BEYFUSS
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Executive Offices
1540 Broadway, New York City

Ain’t It Tuff

Ballyhoo Broadway

Ex-Adventures

Dinky

The New York Times

The New Film

Exhibitors Trade Review
Illustrated Screen Reports

Motion Picture News

One of the Most Intriguing Films of Mr. and Ever Seen

Harrison’s Reports

“JUNGLE ADVENTURES” (Martin Johnson-Exceptional Pictures Corp.)

Credited a Novel and

EXHIBITORS TRADE REVIEW
Illustrated Screen Reports

THE NEW YORK HERALD
FINANCIAL & BUSINESS ADVERTISING

THE NEW YORK DAILY NEWS
A PROFESSIONAL INTEREST MAGAZINE

THE NEW YORK GLOBE

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THE NEW YORK EVENING POST

The Screen
by P. R. Book
Anything that's good enough for that shrewd showman, Hugo Riesenfeld, is apt to be good enough for houses smaller than New York's Rivoli.

Across the page you'll see J. S. Dickerson's report in the News—"Went over in good shape." But those few words mean "Continual applause and laughter."

There are no comedies so consistently good, week in, week out, straight through the year as CENTURIES. You can pay more, but you can't get more, either in Variety or Quality. A good, clean, sparkling comic every week that you can show without the slightest fear of offense—the choice of the biggest houses in the land—what more do you want?
October 15, 1921

MOVING PICTURE WORLD

laugh that's a
Century
Testimonials

The Kid's Pal (Universal), with Brownie—Good comedy. This dog is certainly clever. Charles Kuchan, Idaho theatre, Canton, Ill.—General patronage.

"STEALIN' HOME" (Universal-Century comedy directed by Alf. Goulding. Story by Alf. Goulding. Length, 2 reels).—One of the best short comedies recently released. The bubble-blowing scene is very funny, and the office boy as a pitcher in a big league game, catching a ball standing on his head and the long slide "home," will catch the fancy of the baseball fan. Harry Sweet is the booby office boy, Bartine Kelly plays the part of the girl and James Kelly is the gruff but kind-hearted boss. It's about an office boy who constantly gets in bad and is finally fired. He promises to go home to his mother.

"Society Dogs"—Although it is a rather broad statement it is made without reserve. "Society Dogs" is one of the finest comedies of the year. There is almost a laugh a foot. It is clean and especially adapted for presentation before children as well as their grown up guardians. An exhibitor showing the picture will be performing a service to his patrons. (Universal).—F. T.

"Brownie's Little Venus"—(Century Comedy Featuring the Dog, "Brownie," and Baby Peggy—Length Two Reels—Released by Universal)

Although this is a rather broad statement, it is made without reserve. "Society Dogs" is one of the finest comedies of the year. There is almost a laugh a foot. It is clean and especially adapted for presentation before children as well as their grown up guardians. An exhibitor showing the picture will be performing a service to his patrons. (Universal).—F. T.

"Brownie's Little Venus" is an amusing series of dog and baby tricks in which the Century dog and Baby Peggy have about equal opportunity. With family audiences it will register as a satisfactory number on the bill and should prove especially attractive for children's matinees.

HARRY SWEET

Charles Dorety

Universal
IN "Shadows of Conscience" we offer a great virile drama, presentable as a feature attraction in any theatre in the world. The story, produced from the pens of John P. McCarthy and Francis Powers covers a certain chapter of American life on the outskirts of civilization in the early nineties—when the voice of a gun and the noose of a rope served to satisfy the demands of justice. It's good, clean, red-blooded American drama, in which the sinner's conscience forces him to confess a crime of which another man had been accused.

We have placed this subject in the category of American classics, for it is true to the customs of early American life—a tribute to the pioneers of this country.

"Shadows of Conscience" at a recent trade showing in Chicago was pronounced another "Spoilers."

Showmen will grasp its box-office value. It's going to make new receipt records!

HARTFORD BUILDING, CHICAGO

Direction of JOHN P. MCCARTHY

THE CAST:

RUSSELL SIMPSON

Supported by

BARBARA TENANT
GERTRUDE OLMSTEAD
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W. BRADLEY WARD
IDA MAY MCKENZIE
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Every ARROW Serial Draws the Crowds.

"The Blue Fox" is Smashing all Records.

Follow it With "Nan of the North." The Same Popular Star.

Patten & McConville, Boston, say: "The Blue Fox' is the Strongest and Best All Round Serial Ever Shown in New England."

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NAN OF THE

A SERIAL IN 15 THRILL-JAMMED CHAPTERS

Starring

ANN LITTLE

A Ben Wilson Production
Director—Duke Worne
Author—Karl R. Coolidge

An Intensely Thrilling Serial of the Great North Woods
ROMANCE
ADVENTURE
INTRIGUE
LOVE
HATE

Exhibitors: See Your Independent Exchange
J. P. Gruwell, Progress Pictures, Chicago, writes: “Congratulate you on ‘The Blue Fox’. It Has Everything. Bound to be Big Winner.”

Set Amid Scenes of Wild and Rugged Grandeur

A Smashing Succession of Thrills — Thrills, Thrills! First Come — First Served

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NOW
READY FOR THE SCREEN

BURTON KING'S
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The ROAD
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Starring
Virginia Lee
with
Harry Benham
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Roger Lytton

A Gripping Story
of love and false ambition
that sacrifices a daughter
for an old man's gold.

A BEAUTIFULLY MOUNTED PRODUCTION
TELLING A POWERFUL STORY OF A
FASCINATING DEBUTANTE WHOSE
DREAMS OF TRUE LOVE AND PERFECT
HAPPINESS ARE THREATENED BY THE
FIGHT FOR WEALTH AND SOCIAL
PREFERENCE

AN INDEPENDENT PRODUCTION OF DISTINCTION

THAT WILL BREAK RECORDS IN THE
LARGEST THEATRES IN YOUR
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130 W. 46th STREET
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Rip Van

The "Joe" Jefferson Version of

For a hundred years, Rip Van Winkle and his famous toast have been household words throughout the length and breadth of America. Awaiting the Exhibitor is a ready-made audience limited in extent only by the countless thousands who have read the book and witnessed the play. In casting Thomas Jefferson for his immortal father's famous role, Ward Lascelle has handed down a heritage that had its inception in 1829, when the first Jefferson undertook the part of
Washington Irving's Classic

Rip. In this screen version, we see the fifth of his name to perpetuate the most interesting family tradition of the American stage. This idyll of the Catskills, with its fascinating company of gnomes, its superb cast and its scenic beauties marks a distinct milestone in motion picture production.
Rip Van Winkle has exploitation possibilities unequalled among the screen offerings of the new season -- a box-office value of unquestioned pulling power.
When "Rip Van Winkle" had its premier showing in Philadelphia eager children thronged the special Saturday performances.

In the cast are Francis Carpenter and Gertrude Messinger, the best loved children before the camera today.

Through its strong appeal to the kiddies "Rip Van Winkle" offers a school tie-up that means thousands of extra admissions.
IT MEANS SOMETHING

When Folks Say

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Is "The Greatest Picture That Has Ever Carried The Selznick Trademark"

"THE ISLE OF CONQUEST"
"CHEATING CHEATERS"
"THE SIN THAT WAS HIS"

"PAN THEE"

"WAR BRIDES"
"THE LONE WOLF"
"THE BARRIER"
"THE COMMON LAW"

"THE MAN WHO LOST HIMSELF"

"THE GREATEST LOVE"

BIG PICTURES ARE THE FOUNDATION OF THE SELZNICK SUCCESS
No Question

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"A MAN'S HOME"
They All Agree It's
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Ask:

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WILLIAM A. BRADY
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ARTHUR JAMES
AL LICHTMAN
LOUELLA PARSONS
MONTE SOHN
BOB WELSH

or Anybody Else
Who Has Seen It
CHAS. O. BAUMANN, PRESIDENT

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152 West 42nd St., New York City, Telephone Bryant 2989
To the 14,469 Theatres

(we understand that is the exact number of theatres in the country) that are going to book Charlie Chaplin in “The Idle Class,” we would like to suggest the proper and most effective way to announce the bill, viz.:

BLANK THEATRE
Presents the Only
CHARLIE CHAPLIN
In His Latest and Greatest Hit
“The Idle Class”
and
“The Ne’er to Return Road”
A Selig-Rork Two-Reel Dramatic Feature with an All-Star Cast.

From “Danny” in Wid’s 
October 3, 1921

Short’s
Up at th’ Strand. With Chaplin’s “Id le Class.” Nothin’ but. Joe Plunkett’s idea. An’ it took well. Everybody liked it. Maybe it’s’ worth doin’ in your house. Here’s Joe’s program. Topical review. Educational’s “The Ne’er To Return Road,” with Mrs. Otis Skinner; Sport Pictorial an’ Winsor McCay’s animated “Dream of a Rarebit Friend.” By th’ way. Hear short stuff sales have increased from 10 to 30 per cent. During past six months. That’s good.

FIRST FOUR TWO-REEL SUCCESS-SUBJECTS:

“The Northern Trail” 
By James Oliver Curwood
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Lewis S. Stone
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“The Policeman and the Baby” 
By Clarence Cullen
with
William Desmond
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“The Ne’er To Return Road” 
By Mrs. Otis Skinner
with
Wallace Beery
Jack Mulhall
Margaret Landis

“The White Mouse” 
By James Oliver Curwood
with
Lewis S. Stone
Wallace Beery
Ethel Gray Terry

Released through Educational Film Corporation Exchanges—playing leading first-run theatres throughout the country.

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STUDIOS:
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576 FIFTH AVENUE, NEW YORK
A sincere and inspiring story about the lives of just such people as occupy the chairs of your theatre.

A drama of laughter and tears which depicts a man's fight to be a man among men; spurred on by the trust of his daughter and opposed by the shadow of a clouded past.

A feature which your audiences will love because it is delightfully human and decidedly "different."

CAMEO CLASSICS
presents
"HOME-KEEPING HEARTS"
FROM THE STORY "CHAINS" by CHARLES BARRELL
Directed by CARLYLE ELLIS
Distributed by PLAYGOERS PICTURES
THROUGH PAIGE EXCHANGE INC.
"ONLY A WOODEN INDIAN could sit through Harold Lloyd's newest comedy, 'I Do,' and not double up with laughter." — Portland Oregonian.

"As the young newly-wed in 'I Do' Lloyd is funnier than ever before." — Louisville Herald.

AND EVERY OTHER NEWSPAPER IN THE UNITED STATES AGREES WITH THEM.

HAL ROACH presents
THROUGH ASSOCIATED EXHIBITORS
HAROLD LLOYD
"I DO"

FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS
SIDNEY GARRETT

PATHE DISTRIBUTORS
Through it all the ready smile of Bryant Washburn as the young business man who brought American methods to British romance and burned up the road to London in bringing home his bride.

A Pair of Eyes in a Passing Motor
a quick decision — astonishing nerve — explanations — a speedy getaway — angry relatives — desperate chase — narrow escapes — complications — strategy — yielding beauty — runaway match — then a tremendous jolt and a delicious solution.
The most fascinating of stars in a picture of charm and homespun quality.

William Fox presents

SHIRLEY MASON in

Queenie

Story by,
Wilbur Finley Fauley

Directed by
Howard K. Mitchell
A first run showing in every key city, for an indefinite period of time at increased admission prices, assures exhibitors generally of exploitation far in excess of normal — and a consequent increased desire on the part of the public for the Fox Special Super-Features.

With the first run houses in key cities contracted for, and the resultant publicity assured, Mr. Fox is now prepared to consider proposals from all other exhibitors.

The New York showing established the value of and created a country-wide demand for these productions.

Needless to say
A CONNECTICUT YANKEE
in King Arthur's Court
has duplicated the success of
OVER THE HILL
everywhere it has played

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
in King Arthur's Court
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
TAKE OFFENS
THE LAST TRAIL
QUEEN, OF SHEBA

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“A WIFE’S AWAKENING”
The Tale of a Man With a Twisted Soul

From an Original Story By
JACK CUNNINGHAM

DIRECTED BY
LOUIS J. GASNIER

Played by Loew’s Circuit in New York to Capacity Houses

Book This Picture at the Nearest Exchange

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WILLIAM P. CARLETON  FRITZI BRUNETTE  EDYTHE CHAPMAN  SAM DeGRASSE
Thomas H. Ince
Presents
"THE CUP OF LIFE"

A Romance of Two Worlds
By CAREY WILSON
A FIRST NATIONAL ATTRACTION
WHAT THE EDITORS SAY

Tense

"The Cup of Life" is one long drink of adventure and devotion. The combination is good and the drama is tense and real. No time is wasted in getting under way. Exhibitors can always find enough patrons who like red-blooded and two fisted adventure pictures. This picture contains just enough sex and woman's honor interest to appeal to that section of your patrons.

—WID'S.

Thrilling

The Ince-Bosworth combination is at it again, which means that a picture is presented which carries all the ear marks of success. Not since "Below the Surface" has this duo co-operated and "The Cup of Life" is as brimful of action, incident, adventure and romance. The opening shot is a thriller. Above the average and well worth anyone's time.

—MOTION PICTURE NEWS.

Beautiful

From both the artistic and dramatic standpoint, "The Cup of Life" satisfies the most critical demands. Of three it is difficult to decide which is the outstanding feature: the excellent character portrayals of the all star cast, the Oriental splendor and beauty of settings and costumes or the powerful and gripping dramatic situations and sequences.

—PITTSBURGH PRESS.
**WHAT THE EDITORS SAY**

**Swift**


—EXHIBITORS HERALD.

**Colorful**

Audiences of every character will enjoy this picture, which is of a distinct melodramatic type, full of color and action. Besides the remarkable acting of Bosworth, Tully Marshall does some fine character delineation. The photography is one of the really great achievements.

—EXHIBITORS TRADE REVIEW.

**Gripping**

Here is a story that will grip and hold. The plot is worked out with admirable effect. The production is excellent and the cast finely balanced. Hobart Bosworth presents another of his powerful studies of unregenerate but forceful manhood. Tully Marshall is remarkable. Madge Bellamy is a charming and dramatically competent Pain.

—MOVING PICTURE WORLD.
WHAT THE EXHIBITORS THINK

Loew has booked "The Cup of Life" for ONE HUNDRED DAYS over his metropolitan circuit, New York.

Paul Gusdonavic of Cleveland screened "The Cup of Life" before a test audience against one of the season's most touted specials, and "The Cup of Life" won, THREE TO ONE.

COMING—
Thomas H. Ince's
Great American Drama
"HAIL THE WOMAN"

Available for immediate bookings at
First National Exchanges
HOBART BOSWORTH PRODUCTIONS, Inc.

presents

HOBART BOSWORTH

in

BLIND HEARTS

A tale of thrilling adventure of a party, lured by the Yukon Gold fever, lost in the ice fields of the Arctics—他们的 battle for life against wild beasts, starvation, ice traps and storms. The strange branding of a girl by fate, leading to a blind and bitter hate.

VIVID—STRANGE—UNUSUAL

Directed by Rowland V. Lee

A First National Attraction
The Flying Trade Mark Leads the Way to

The Flying Trade Mark

Stands for progress in production
Stands for perfection in pictures
Stands for enthralling entertainment

Louis B. Mayer
presents the inimitable star
ANITA STEWART
in
“The Invisible Fear”
A picture that stands among the most stupendous plays the star has produced. The wardrobe she wears constitutes a style show in itself and carries a wonderful appeal to women. There are thrills aplenty in a careering cross-country paper chase on horseback, in elemental tempests and emotional storms. And on top of it all, a story strong in drama, romance and the unexpected. Written by Hampton Del Ruth and directed by Edwin Carewe.

Joseph M. Schenck
presents
NORMA TALMADGE
in
“The Sign on the Door”
This is conceded to be Miss Talmadge’s best picture to date. It was adapted from the stage success written by Channing Pollock and directed by Herbert Brenon. The author on viewing the production declared that “the truth and force with which the director and star have transferred the stage production to the screen is truly marvelous.” Scores of exhibitors have testified to its wonderful audience appeal. It is one of the year’s record breakers.

Louis B. Mayer
presents the
John M. Stahl Production
“THE CHILD THOU GAVEST ME”
A plot that is unusual, fascinating—with a tug at the heart strings that will bring tears to every eye. It carries a special woman’s appeal through Little Dicky Headrick, the wonderful child actor. There is a strong cast headed by Barbara Castleton, Lewis Stone and William Desmond. Written by Perry N. Vecroff and directed by John M. Stahl. A fine audience appeal and a picture that will build patronage.

Albert A. Kaufman
presents
A Sidney Franklin Production
“COURAGE”
It’s simple, yet humanly strong, this drama of a wife whose loyalty and faith are pitted against the torments of love-loneliness. Another splendid achievement by Sidney A. Franklin, producer of “Unseen Forces” and “Not Guilty.” Portrayed by an unusually strong cast, headed by Naomi Childers and Sam De Grasse. It is based on the story “Courage,” by Andrew Soutar, and carries an intensity of appeal that will fill any theatre.

These First National Attractions are all Money Makers and

There’ll be a Franchise everywhere
Success With First National's Victory Pictures

The Flying Trade Mark

Points the way to better business
Points the way to bigger box office returns
Points the way to permanent patronage

Whitman Bennett

presents his personally supervised production

"WIFE against WIFE"

Taken from George Broadhurst's play, "The Price," it has that thrilling dramatic element that appeals to every audience, especially the women. It carries also a wonderful atmosphere, harping the gay life in the artists' colony of Paris with its unconventional parties and its studio surroundings. It portrays the tense emotion of two women battling for the love of one man, and the pitiful revenge of a woman scorned on the woman loved.

Whitman Bennett

presents his personally supervised production

"SALVATION NELL"

This is the pitiful story of a girl born in the New York slums, her struggle against poverty, temptation and vice and her final redemption by the Salvation Army. A strikingly human story of life as it is lived in the great cities, with Pauline Stark in the title role—the part made famous on the stage by Mrs. Fiske and one that will win the sympathy of every audience. It is taken from Edward Sheldon's play and directed by Kenneth Webb.

R. A. Walsh

presents

"SERENADE"

A beautiful story of love, romance and adventure on the Spanish isle of Magdalena, with thrilling episodes including dagger duels, a chase across the mountains on horseback, a battle in the streets against an army of invaders—hand to hand conflicts and mob scenes that make the blood thrill. With the beautiful Miriam Cooper and George Walsh. Directed by R. A. Walsh.

JEWEL CARMEN

in

"Nobody"

A Roland West production that is one of the most novel pictures of the year. A picture that is filled with surprise and suspense, with a mystery that will baffle your patrons to the very end, and a murder trial that is one of the outstanding reproductions on the screen. There is a wealth of wonderful scenery in the Florida playgrounds of New York's millionaires and a richness of costumes that will delight the eye of every woman.

Patronage Builders! Play Them and Boost Them Hard!

There'll be a Franchise everywhere
You’ll Get a Flying Start With This One!

CHAPLIN’S DOUBLE ROLE
DOUBLES THE LAUGHS

New York Mail.

Some of the critics call “The Idle Class” Chaplin’s funniest; some place it as one of his three greatest with “The Kid” and “Shoulder Arms.” All agree it’s better than any comedy not a Chaplin. Read!

DOUBLES THE LAUGHS

“The laurels for comedy still go to Chaplin. If anyone thinks he has gone back, he has only to see his new picture. He has rarely done anything funnier than this all too short film. He has added a new quirk to his comedy. There is a golf episode that will delight the devotees. In his dual role he has doubled the laughs.”—New York Mail.

A LAUGHING SENSATION

“A better and brighter film than any he has appeared in. One can never see enough of Chaplin. A good thing, a comic treasure. More plain and fancy golf strokes than Hick Evans ever knew. It is a laughing sensation from the first tee to the final fadeaway.”—New York Telegram.

A DIFFERENT COMEDY

“Quite different from anything Chaplin has ever done, and we like it better than anything except ‘Shoulder Arms’ and ‘The Kid.’—New York Tribune.

CAN’T HELP LIKING IT

“Chaplin is a great artist and you may satisfy yourself of this fact if you go to this picture. It is finished work. Chaplin says more by a look or gesture than other players can express in eight reels. You can’t help enjoying it.”—New York Times.

CHAPLIN THE FUNNIEST

“It is funnier than any film comedy that is not Chaplin.”—New York Globe.

CHAPLIN A GENIUS

“The Idle Class’ is delightful. There is no such talent on the screen which approaches Chaplin’s, and no actor on the speaking stage to challenge him. As a screen actor he is a genius, one of the great artists of the world. If there is horseplay in Heaven it will be like that of a Chaplin film.”—New York World.

VERY ORIGINAL

“It keeps the spectators entertained with its many original touches from the moment Chaplin enters until he is chased out—which is enough to bring the crowds panting.”—New York Herald.

ROCKS WITH MIRTH

“A distinctly funny story. Patrons rocked with mirth. Chaplin fans will have a whale of a time.”—New York News.

LOTS OF LAUGHS

“Some broad comedy and some infectiously individual.”—New York Post.

ONE OF HIS FUNNIEST

“One of his funniest pictures. There’s a game of golf that is a classic. It has to be seen to be appreciated.”—New York Sun.

CHARLES CHAPLIN

in

“THE IDLE CLASS”

Written and Directed by Charles Chaplin

A FIRST NATIONAL -ATTRACTION
Censorship and Regulation

HAVING discovered that censorship is not to be found in the vocabulary of the free, and that those who believe in censorship of the press, the pulpit, the drama, the platform or the moving picture are to be classed with the shackled-minded thinkers of the age before the birth of human liberty, our nervous politicians are now crying "regulation." They want to get just as far away from censorship as possible because they begin to see on the horizon a cloud, the size of a man's hand, which bespeaks the onrush of a tempest of public indignation which will sweep censors out of public life.

Nathan Miller, governor of New York, who brought into being the politically conceived, politically operated board of moving picture censors in the Empire State, tried to rechristen his own child and change it from a black thing into a white thing by publicly declaring that it is not censorship at all but regulation.

Joe Levenson, the bookbinder and ward boss, who is the Manhattan member of the three-way oligarchy that decides what New York shall and shall not see, insisted at a dinner in the Hotel Pennsylvania this last week that his work was one of "supervision."

Governor Miller announced that he didn't believe in censorship and said in the same breath that we really had not censorship at all, merely regulation. This of course because the censorship law, while conferring powers and authority that coincide exactly with every dictionary definition of a censor and censorship, does not use the word itself.

We assure Governor Miller and Joe Levenson that they are powerless to make the censor law anything but a censor law, and censorship anything but censorship, no matter if the large vocabulary of the one or the limited vocabulary of the other be strained to the point of breaking. Words are too late but repentance and a restoration of the public's rights are happily not out of the question.

We assure Governor Miller that censorship of moving pictures is coming off the statute books of the State of New York and of every other State, because censorship is a trampling upon the constituted liberties of the people. It is a fairly well established American principle that public wrongs always find a reckoning, and there stands right before us a definite certainty that this particular public wrong is to have a short and inglorious tenure on life.

Our own industry and the public is beginning to be fully aware of the fact that censorship strikes at the very roots of the tree of liberty and on this principle they wisely make their decision to accept no compromise, to subscribe to no half way course. If great political parties are to be swept out of power because their leadership is too stupid to realize the danger of playing fast and loose with a basic principle of human freedom, then the blame must rest with the parties that submit to such leadership or to the fat-headedness of that leadership in not throwing the whole censorship blunder into the discard as quickly as possible.

Let it be understood that the moving picture industry has no liking and no desire for politics. It is not moving forward against the evil of censorship in any spirit of malice or any desire for revenge, but the great public will surely destroy the politicians who persist in this oppression.

In our opinion nothing is more certain than the ending of censorship because as a principle it is as rotten as human slavery and it has less friends. Governor Miller and Joe Levenson may describe censorship as plum pudding or pate de fois gras if they wish, but calling a wood pussy an archangel won't change the public sense of smell.
Curran Absolutely Opposed to Censorship of Moving Pictures

MAJOR HENRY H. CURRAN, in answer to a letter from Moving Picture World requesting a statement of his views on the subject of moving picture censorship, has replied promptly and definitely that he is opposed to the legalized censorship of moving pictures. To acquaint the industry with his views we reproduce his reply in full.

Major Curran is one of the most prominent men and one of the biggest leaders in the Republican party in the State of New York. Aside from the fact that he is a candidate for the office of Mayor, his views on public questions are listened to by a large number of his party and by the public in general as important. His frank expression, reaffirming his position in opposition to legalized censorship will be received with satisfaction by the public and by the moving picture industry.

Major Curran's letter is as follows:

New York, October 6, 1921.

Mr. Arthur James,
Editor Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Mr. James:

I am glad to reply to your letter which advises me that a Committee of the Motion Picture Industry is to call upon me and which further requests me to state my views concerning the official censorship of Motion Pictures.

I have always been opposed to the idea of censorship. Some ten years ago when I first became an Alderman, I opposed censorship, and I have always been against it. I remember five years ago, when the agitation became somewhat brisk, that I re-affirmed this assertion to a Committee representing your industry. When your Committee calls I can only again say what I have said in the past.

So far as New York City is concerned, I think that ample authority is vested in the City Departments under the Mayor to satisfactorily regulate motion pictures if this is necessary. I am aware of the duties and the ability of the National Board of Review of your Industry, and I cannot help thinking that with this representative body and the City Authorities, working in harmony, that all that is necessary to be done, in a censorship direction, can quite readily be cared for without an official censorship of pictures.

We have quite enough laws on this subject in general if we only make use of them.

Very truly yours,
HENRY H. CURRAN.
Republican Leader, Candidate for Mayor of New York, for Freedom

THE militant opponents of moving picture censorship are scoring heavily in New York State, and the situation is shaping itself in a manner which is most gratifying to those opposed to the un-American, illiberal and unfair domination of the screen by a politically appointed board.

Major Henry H. Curran, Republican candidate for Mayor of the City of New York, to a committee of moving picture people on Wednesday reaffirmed his previous record against censorship of the screen, and in a vigorous manner opposed the policy of his fellow Republican leader, Governor Miller, on the censorship question.

The Democratic state chairman, Mr. Pell, issued a statement to the press, calling attention to the plank in the Democratic state platform is absolute opposition to censorship and calling for a repeal of the censorship law as soon as it is legally possible.

With the Democratic party in the State of New York definitely opposed to the shackling of the screen and committed to open warfare in behalf of its freedom, the firm stand taken by Major Curran, a Republican, is of the utmost importance to the industry.

Governor Miller, who swept in on the tide which elected President Harding, was placed in a position of unusual power as Governor, and he made the mistake that many men make who have great power thrust upon them, he abused it. Out of mingled feelings of revenge against moving picture men who had lent their support to the candidacy of Governor Smith, which they did as individuals and not as the representatives of organizations, together with a desire to secure a stranglehold on the greatest medium of human expression that the world has ever known, he made use of the reform element for his own purposes and caused the passage of a drastic censorship measure which gave almost unlimited authority to a commission of three within the naming of the Governor.

Governor Miller then threw his reform friends out the back window and made three political appointments from three sections of the State of New York, providing a $7,500 job for each, and his face wore a smile like that of the cat who swallowed the canary.

His great blunder was in failing to realize that a politically appointed board to censor moving pictures was a direct blow at the very liberties on which our Republic was founded, and having trifled with a great principle of freedom, he now is beginning to feel the disadvantages, political and otherwise, of his mistake. Other leaders of his party in the State of New York, of which Major Curran is possibly the most eminent, saw with clearer vision, and the action of Major Curran in coming out at this time, reaffirming his anti-censorship position, is evidence to the public that the popularity of censorship is rapidly on the wane in the Republican party. Other leaders in that great organization have expressed themselves freely over the blunder made by Miller, and their desire is very keen to rescue the party from the dangerous position it has occupied on a question so interwoven with liberty and freedom.

The committee which received Major Curran's expression included: Samuel D. Palmer, representing Famous Players-Lasky; Leslie Mason, representing the Associated First National Exhibitors; Thomas G. Wiley, of the Photo Reproduction Company; S. H. Summers, of United Artists; Paul Gulick, of the Universal Film Mfg. Co.; C. C. Pettijohn, and Arthur James, editor Moving Picture World.

The expression of Major Curran was made without political bargain or any suggestion by himself or of the committee of support or reward, and was a clean-cut, manly discussion, restricted solely to the question of censorship itself as it affected the people at large and the industry in particular.

The A. M. P. A. entertained at luncheon on Thursday Mayor John F. Hylan, who is candidate for re-election for chief executive of the City of New York; H. Murray Hulbert, candidate for President of the Borough of Manhattan; Charles L. Craig, candidate for Comptroller, and Peter J. Brady of the American Federation of Labor, in order to give an opportunity for these gentlemen to express their views on moving picture censorship.
Friction Between Freedman and Siegel Puts Timely Films Into Receivership

A ppointment of Emanuel Vandervoort of 51 Chambers street by Justice John V. McAvoy of the New York Supreme Court, as receiver for the property of the Timely Films, Inc., Timely Topics, Inc., and the Adventure Films, Inc., disclosed friction between Herman B. Freedman of 1246 President street, Brooklyn, and Abe E. Siegel of 566 West 159th street, over their careers as partners and the launching of the above film concerns.

Siegel, who claims to be the “father” of the idea to film up-to-date editorial comment in the newspapers, alleges that his partner Freedman has aligned himself with the Keith vaudeville interests, in an effort to mutilate him out of his holdings in The Timely Topics Films, Inc., screened with the assistance of the Literary Digest.

The two men have been business associates for twenty-five years, until Freedman began an action in the New York Supreme Court with a demand for an accounting of his partnership with Siegel, whom he charges with withholding $15,000 of the profits. Siegel says that in 1918 he conceived the idea of “Topics of the Day” in film form, and secured an exclusive contract with Funk and Wagnall, the publishers, for the use of the Literary Digest, as a collaborator of the “topics,” and the two partners capitalized the venture for $25,000 and subsequently made an arrangement with Amadee J. Van Bouren, president of Timely Topics, Inc., whereby he purchased 55 per cent. of the stock, and later on, in order to obtain a wider circulation, a sale of 51 per cent. of the stock, was effected with the Keith interests, with the co-operation of Van Bouren.

In July, last, it is alleged a stormy interview took place between Freedman and Siegel, the former claiming $15,000 profits were withheld from him by Siegel, and that the latter tried to buy him out. An affidavit by Van Bouren says Siegel has drawn over $40,000 in salary and dividends during the three years the multiple concerns have been operating, and has another $8,000 coming to him in undistributable profits, while Freedman claims he has received only $7,126 since the partnership was formed.

The court at the same time granted an injunction to Freedman, restraining Siegel from disposing of the alleged joint holdings pending trial of the issues. Freedman being required to furnish a $2,500 bond during the life of the injunction.

An Efficient Sales Force

American Consul Jenkins, at Funchal, Madeira, in a report to the Bureau of Foreign and Domestic Commerce, refers to “an example of considerable initiative and enterprise on the part of a large American stage and barrel company given in Madeira when a film, prepared by the company, was presented at the leading cinemas.”

The film was brought to Madeira by an American representative of the firm. It showed in an attractive manner all the phases of the stage industry from the cutting down of the trees to the finished article ready for export. The film was made a part of the regular evening performance, for which complimentary tickets had been sent to the leading importers, cooper and their employes. It created a favorable impression and there is no doubt that this initiative will pave the way for large orders.

Customs Ruling

Exporters of motion picture films to the Argentine Republic are being advised by the Bureau of Foreign and Domestic Commerce to show only net values on invoices governing merchandise subject to ad valorem rates of duty in that country. A report received by the bureau states that a recent Argentine customs ruling provides in the case of commodities subject to duty on declared valuation that the duty shall be levied on the invoice value and that no discount, rebate or allowance from the list price shall be recognized as valid.

Mayo Gets Decree

Frank Mayo, film star, has been granted a divorce from his wife, Joyce Eleanor Mayo.

New York Censors May Give Permits on Educationalists, Attorney General Rules

T he attorney general of New York State has just rendered an opinion to a certain section of the New York State censorship law, and one which will be of interest to the industry generally and especially to those producing educational or religious films and circulating them. Section 6 of the law provides that the New York State Motion Picture Commission may, at its discretion and without any examination, issue a permit for any film intended solely for educational, charitable or religious purposes. After the commission started operations, there has been some question as to the correct interpretation of this section, with the result that George H. Cobb, chairman of the commission, put the matter up to the attorney general’s office for a ruling.

Chairman Cobb asked for an opinion as to whether or not several companies maintaining libraries of educational films, a portion of which are made by the company, but with a majority purchased from film producers, can escape the payment of a fee on these releases. In explaining matters to the attorney general, Chairman Cobb said that these films were classified by these companies under various heads, such as dramas, history, industry, etc. These films, he said, were exhibited in public places of amusement and adapted for use in churches, the films being rented out at so much a reel to churches, charitable and educational institutions. Chairman Cobb wanted a ruling as to whether or not the commission should charge for a permit for such pictures.

Attorney General Newton, in his opinion, says:

“It appears to me that any picture, no matter by whom manufactured and placed upon the market, which is rented for one of the purposes set forth and exhibited in the manner set forth, may be, in the discretion of the commission, exhibited under a permit without fee being charged by the commission. I assume that it was the intent of the Legislature in permitting your commission to grant such permit without fee to make it possible for educational, charitable and religious bodies or societies, to rent such picture films at a smaller cost than would otherwise be the case if a license fee were charged.

“The application for the granting of this permit, however, should be accompanied by a proper affidavit fully setting forth the facts that such picture films are only leased and exhibited under the auspices of educational, charitable and religious institutions or societies, and I might add, as a suggestion, that the purposes for which the pictures are to be exhibited should be stated in the screen identification made so that the general public might be informed as to whether or not such picture was being exhibited in violation of the law.

“Notwithstanding the conclusion above set forth, the question as to whether or not you will issue such a permit rests in the discretion of your commission. The law having vested you with such power of discretion, it therefore follows that you may make any rules and regulations deemed necessary to carry out such provisions of the statute.”
Great Educational Co-operative Plan to Have Practical Test in Michigan

(Jackson, Mich., October 5.)

DR. FRANCIS HOLLEY, director of the United States Bureau of Commercial Economics, Washington, D. C., electrified delegates at the banquet which brought to a climax the second annual convention of the Michigan Motion Picture Exhibitors’ Association, by outlining the plans his department will put into effect to join the theatres and schools of the nation in a gigantic educational co-operative campaign.

Michigan is the first state in the Union through which the new idea will function, and in choosing the Wolverine organization, the Government has paid the Michigan body a fine tribute for its perfected machinery. Dr. Holley’s department will co-ordinate with the department of Visual Instruction at the University of Michigan, and attempts will be made to line up as many exhibitors as possible to contribute the use of their houses and machines on Saturday mornings for school purposes.

Films will be distributed through the University, and teachers will bring their pupils to the theatre as a regular part of their courses. Dr. Holley’s subjects will have a wide range and he is already equipped well enough to start immediately. Michigan exhibitors see in this plan a wonderful opportunity to get in closer contact with the children and with their parents, and there is no reason to believe that the donation of their houses and apparatus will not be returned to them many fold in the long run. It will place the theatre, they believe, on a firm foundation as a real civic institution in every town.

President Cohen, General Manager A. J. Moeller, State Manager Henderson M. Richey, Lieut.-Governor Tom Read and Professor F. M. Henderson of the University were the speakers at the banquet, which was attended by more than 300 persons and which President Cohen called “the most enthusiastic and finest gathering of exhibitors in the history of the industry.”

During the closing day of the session on Wednesday, President Cohen spared not the rod and flayed two distributing organizations with equal fervor. He paid his respects to Famous Players by stating that Adolph Zukor had lived up to every letter of the agreement entered into several weeks ago and that exhibitors with just grievances were being taken care of. First National and United Artists were attacked by Cohen, who backed his statements with the declaration that he had hundreds of communications from all parts of the country protesting on high rentals and exhibition values. He said a thorough investigation was to be commenced immediately.

Cohen also opened a broadside on the profit he claims is being realized by the distributors on advertising accessories. He stated that photographs and other accessories were being sold at tremendous profits and called upon the organization to take action against this immediately.

In touching upon the “Central Distribution” plan, Cohen said that the success of this would eliminate high salaries, which now were being paid to executives in the home offices in New York. He characterized many of these executives as being men of only ordinary ability, but surrounded by high salaried publicity departments to carry them through.

President James C. Ritter retired from the chair and was succeeded by unanimous election by Calude C. Cady of Lansing. Fred T. Hall and Fred Rumler were returned to the offices of secretary and treasurer, respectively.

In conjunction with the Herbert Hoover unemployment committee, the association voted to notify the mayors of all towns in Michigan that the screens of their theatres are open to their use in any manner they may see fit to use them.

At the suggestion of President Cohen, the corporate name of the association was changed to the Motion Picture Theatre Owners of Michigan, to correspond with the national body.
**Epidemic of Thefts Has Buffalo Picture Men Greatly Alarmed**

One of the biggest film thefts ever staged in the state came off in Buffalo, N. Y. Forty reels of film, including prints of “The Three Musketeers,” “Disraeli,” “Dream Street,” “Carnival” and several Mary Pickford productions, all United Artists pictures; a five reel feature and short subjects owned by Nu-Art Pictures, and several short subjects released by Educational, were stolen from the shipping department of the three exchanges in the Nu-Art building at 221 Franklin street.

P. H. Smith, local representative for United Artists, reports that an employee has disappeared since the theft. The loss is placed at $7,000.

Thieves entered the Broadway Theatre one evening last week and stole the drums and traps from the orchestra pit. At the Abbott Theatre a thief forced entrance and got away with the projectionist’s tools. The Colonial and Columbia were recently entered and over $1,600 stolen from the two houses. The Linden on Jefferson street lost several reels of film which had been left in the lobby. Other theatres have reported minor thefts. Exhibitors are taking great precautions to guard their property.

**Swedes Report Success with “Talking Films”**

Difficulties experienced in synchronizing the human voice and the motion picture in the development of “talking films” being carried on in Sweden have practically been overcome. A report has been received by the Bureau of Foreign and Domestic Commerce from Consul General D. I. Murphy of Stockholm, in which he states that many tests have been carried on during the summer months on a new talking picture apparatus.

Consul General Murphy has been informed by the manager of the exploiting company that these tests have proven successful. A demonstration was given in Stockholm early in September at a local cinema house for the benefit of the stockholders, and according to newspaper accounts, he says, was most satisfactory. It was stated that a representation of Professor Montelius of the Nobel Institute was thrown on the screen, delivering a lecture. Another representation was that of Albert Thomas, the noted French politician, the audience being highly entertained by his speech and gestures. The newspaper accounts were unanimous in the statement that the synchronization in both cases was perfect.

**Audrey Munson and Her Manager Arrested**

The showing of “Innocence” at the Royal Theatre, St. Louis, was interrupted when Detective Sergeant William Roach and his morality squad, who at 3:30 p.m. last Saturday visited the Royal, witnessed the picture and Miss Audrey Munson, its star, in person give some of her series of close-to-nature poses in connection with the show. They seized the film and arrested Miss Munson and her manager, Ben N. Judel.

Sergeant Roach visited the show at the instance of Prosecuting Attorney Ernest Oakley, who, the police say, issued warrants against Miss Munson and Judel charging the exhibition of an obscene picture. Both were released on common law bonds returnable in the Court of Criminal Corretion.

The police officers sat through the film in which Miss Munson appeared in airy garb. At the final fadeout the spotlight revealed the star herself in an art pose with little of her personal charm concealed in filmy silken drapery. At the fourth pose, in which Miss Munson appeared with her back to the audience, unadorned from the waist up, Sergeant Roach stopped the show.

D. L. La Voice, manager of the Royal, got another film, and, after a slight delay, the performance was resumed.

**American Chamber of Commerce of London Against Film Tariff**

The American Chamber of Commerce in London has issued a strong protest against the proposed 30 per cent. tariff on foreign films. In a letter to the Chamber of Commerce of the United States, the British organization on behalf of its film trade advisory committee, sets forth several weighty arguments against such a tariff, and sounds a warning to the effect that the American film interests would be the inevitable losers in the trade war that would surely follow the adoption of the proposed duty.

Copies of the letter have been forwarded to Saul E. Rogers, chairman of the taxation committee of the National Association of the Motion Picture Industry, and to members of the Senate Finance Committee and the House Ways and Means Committee.

**Five Warner Brothers Build Their “Dad” a Theatre in Home Town**

One year ago the Niles Opera House, Niles, Ohio, of which Benjamin Warner was manager, burned to the ground. His five sons immediately put their heads together, purchased the hometown site and erected a modern theatre, completely equipped which they have just turned over to their paternal parent, free of all encumberances, as a token of filial affection and esteem which they have for him.

The souvenir program tells the story. There’s Harry M. and Jack L. and David and Sam L. and Albert Warner, all former Niles boys gone out into the world to make their fortunes. None of them need introductions to the industry. And besides “Dad,” there’s “the boss of them all,” “Ma” Warner.

It’s unique, this project conceived, executed and financed entirely by the members of one family, long residents of the community, and presenting an entertainment consisting entirely of attractions bearing the name of the same family. It is appropriately called the Warner Theatre.

**Miss Risher with R-C**

Miss Donna Risher, newspaper writer, has been added to the publicity staff of R-C Pictures. Miss Risher has had a wide experience in newspaper and publicity work in the Middle West, where she was feature writer and later assistant city editor of the Des Moines Register and Tribune.

**Senator France Denies Radical Intentions**

Vigorous denial has been made by Senator France of Maryland of any intention on his part to introduce legislation nationalizing the picture theatres of the country or for national censorship or even increased taxation. The Senator discussed a recent item in a theatrical publication which stated that he would have much to do with initiating a project of Federal regulation of motion pictures.

“The statement that I favor anything looking in the direction of the nationalization of the motion picture industry or the socialization of the Government is absolutely untrue,” declared the Senator. “I am opposed to the Government being in business; have consistently opposed government ownership of all kinds and I am particularly opposed to the Government owning or even influencing any of the agencies of publicity, such as the newspapers, news films or even ordinary picture films. I am opposed even to national censorship of Washington pictures.”

Senator France has stood out prominently in the Senate against government ownership and supervision, and even censorship. He has attacked on numerous occasions laws that made prohibitive free speech and free press and is known to doubt the propriety of any form of censorship.
President Brunet Names Elmer Pearson
General Manager of the Pathe Exchange

John Humm Assistant General Manager—Bernhard Benson Elected Vice President

IMPORTANT promotions in the guiding personnel of Pathe Exchange, Inc., are announced this week by Paul Brunet, president of the distributing organization, and all are in accordance with the Pathe policy of advancing from within its own ranks those whose fitness commend them for bigger accomplishments.

Elmer Pearson, for more than eighteen months director of exchanges, has become general manager of the Pathe Exchange through the choice of Mr. Brunet. Mr. Pearson's further advancement has met with unanimous approbation from the entire Pathe organization because of his record of foresightfulness in business matters and his "square deal" policy for all, which conforms markedly with the precepts of President Brunet.

At a meeting of the Pathe board of directors last week, a management committee was authorized which will be comprised of the president, vice-president, secretary, general manager and assistant general manager.

Benson Vice President

Bernhard Benson of the well known banking house of Merrill, Lynch and Co., who for about two years has been a member of the Pathe executive committee, was elected vice president. Mr. Benson brings to Pathe a wide and unusual knowledge of business and finance.

John Humm, for the last seven years identified with the Pathe organization, and for several years past its auditor and member of the executive committee, becomes assistant general manager, under the new order of management as directed by Mr. Brunet. Into his larger field of activities Mr. Humm brings a knowledge of the affairs of Pathe that could be possible only to one who has been both auditor and member of the executive committee.

Three very important units in the smoothly functioning Pathe machine, who will continue to administer their offices as well as their posts on the executive committee, in their usual efficient manner, are:

Three Efficient Units

Lewis Innerarity, secretary, who since September, 1918, has carefully and successfully handled the reigns of the secretarialship and guided the legal department through many important law engagements. Mr. Innerarity is an expert on all questions pertaining to censorship.

Arthur E. Rousseau, export manager,
who has been a member of the Pathé executive family for several years, and whose knowledge of the export trade has held Pathé among the foremost in this department of the motion picture industry.

G. L. Chanier, general superintendent of factories, who has developed this post into a highly specialized position, the importance of which cannot be overestimated.

It is consistent to note the progress made by all these men under the Pathé fold. Carefully watched by Mr. Brunet in their progress in the affairs of Pathé, their efforts have been fully recognized and their advance steady.

Pearson’s Record

Mr. Pearson’s record with Pathé is one that pays tribute not only to his own ability, but to the faithfulness with which Pathé adheres to its policy of promoting from within its own ranks. He began with Pathé as a salesman. He rapidly climbed the ladder of success, stepping first into a branch managership. In June of 1919 he came to the home office as feature sales manager. In less than six months the business in this department had more than doubled. The following February Mr. Brunet named him director of exchanges, and now, a few days more than eighteen months from his elevation to that position, he has been appointed general manager.

Ability Recognized

In announcing the promotions, Mr. Brunet stated:

"It is gratifying to head an organization whose rank is composed of men who can so readily adapt themselves to positions that demand greater ability and more pronounced initiative than had ever before been demanded of them. Pathé has always felt proud that within its own ranks were those who could fulfill any demands that might be made upon them. Never have we been obliged to go outside our own organization for men of calibre to fill important posts.

"In announcing the appointment of Mr. Pearson as general manager, Mr. Humm as assistant general manager and the election of Mr. Benson as vice president, I naturally feel some pride, for I have watched keenly their progress, their earnest efforts that always brought them forward. I know they will ably fill the positions with which they are now entrusted. The opportunity that is theirs awaits every employee of Pathé because it is the Pathé policy to promote on proof of fitness, and that policy has been of vital importance in building up the great and successful organization of which we all are a part."

Exhibitors Will Help Government Solve Unemployment Riddle, Cohen Tells Hoover

The 14,000 members of the Motion Picture Theatre Owners of America are solidly behind the government in its efforts to solve the unemployment problem and will give such active aid to the project as may be called for by the mayors of cities, governors of states or representatives of the administration.

The sentiments of the moving picture industry in this respect were conveyed to Secretary of Commerce Hoover this week, for transmission to the President’s Unemployment Conference, by Sydney S. Cohen, president of the organization.

Representatives of the industry attended the preliminary meetings of the conference last week in order to learn definitely what the situation was and what steps were to be followed in providing employment for the more than 2,000,000 persons shown by the latest figures from the Department of Labor now to be out of work. J. D. Williams, who attended as representative of the N. A. M. P. I., immediately placed at the disposition of the conference the use of the theatrical interests for the distribution of slides and other matter for use in the theatres.

To Handle Locally

In view of the latter decision of the conference that the handling of the problem must be done locally, nothing will be devised in Washington in the way of using the theatres, and the industry has been asked to get in touch with the local authorities and lay its offer before the mayors of the various cities.

Suggestion also has been made that a film be prepared for use in a campaign to secure work for the unemployed, and distributed in the same manner as were the films used during the war to help the Liberty bond campaigns and other projects of the government. It is now felt by officials here that it will not be necessary to take advantage of this method, but if it is decided to undertake a nation-wide campaign the theatres will undoubtedly be called upon for aid. The value of the picture theatre is well known to Secretary Hoover as a result of his experiences in raising funds for his European relief work.

Colonel Arthur Wood of New York, former police commissioner, has been appointed by Secretary Hoover as special assistant in charge of the co-ordination of municipal efforts to deal with the situation.

Pass “Foolish Age”

Doris May’s first starring vehicle for R-C Pictures, “The Foolish Age,” was passed by the board of censors of Chicago without a single cut, it is reported. The picture is scheduled for release October 16, but will have a pre-release screening at the Park Theatre, Boston, October 10, at which time it will begin an engagement of three weeks. William A. Seiter directed.

Miss Louise Huff, the famous little star of the screen, is to play opposite Richard Barthelmess in his second starring production, which is being written especially for Mr. Barthelmess by Porter Emerson Brown, author of “The Bad Man,” and many other celebrated successes of the stage.
How Producing Companies May Receive Adequate Financial Support from Banks

By F. W. Heathcote
Los Angeles Trust & Savings Bank

The motion picture industry is coming to realize the necessity of going outside its own ranks for the financing of productions. Banks and financial houses have heretofore been reluctant to take part in such financing, owing to the uncertain and untried nature of the business. The production of motion pictures can be financed by hypothecating all rights and title to a picture during production and afterwards, the lender retaining a lien upon all rentals until advances have been repaid. To do this satisfactorily, however, it is necessary to know the production cost of the picture being financed.

There has been an undue tendency on the part of producers to charge to a given picture a large amount of expense which did not rightly belong there. Many pictures have been shown as costing a certain sum to produce, whereas, as a matter of fact, the correct amount should have been considerably less, inasmuch as a good deal of overhead had been charged thereto.

One Big Problem

A problem to contend with has been the cost of carrying actors, actresses and other employees between pictures. A very common practice has been to charge half of this to the last picture and half to the next picture, which is obviously wrong. It will be necessary for all producers to arrange their accounting so as to provide for a general overhead account among their capital disbursements as distinct from production cost.

In this manner, a certain producer, producing, say, four pictures in a year, would have upon his general ledger five main classifications of expense, namely, picture numbers 1, 2, 3 and 4, and also 'general overhead expense.' The latter would not be chargeable to any one picture, but would be a charge against the concern as a whole.

In making up an annual balance sheet and profit and loss account, the returns on the various pictures over and above the cost of same, would represent the gross profits and against this would be offset the debit account, representing general overhead expense, the net result being the profit obtained from the operations as a whole.

Unfair to Banks

It is a very frequent thing for actors, actresses, cameramen, directors, property men, etc., to be engaged under a yearly contract, and if for any reason production is halted temporarily, it obviously would not be right to charge the cost of these salaries against a picture which was being financed by a bank or outside concern, when nothing was being given to the picture by such employees. It is impossible to expect banks and financiers to assist in the production of a picture, against production cost, if such practices prevail.

There is a very frequent tendency on the part of many producers to charge against the picture in progress many items such as automobile equipment, cameras, etc., which should be charged to appropriate capital accounts, which could in turn be credited with a fair rental for the time used on any one picture.

It is the practice at some studios to carry a general overhead account, but the purpose of this is defeated in many cases by distributing this overhead account each week among all the pictures in progress. In some cases it will happen that there is only one picture in progress and this picture, therefore, has to stand the cost of an overhead payroll and equipment sufficient to produce five or six pictures simultaneously.

Uniformity Lacking

There is an utter lack of uniformity of accounting practices and methods throughout the motion picture industry, and this condition must be rectified if the industry is to be recognized by the financial interests and adequate monetary assistance received.

I have stated that there is frequently a conflict between the artistic and business elements in production and this is the direct cause of a large amount of entirely unnecessary expense. Lack of business management and foresight frequently necessitates the idleness of many actors, while a certain piece of equipment or "property" is obtained, the need for which was not foreseen. To an observer it appears that a very large percentage of the time of motion picture employees is spent in waiting for somebody else, and this would naturally indicate a lack of business management and foresight. Obviously this results in a vast increase in the cost of production.

Four Possible Misfortunes

The production of motion pictures is subject to many forms of misfortune. It should be the aim of all producers to reduce these to the lowest possible point, so that they could be covered by insur-
ance at a reasonable figure. Among the contingencies I have in mind are the fol-
lowing:

A.—Damage to outdoor scenery and sets by sudden storms.

B.—Sickness or accident to an actor or actress during the course of produc-
tion, making a continuation impossible until recovery. In the event of death, the entire amount spent upon the production to date might be wasted.

C.—The discovery that defective film has been used to take an expensively-
staged setting with many actors and ac-
tresses therein, which would necessitate the retake of the picture or such parts of it as were included in the defective film.

D.—The use of the wrong kind of film for certain lighting effects, with the same result as above.

**Multitude of Expenses**

A great multitude of expenses enter into the production of a large motion picture and the opportunities for fraud and overcharge are frequently very num-
erous. Heretofore, sufficient attention does not appear to have been given to the obtaining of supplies in the cheapest markets and the charges for rentals of properties have frequently been exorbit-
ant.

As is well known, the salaries hereto-
fore paid motion picture stars have been unnecessarily large. and it seems to me that the same result could be obtained at less expense by exploiting the name of the producer rather than the name of the star. High salaries are often paid to mo-
tion picture actors and actresses in pro-
portion to the extent to which their names are known to the general public, and not necessarily in proportion to their his-
trionic capabilities.

**One Solution**

After devoting a good deal of thought to this subject, it seems to me that the solution will be somewhat along the fol-
lowing lines. Broadly speaking, there are three classes of motion pictures, namely:

A.—Small two or three reel pictures of cheap construction to fill a very great want in small villages and in outlying parts of cities.

B.—High grade feature pictures, from five to eight reels, and shown in the great majority of theatres.

C.—Special spectacular productions costing frequently $1,000,000 or more to produce.

The last mentioned can be left out of the discussion, inasmuch as these are very few in number and it is very unlikely that any bank or financial concern would care to finance a picture of such magnitude.

My suggestion is that the producers confine themselves to either one or the other of the first two classes. I think it a great mistake for one producer to at-
tempt to turn out two kinds of pictures.

By a uniform class of production by a certain producer and by adequate and proper publicity, the public will be trained to expect a certain type of picture when they see the producer’s name.

**Groups Suggested**

The producers should, in my opinion, form themselves into groups, each group comprising producers engaged in turning out pictures of either one or the other of the first two classes mentioned, but not both.

Each group of producers would be located in one of the large studios, each producer working independently, but renting his space from the studio company. Under this plan each large stu-
dio would house companies turning out the same class of picture, either cheap or high grade pictures, as the case might be. My plan then contemplates that at each such studio an official be appointed, to be designated “controller.” This con-
troller would need to be a high grade business man, thoroughly familiar with the financial end of the motion picture industry and prepared to make a deep and close study of same in all the minute de-
tails.

**Should Have Authority**

This controller would be employed by the studio company but his salary dis-
tributed pro rata among the various pro-
ducers renting space at such studio. The comptroller’s services would be available to each producer renting space in the stu-
dio and he should have the necessary au-
thority vested in him to have free access to the books, accounts and records, not only of the studio company but of each individual producer. He should then be

in a position to advise each producer on financial matters, and the elimination of waste, and should be the means of pro-
mutating cooperative buying, obtaining materials in competitive markets, etc.

**Interchange of Ideas**

If this plan were to be put into opera-
tion, there would result a number of large studio companies each housing a number of individual producers and each employing a high grade controller. At frequent and regular intervals the various controllers could meet in the form of an association for the purpose of exchanging ideas, obtaining from each other informa-
tion regarding sources of supplies, cheapest markets, etc. The information ob-
tained at such meetings could be passed along to the individual producers and the result would be that each producer in the industry would have the benefits of the experience of all other producers in an in-
direct fashion.

This plan should not destroy in any manner individual initiative or competi-
tion among producers, inasmuch as the success of each would depend upon the quality of pictures produced and the latter could be improved in proportion as the cost of production was cut down, and unnecessary waste eliminated.

It would seem reasonable to suppose that under such a plan a bank or finan-
cial corporation would feel safer in fi-
nancing a certain producer or group of producers if they felt that the affairs of such producer or producers were under constant supervision by a highly quali-
fied outside controller.

An association of such controllers could very quickly secure effective and uniform accounting practices throughout the entire industry and the latter would then be brought to the same plane as any other manufacturing industry and would be entitled to expect adequate fi-
nancial assistance in proportion to the magnitude of the business.

**Might Solve Difficulties**

Obviously, in the foregoing, I have touched but lightly upon some of the main features of the situation as it ap-
pears to me at present. I rather fear that some producers, if not the majority, would declare this plan to be too theo-
retical and impractical. Judging by my ob-
servations, I would expect this verdict, but I nevertheless maintain that some such plan is essential to the successful solution of the difficulties at present con-
fronting the motion picture industry.

We are a progressive people. We pride ourselves upon our efficiency and busi-
ness sagacity. Will it be said that our motion picture producers are content to drift along, trusting that some miracle will happen to relieve the present condi-
tion, or will they realize that prompt and businesslike action on their part is the only solution to the problems confronting them?
N. A. M. P. I. Entrenches in Massachusetts for First Censorship Referendum Battle

At the first meeting of the newly appointed censorship committee of the National Association of the Motion Picture Industry, Thursday, September 29, at the Hotel Claridge, preliminary plans were discussed for defending the industry from legalized control during the coming year. Gabriel L. Hess, chairman, emphasized the need of thorough and effective co-operation from all branches of the industry in an effective defense campaign in every state and municipality where censorship threatens, and the awakening of every man in the business to the serious menace that confronts them.

The Massachusetts situation was thoroughly analyzed and it was decided to center the committee's greatest activities for the present in laying the groundwork for an intensive campaign to defeat film censorship in that state at the referendum next fall. This campaign will be along educational lines, emphasizing the dangers and folly of censorship and its encroachment upon the personal rights of citizens to choose their own entertainment.

Co-operative Arrangement

A conference between the executive heads of film producing and distributing company members of the National Association and the leading exhibitors of Massachusetts will be arranged in the near future to effect a thoroughly co-operative working arrangement in which these three most important branches of the industry will act as a unit in an over-all campaign to defeat censorship in the Bay State. This conference was decided upon the suggestion of William A. Brady, president of the National Association, who attended the meeting, and will be held in Massachusetts during the next month.

It was generally agreed by the censorship committee members that Massachusetts is the most important storm center of the censorship agitation, and that a victory there for a free screen will have a tremendous effect throughout the world, because the referendum in that state next year will be the first time the public of any state has had the opportunity to pass upon the question of screen control.

Criticism of "Paper"

At the invitation of Chairman Hess, Judge J. Albert Brackett of Boston attended the meeting and outlined the Massachusetts situation. Judge Brackett is counsel in New England for both the National Association and the Allied Theatres of Massachusetts.

"There is no general complaint of the character of pictures shown on the screens of Massachusetts," said Judge Brackett, "but one pernicious thing that must be stopped is the misleading and mischievous advertising—both poster and newspaper—emphasizing sex matters that do not exist in the films. Many people in Massachusetts do not go to see the pictures regularly. They form their opinions of the pictures through the advertisements and posters. Some of the one-sheets and three-sheets do immeasurable harm to the industry. I find that the whole trend of criticism is against this misleading and pernicious advertising indulged in by exhibitors."

More State Taxes

"In going before the voters next fall our case will be greatly strengthened by removing from public view those things that are incurring the criticism of the public at this time. The great trouble in Massachusetts is the inactivity of those from whom we would naturally expect support and co-operation. The reformer in our state is wearing out his welcome. The people are getting tired of him."

Judge Brackett called attention also to the fact that the industry in Massachusetts sets will soon be confronted with legislation for a state tax of 5 per cent. on admissions and 5 per cent. on the gross film business of exchanges, also an excise tax of 2 per cent. on the business of foreign corporations in addition to that which they are now paying—a total of 12 per cent. in all.

President Brady spoke of the marked improvement in the general tone of pictures during the last eight months.

Would File Lithographs

"If the industry will go on as it has been going since March 1, there will be nothing to which anyone can honestly object," he said.

He suggested that the heads of all distribution companies file with the National Association photographic copies of all lithographs as they are issued, so that the censorship committee at all times will have a file showing any lithograph that may be complained of.

A. Van Buren, chairman of the censorship committee of the Poster Advertising Committee of the United States and Canada, attended the meeting. He told of the effective work of his organization, comprising 8,000 members, has done in eliminating objectionable matter from the billboards during the past few years and offered the hearty co-operation of his plans for cleaner advertising that may be decided upon.

Sub-Committee Named

A sub-committee was appointed by Chairman Hess to make a preliminary survey of the advertising situation in Massachusetts. This sub-committee is composed of Jerome Beatty of the Famous Players-Lasky Corporation, Joseph Dunenberg of the Wid's Daily, Howard Dietz of Goldwyn Pictures Corporation, Paul Gilick of the Universal Film Manufacturing Company and Arthur James of Moving Picture World.

The newly appointed censorship committee of the National Association consists of the following: Gabriel L. Hess, Goldwyn, chairman; Jerome Beatty, Famous Players; E. Cohen, Pathé; R. S. Cole, R-C Pictures; Paul H. Cromelin, Inter-Ocean; J. W. Ahlcoat, Wid's Daily; E. V. Durling, Selznick; Howard Dietz, Goldwyn; D. W. Griffith; Paul Gilick, Universal; Herbert Hancock, Fox; E. B. Hattrick, International; Earl J. Hudson, First National; Forrest Izard, Kinogras; Arthur James, Moving Picture World; Wm. A. Johnston, News; Paul Lazarus, United Artists; C. C. Pettijohn, Selznick; J. W. O'Mahoney, Educational; Louella Parsons, Morning Telegraph; M. J. Quigley, Herald; James R. Quirk, Photoplay Magazine; Saul E. Rogers, Fox; J. Robert Rubin, Metro, and George B. Van Cleve, International Film Service.

M. P. T. O. A. Conventions on October 11

There will be a convention of the Motion Picture Theatre Owners of South Dakota at the Elk Hotel, Huron, on October 11 and 12. M. C. Kellogg, of Lead, president of the state organization in South Dakota, and an executive committee member of the Motion Picture Theatre Owners of America from that territory, will make a full report of the activities of the national organization, including the conference and meeting with President Harding at Washington, which he attended. Leo Peterson, of Belle Fourche, who attended the Minneapolis convention, will report the proceedings to the convention.

Annual convention of the Motion Picture Theatre Owners of Iowa has been arranged for October 11 and 12 at the Hotel Chamberlin, Des Moines. The officers for the coming year of the Iowa division of the Motion Picture Theatre Owners of America will be elected and plans perfected for the permanent formation of the state organization.
Stockholders Ask Court for Receiver for Park Theatre Company, St. Louis

SUIT has been filed in the Circuit Court here by five stockholders asking for the appointment of a receiver for the Park Theatre Company and the cancellation of a lease on the Pershing Theatre on Delmar boulevard, just west of Hamilton avenue, now held in the name of the City Wide Amusement Company.

M. W. Feuerbacher, treasurer, and Fred L. Cornell, owner of a majority of the stock of the theatre company, are named with the company as defendants. The plaintiffs, who controlled 195 shares of the theatre stock, are the Jefferson-Gravois Trust Company, Robert Hendrichshoffen, George T. Meyer, F. W. Limmeyer and Russell C. Henker. The company's capital is $55,000. The petition sets forth its only asset is its interest in the Pershing Theatre.

Their petition alleges that the Park Theatre Company in 1917 executed a lease on the theatre to the Vaudeville Theatre Company until 1927 at an annual rental of $8,500 to be paid monthly; that this lease was assigned to the Greater Amusement Company and by it to the Famous Players Missouri Corporation, which recently in turn transferred the lease to the City Wide Company.

The petition further alleges that the rents due August 1 and September 1 were not paid by the Famous Players Missouri Corporation and that on September 1 the stockholders at a meeting agreed to take action to forfeit the lease. After this meeting, it is alleged, the lease was transferred to the City Wide Amusement Company and Cornell acquired a majority of the stock of the Park Theatre Company.

Another stockholders' meeting was held on September 9, and Cornell having gained control of the company, it is alleged the action of the former meeting was set aside and checks were received from the Famous Players Missouri Corporation for the two months' rent. The Court is asked to restrain Cornell from interfering with the company and to enjoin Feuerbacher from accepting the checks for the two months' rent. It is alleged the theatre can be leased for $15,000 a year.

Charge Cibrario with Evading Court Order

Jacques Roberto Cibrario, charged with acquiring to his own use a goodly portion of the $1,000,000 placed to his credit in New York banks by the Russian Sovi¢ut government, with which to purchase films for them and motion picture equipment, fell into the clutches of the sheriff a few days ago when Deputy Sheriff John Murphy took him into custody on an order of arrest issued by Justice Wasservogel of the New York Supreme Court.

Arrest Grew Out of Civil Suit

Cibrario's arrest grew out of the civil suits instituted by Attorney Charles Recht on behalf of the Russian government to recover the money placed to Cibrario's credit here. On September 27, last, Justice John V. McAvoy appointed Henry L. Sherman as receiver to take over Cibrario's properties. The latter promptly, it is charged, shifted his residence at 376 Central Park West to an apartment at 270 Park avenue, leased, it is alleged, in the name of his uncle.

Making the Best of It

That the Republican party in New York State fully intends to defend itself from any criticism which may be heaped upon it because the New York State Motion Picture Commission was created through Republican votes in the last Legislature, and that the bill became a law through the signature of Governor Miller, became evident at the Republican State Convention in Syracuse last week, when United States Senator Wadsworth cited the organization of the commission in a list of things which had been accomplished by Governor Miller since he assumed office last January.

John Kelly, while his furniture and other effects were placed in a storage warehouse. This was contrary to the orders of the court requiring him to surrender the property to the receiver. For thus evading the court's directions the order of arrest was issued.

Cibrario, however, remained in Sheriff Knott's office only long enough to be released in $10,000 bail furnished by a surety company, and his next move will be to explain away to the court, if he can, why he ignored its orders.

Senate Bill Would Tax Festivals in Open Air

Outdoor fairs, festivals and carnivals which have offered a great deal of competition to the Washington, D. C., theaters during the past summers, drawing patronage from the open air picture parks, will be required to pay a license tax of $10 a day or $50 a week if a proposal of Senator Ball of Delaware is adopted by Congress.

Exhibitors here have complained that they have to pay sixteen different taxes while carnivals and other like entertainments for profit go free. Effort has been made at different times to convince authorities of the discrimination that exists.

The Ball bill has been referred to the Senate District of Columbia Committee, of which the Senator is chairman, and in all probability it will be made a part of the local tax laws before the next carnival season.

It is further provided that licenses for such entertainments shall be issued only in the discrimination of the commissioners of the District of Columbia after an examination and report by the Superintendent of Police. There is a proviso that the fee shall not attach to entertainments of any kind given by churches or charitable organizations where the profits are intended for church or charitable purposes and where no rental is charged for premises used.

Politicians Denied Film Publicity

BUFFALO motion picture screens have been closed to political candidates. Howard J. Smith, president of the Western New York unit of the M. P. T. O. A., on learning that certain parties were approaching candidates with offers to sell publicity on screens and in house programs, sent the following letter to the members of the organization:

"Some parties are approaching political candidates offering to sell our screens. The screens should not be used for politics as it would injure our business. This also applies to programs and circulars. Don't run any slides for candidates or allow any programs with political advertisements to be furnished you.

"Exhibitors are taking an entirely new attitude in rendering service to the public," said Mr. Smith. "We are willing to place on our screens anything that is of non-partisan nature that will be of community good. If the New York State land board does not resolve the question of the under-water lands along the Buffalo lake front where property has been granted the New York Central Railroad, we will show in every theatre of Western New York slides that will arouse the people into demanding that a large city like Buffalo be allowed to use its property as it sees fit.

"We can make the land board feel the force of public opinion through our motion picture theatres, just as the press has its great influence. This is merely an example of the kind of work we can do and in the future are going to do."
Black Files Answer to Federal Charge of Combination in Restraint of Trade

Answers have been received by the Federal Trade Commission from Alfred S. Black and the Black New England Theatres, Inc., to the complaint issued against them and others involving charges of combination in restraint of trade. The replies of Mr. Black and the corporations involved are substantially the same, and will be dealt with in section 12 of the complaint. The case is that of the Federal Trade Commission vs. Famous Players-Lasky Corporation, et al.

Paragraph 12 of the complaint states: "That having thus combined and consolidated the business of producing and distributing motion picture films in commerce by the acquisition of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company and Paramount Pictures Corporation, and having affiliated with it independent producers as aforesaid respondents, Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor, in pursuit of the conspiracy and combination described in Paragraph Six hereof, in the year 1919 entered into a comprehensive program of extending the Famous Players-Lasky Corporation's activities by the acquisition of theatres, or interests therein, particularly in the key cities, for the exhibition of motion picture films produced or controlled by them. That in pursuit of this program, the respondents, Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor, combined and conspired together and with Black New England Theatres, Inc., and Alfred S. Black, its president, to secure control of the distribution and exhibition of motion pictures in the States of Maine, New Hampshire, Vermont and Massachusetts, and as a result of such conspiracy and combination, Famous Players-Lasky Corporation acquired 50 per cent. of the stock of Black New England Theatres, Inc., a corporation organized under the laws of the State of Delaware, and which now owns and controls more than sixty theatres located in the principal cities and towns of Maine, New Hampshire, Vermont and Massachusetts; and in acquiring these theatres it has coerced and intimidated, and has attempted to coerce and intimidate, theatre owners into selling their theatres by threats of erecting competing houses and interfering with their film service and by interfering with their film service and causing the cancellation of contracts therefor, or by any other means, or that in all these theatres Paramount Pictures and Paramount-Arclraft Pictures are shown exclusively, or that independent producers are either entirely excluded from the territory or can only lease their films at a loss or upon undesirable conditions." The complaint then states alleged relations with other defendants to the cause.

"This defendant denies that the defendants, Famous Players-Lasky Corporation, Jesse L. Lasky, Adolph Zukor and the Black New England Theatre, Inc., or any of them, combined and conspired together with him to secure control of the distribution and exhibition of motion pictures in the States of Maine, New Hampshire, Vermont and Massachusetts," declares Mr. Black in his answer.

"Said defendant admits that the defendant Famous Players-Lasky Corporation acquired 50 per cent. of the capital stock of the defendant Black New England Theatres, Inc., and that the defendant, Black New England Theatres, Inc., now owns and controls many theatres located in the principal cities and towns in the aforesaid states. But he denies that in acquiring these theatres the defendant Black New England Theatres, Inc., coerced and intimidated theatre owners into selling their theatres by threats of erecting competing houses and interfering with their film service or by interfering with their film service and causing the cancellation of contracts therefor, or by any other means, or that in all these theatres Paramount Pictures and Paramount-Arclraft Pictures are shown exclusively, or that independent producers are either entirely excluded from the territory or can only lease their films at a loss or upon undesirable conditions. This defendant does admit that in most of the theatres owned or controlled by the Black New England Theatres, Inc., it does give preference to Paramount-Arclraft pictures in and by virtue of certain franchise agreements entered into between this defendant and the Famous Players-Lasky Corporation and assigned by him to the defendant, Black New England Theatres, Inc."

In its reply, the Black New England Theatres, Inc., adds: "This defendant further answering says that it is now one of the largest, if not the largest buyer of independent film, that is to say, film produced by other than the defendant, Famous Players-Lasky Corporation, now operating theatres in the aforesaid territory; that the total amount of rental paid by it to the defendants above named is approximately $750,000 per year, representing $2,500,000 film, and $1,250,000 services, or $5,000,000 in all, and that this rental price is comparable to that paid by the defendant Famous Players-Lasky Corporation for the same services. In addition to this rental price, it has agreed to provide the defendant Famous Players-Lasky Corporation with customers for its theatres, and to provide the defendant Famous Players-Lasky Corporation with an equal number of theatres, or an equal fraction of the total number of theatres, for its exclusive use in the territory served by the defendant Famous Players-Lasky Corporation. In this territory, it is the general policy of the defendant Famous Players-Lasky Corporation to show pictures, either totally or in part, of its own production, and to present that portion of its production which is not shown in its own theatres in the territory of the defendant Famous Players-Lasky Corporation, in the theatres of the defendant Black New England Theatres, Inc., and to present that portion of its production which is not shown in its own theatres in the territory of the defendant Famous Players-Lasky Corporation, in the theatres of the defendant Black New England Theatres, Inc., in such territory. The defendant Black New England Theatres, Inc., has a policy of showing only films in its theatres which are produced by the defendant Famous Players-Lasky Corporation, in so far as it can, in order to obtain a clientele for its theatres, and to obtain patrons for its theatres, and to obtain patrons for its theatres. In this territory, it is the practice of the defendant Famous Players-Lasky Corporation to present pictures, either totally or in part, of its own production, and to present that portion of its production which is not shown in its own theatres in the territory of the defendant Famous Players-Lasky Corporation, in the theatres of the defendant Black New England Theatres, Inc., and to present that portion of its production which is not shown in its own theatres in the territory of the defendant Famous Players-Lasky Corporation, in the theatres of the defendant Black New England Theatres, Inc., in such territory. The defendant Black New England Theatres, Inc., has a policy of showing only films in its theatres which are produced by the defendant Famous Players-Lasky Corporation, in so far as it can, in order to obtain a clientele for its theatres, and to obtain patrons for its theatres, and to obtain patrons for its theatres. In this territory, it is the practice of the defendant Famous Players-Lasky Corporation to present pictures, either totally or in part, of its own production, and to present that portion of its production which is not shown in its own theatres in the territory of the defendant Famous Players-Lasky Corporation, in the theatres of the defendant Black New England Theatres, Inc., and to present that portion of its production which is not shown in its own theatres in the territory of the defendant Famous Players-Lasky Corporation, in the theatres of the defendant Black New England Theatres, Inc., in such territory. The defendant Black New England Theatres, Inc., has a policy of showing only films in its theatres which are produced by the defendant Famous Players-Lasky Corporation, in so far as it can, in order to obtain a clientele for its theatres, and to obtain patrons for its theatres, and to obtain patrons for its theatres.

The plan, as set out in the complaint, for the collection of the laboratories, is as follows: The respondents advertised that mail order catalogues would be accepted by the respondent theatre company in lieu of the usual price of admission, and that cash prizes would be awarded to those presenting the oldest catalogue, most used, and the newest catalogues. As a result, the complaint states, there were presented and accepted hundreds of mail order catalogues which had been sent by the mail order houses to customers and prospective customers in the Missoula, Montana, territory. These were burned by respondent, it is alleged. (Continued on page 756)
Carl Laemmle Jumps from Europe to California; Still Has Hopes of Making Productions on Continent

THOUGH Carl Laemmle had been away from his office at the Universal for more than four months, he stopped in New York just long enough to settle necessary business which awaited him there and started for California. He and his party arrived on board the Aquitania on September 30 and he started for Universal City on October 6. One reason for going to California so soon is to place his sons Julius in school there; the other is to confer with Erich von Stroheim on the final cutting and shaping of "Foolish Wives."

The early departure prevented several functions which had been planned with Mr. Laemmle as the central figure. One of them was a dinner tendered to him at which the representatives of censor boards in the East were to present to him formally an engrossed set of resolutions thanking him for the "vision and generosity" which prompted the meeting of the censors with the producers at Universal City. This dinner had to be abandoned, but the resolutions have been hung in Mr. Laemmle's office.

Mr. Laemmle's trip was a combination of business and pleasure. Besides visiting the various Universal branches in England and on the Continent, and making a general survey of film conditions there, he spent considerable time in Switzerland, at Carlsbad, at Deauville and other European vacation resorts.

-Americans Stand Supreme

The Laemmle party, which included his two children, Rosabelle and Julius, Mrs. Anna Fleckles, his brother, Louis Laemmle, and his wife and children, Miss Peppi Heller, a sister of Mrs. Louis Laemmle, and Harry Zehner, Mr. Carl Laemmle's secretary, returned in good health and spirit.

After his four months' study of moving pictures in Germany and other European countries, Mr. Laemmle is still a firm believer in the continued ascendancy of American films. It is his opinion that it will be a number of years before the master film minds of the Continent will be in a position to challenge American supremacy on the screen.

"European film conditions show very little change," said Mr. Laemmle, "since I was abroad a year ago. Attendance, particularly on the Continent, has improved with the return of more stable industrial conditions, and producing abroad has been greatly stimulated by the success of the several German films that have been exploited in America. The main impressions I received were the intense desire on the part of producers and actors to do things 'in the American way' and the very general resentment against the tariff agitation in this country.

"The only chance I see for foreign-made films is to have them made by an American director and American technical expert. Even then they would have great difficulty, but I have been by any means given up the idea I have entertained for some time of making productions in Germany, France, England, Czecho-Slovakia and possibly some of the northern countries. This country has no scenery or buildings like the old world, and I have an idea that the company which can combine these old world settings with American methods of production and acting will be well repaid."

Northern California Business Revival

General; First National Survey Shows

THOUGH the San Francisco territory was not hit as hard by the general business depression as the rest of the country as a whole, conditions there two months ago were not the best in the world by any means. The city was in the throes of an industrial strike that practically tied up all local business, small stores were forced to the wall and made money very tight over the entire city.

25 Per Cent. Increase

The larger downtown theatres and the large suburban houses felt it the most and their attendance was cut down from one-third to one-half of what it was normally. Every cloud, though, has a silver lining, and a silver lining it was, small silver, nickles and dimes, to the small neighborhood houses, which got the people that used to go to the larger theatres, but who from force of circumstances were forced to seek their amusement elsewhere. The smaller theatres showed in practically every instance that their attendance had increased over 25 per cent.

Much Building Planned

Conditions have greatly improved, the strike is over, men are going back to work, new building is on, the survey of Associated First National Pictures disclosed. In fact, the city records of building permits granted show that at no other time than just after the fire in 1906 has there been such an epidemic of building. This means an era of prosperity and good times coming, and from present indications they are here already. The large theatre circuits and larger theatre owners here in San Francisco are willing to stake their money on the fact that they think so, because the theatre building now going on will mean that by the first of the year there will be an additional 10,000 seats for motion pictures in San Francisco.

Black Files Answer

(Continued from page 735)

There are also two large theatres planned for legitimate drama which soon will be under way, while two of the so-called legitimate houses have made motion picture special features booked than they have road attractions. That speaks well for the coming year and all believe that everything points to a very successful season ahead.

Film Players Wed

William Boyd and Ruth Miller, both players at the Famous Players-Lasky studios, were married recently in Los Angeles at the home of Sylvia Ashton, also of the Lasky forces.
Serials Now Showing in Cereal City; Pathe Man Wins Over the Authorities

Battle Creek, Mich., the cereal city is not a serial city. At least such has been the situation during the past two years. George W. Sampson, manager of the Pathé exchange in Detroit, has just completed an exhaustive campaign that has stretched over this twenty-four month period, however, and now it is announced through the daily prints in Battle Creek that the city Post made famous is going to be both a cereal and a serial city. In other words the ban has been lifted.

It seems that serials came under the frown of the Battle Creek reformers two years ago when some mischievous youth who had been convicted of stealing watermelons blamed the deed to moving pictures. The reformers decided that serials shouldn't be shown and exhibitors, after a futile fight against the cutting off of one of their best sources of revenue, gave up the fight.

Started His Own War

Not so with Sampson, however. The Detroit Pathe manager fought with all the strength of his famous namesake. He buried the Battle Creek authorities under an avalanche of mailed reasons why they were wrong in their attitude; he enlisted the newspapers in the fight and finally he went over there himself, armed to the teeth with propaganda and one of the latest Pathe serials under his arm. He called a mass meeting of exhibitors, newspaper men and city officials, made a few speeches and wound up the campaign by shooting a few episodes of his latest thriller onto an improvised sheet in the City Hall.

The result was announced last week through the Battle Creek daily papers. The ban has been lifted on serials in Battle Creek. Sampson booked in five serials, first, second and third runs in every theatre in town.

Herrick’s Bills Cause Congressional Mirth

Members of Congress have been greatly amused over a number of bills introduced in the House of Representatives by Congressman Herrick, of Oklahoma, designed to regulate business and more particularly the motion picture industry. Herrick is the congressman who has figured so prominently in the “beauty contest” stories that for many weeks found space on the first pages of the metropolitans daily.

One measure proposed a tax of fifty per cent, on ticket sales to all photoplay and vaudeville performances, the tax to apply to producers and manufacturers. Failure to pay the tax for each day’s performance would subject the violator to a fine of from $1,000 to $5,000.

A short time ago Herrick introduced a bill in the House prohibiting the holding of beauty contests by motion picture producers on the ground that it was demoralizing to the people of the country, and he proposed heavy penalties for violations. It was in connection with this measure that he leaped into the limelight. In his effort to bring about the adoption of the bill he engineered a one-man contest.

Another of his proposals would severely punish any person or association impersonating kings, queens and potentates at carnivals, in plays, or otherwise. “Such persons shall be deemed guilty of fostering and promoting ideas treasonable and in contravention of the principles of the Government of the United States,” the bill declares. A prison term of ten years and fines of $10,000 are provided for violations.

St. Louis Theatre of Famous Players Sold

The Criterion Theatre, 207 North Broadway, St. Louis, the downtown house of the Famous Players Missouri Corporation, was purchased this week by a syndicate controlled by Sam Lewis. The consideration is said to have been $200,000.

The Missouri syndicate will obtain film for the Criterion through the City Wide Amusement Company, of which Sam Hamburg, Jr., is president, and Harry Koplar, secretary-treasurer and general manager. Otherwise the two corporations will have no connection.

Lewis is interested in a chain of theatres, including the Russell, Broadway and Missouri-Shenandoah.

The Stars, Like the Smiths, Lead the Field

Have you any idea how many Strands there are in New York State, or whether there are more Stars than there are Parks? How many Happy Hours are there, undisturbed by a Big Ben? Is Pershing more popular than Roosevelt when it comes to naming a motion picture theatre these days? Is Shadowland on a par with Dreamland, and is Eden in the same class as Paradise? Do the Best theatres attract as names as well as the Blue Birds? Does the Empress feel the effect of the Golden Rule?

A study of the names which have been chosen for the 1,500 or more picture theatres in New York State has a peculiar fascination that is all its own. Some of the owners must indeed have been hard put in their search for a name which would be most typical of the theatre, and at the same time short enough to be emblazoned in electric lights, and again stand a fairly good chance of being remembered to the extent of becoming a household word.

There are more Stars in New York State than any other theatres. In fact there are forty-five, as compared to thirty-two Strands and twenty Parks. Gem has long been a popular name for a small house. There are ten of them in New York State. Of Shadowlands there are two, while the state has six bearing the name Amusing. There are two Comets, three Dreamlands, a couple of Echos, one solitary Eden, three Peerless, one Reel theatre, a Screen on two, as well as one Whitehouse.

One owner, perhaps a trifle shaky as to just how his pictures would appeal, adopted the name Tri-It. Of course, there is a Cozy Corner and five Happy Hours. There is a Lovejoy Palace, a Model and an Ideal, with a couple of Family theatres thrown in for good measure. Of course, there is a Your theatre and one which Ends Well. Two owners are egotistical enough to have named their theatres the Best. “Pop” Linton of Utica has taken advantage of his name with the result that Little Falls has a Lintonian.

The state can boast of a single Show Shop, as well as a Belle Paree. The Blue Bird is on the same plane as the Empress and the Golden Rule, there being one of each.

Roosevelt is a trifle more popular than Pershing, when it comes to being the name of a picture house, for two houses have been named after the famous fighting Colonel and one after the gallant General. There is a Sunshine to a Venice, while Jim’s theatre has the distinction of being in a class by itself. The city of Reno sellsa possesses one Bright Spot, while a Rustic theatre competes with a Glen or an Alpine, or a Hillcrest with a Highland.

And after all, the list would not be complete without its Cottage theatre, its Neighborhood Playhouse, or the one which, located just as the suburbs begin, bears the appropriate name of Citilane.
This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

Too much stress cannot be laid on the importance to the public and to the moving picture industry of the public announcement of his views on censorship made through Moving Picture World by Major Henry M. Curran, candidate for Mayor of New York on the Republican and Fusion tickets. Major Curran stamps moving picture censorship as an unqualified evil not to be tolerated in free America. In so doing he reiterates his views of years standing and reafirms the stand he took several years ago when he publicly denounced censorship as absolutely wrong and against the spirit of American liberty. A significant element in the stand taken by Major Curran is the fact that he is a Republican and that Governor Miller, the father of the New York censorship law, is a Republican.

Governor Miller is the leader of his party in the up-state section and Major Curran is the leader of his party in Greater New York. The effect of his open difference with Governor Miller is to set the tide in the Republican party running against the un-American attitude assumed by the boss of Albany. The sane politi-

cians in New York will see the handwriting on the wall now that Major Curran so forcibly points it out.

It is with pleasure that we are able to announce that the statement to the industry is made through, and only through, the screen's oldest and newest trade authority, Moving Picture World. This publication has, without asking or receiving co-operation from any other trade publication, carried on the warfare against New York's politically conceived and politically appointed censor board, much to the discomfiture of that body. The wisdom of a frank and open fight with a vital principle at stake is beginning to be proved, and in all humility and without undue pride we express our satisfaction at this time over the awakening of the public and the political conscience of the State of New York.

Major Curran is entitled to the highest praise for his frank reaffirmation of his expressed beliefs, especially because his manly stand for the right will have a far-reaching effect on his own party in that party's attitude toward censorship. We praise Major Curran without reference to politics and we will give full acclaim to every leader of every party whose Americanism prompts him to take the same stand.

TO EXHIBITORS

In this issue begins the new department for exhibitors of moving pictures under the general title

STRAIGHT FROM THE SHOULDER REPORTS.

It tells accurately and definitely how the pictures pleased or failed to please audiences in all sections of the country and is, therefore, of supreme value to the theatre owner who wants exact information as to how to show values.

This department will appear regularly in

Moving Picture World
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

One Arabian Night
(Pola Negri—First National—7,680 feet)
M. P. W.—Picture a positive drawing card of huge proportions. It will undoubtedly prove as strong a box-office attraction as an exhibitor may secure.
N.—Only a master director could have achieved this unusual picture.
E. H.—The film was classed as "an exceptional picture" by the National Board of Review and contains, besides some wonderful photography, much splendid acting.
T. R.—Is an outstanding picture headed for a large share of box-office success. It is full of color, has a story that commands interest.
W.—Another excellent Lubitsch production starring Pola Negri.

Judgment
(Featured Cast—World Film—6,000 feet)
M. P. W.—An excellent foreign production, well acted, instructive and entertaining.
N.—Is more than an average costume production, containing excellent suspense and being well acted in all of the principal roles.
E. H.—Oh, the whole is an exceptionally strong state rights feature.
T. R.—This is one of the best foreign productions ever brought to America.
W.—Engrossing historical drama given excellent production.

O, Mary, Be Careful
(Madge Kennedy—Pioneer—5 reels)
M. P. W.—It's interesting as a study of the ways and methods of a pretty flirt and amusing as well.
N.—Snappy titles and Madge Kennedy's demure personality are sufficient.
E. H.—Little novelty in the story and there are many lengthy subtitles, written, it is said, by Rupert Hughes.
W.—Titles plus demure Madge Kennedy put this over.

The Great Impersonation
(James Kirkwood—Paramount—6,658 feet)
M. P. W.—George Melford production brings out best points of complicated story of the great war.
N.—Highly involved story based upon German spy formula.
E. H.—A picture with exceptional story interest and more than ordinary entertainment value.
T. R.—Presents an ingenious plot cleverly filmed, containing many thrills, strong in suspense and holding its interest well to the close.
W.—Well sustained interest and good acting in German spy story.

The Princess of New York
(David Powell—Paramount—5 reels)
M. P. W.—The scenic investiture is in impeccably good taste and the exteriors have the advantage of the actual locations. Whatever vitality the novel may have, it has not been transferred to the screen. The screen version gives the sense of thinness and the ending is particularly weak.
N.—Uninspired story offers little interest.
E. H.—Mary Glynn, an English actress, has the title role. Production standards, etc., are of the Paramount qualifications.
T. R.—Apart from its excellent atmosphere, the feature does not rank above the ordinary standard of straight American productions.

A Man's Home
(Star Cast—Selznick—6 reels)
M. P. W.—Taking the well-laid drama, Mr. Ince has given it a careful, well considered presentation in which the sincerity of the theme treatment is reflected in the actions of the players.
N.—Will enter the class of exceptional pictures.
T. R.—Here is one of the best cast pictures of the year and a certain dollar winner for exhibitors.
W.—Mighty fine atmosphere and characterization feature this.

Queenie
(Shirley Mason—Fox—5,174 feet)
M. P. W.—All around good show is Fox Film starring small Shirley Mason.
N.—Shirley Mason provides atmosphere in this character study of a redeemed skintill.
T. R.—A story that is eminently fitted for Miss Mason. It is built along rather elementary lines, but has the charm of the "once upon a time" period, and lacking anything that is in the least offensive to good taste.
W.—Shirley Mason has rather original story in "Queenie."

The Invisible Power
(House Peters and Irene Rich—Goldwyn—6 reels)
M. P. W.—Frank Lloyd production is strongly emotional and finely acted.
N.—Well constructed crook drama. Should please.
T. R.—Emotion runs riot in this very intense drama of the underworld, which is excellently directed and well acted by a thoroughly capable cast.
W.—Fine mother-love theme its best feature.

Three Word Brand
(William S. Hart—Paramount—6,638 feet)
M. P. W.—"Three Word Brand" is a stirring story of the cattle ranges and the bitter feud that were fought over water rights and the rustling of stock. There is a well defined love interest, however, and the production is excellent in all departments.
N.—Bill Hart in triple role Western melodrama.
T. R.—Registers as a well-constructed Western melodrama with unusual situations, handsomely photographed, well-directed and holding its interest to the finish.
W.—A good picture and sure to satisfy Hart fans.

The Primal Law
(Dustin Farnum—Fox—5,320 Feet)
M. P. W.—Western with a somewhat different story is Fox picture starring Dustin Farnum.
N.—Dustin Farnum returns to the screen with an interesting Western.
T. R.—Will be received with enthusiasm by the fans.
W.—It is a picture with a none too original story, but consisting of material that furnishes good audience appeal with heart interest, good action and touches of pathos well distributed.
Comedy Series Starring Ernest Truex to Be Distributed by Pathe Exchange

THE scope of Pathe's activities in the field of short subjects is to be further enlarged, according to an announcement this week, informing the trade of the addition to its fall and winter release schedule of three two-reel comedies in which Ernest Truex is starred. The arrangements for distribution of the Truex comedies has just been completed between Pathe and the AyveeBee Corporation, which produced the series. Amedee J. Van Beuren is president of the latter organization.

Truex, who is one of the most popular comedians on the American stage, as attested by the success of his current vehicle, "Six Cylinder Love," which is featuring the Sam H. Harris Theatre at every performance, is making a reappearance on the silver sheet. He successfully starred in a prior series of comedies, but was obliged to desert studio work because of the stage play, "The Bashful Lover," "Slack Around" and "Little, But Oh My!" are the titles of the three Truex comedies.

Within the next ten days, Pathe will be in a position to announce the releasing arrangements for this series, as well as for the two Harris Dickson comedies, which recently were added to the Pathe schedule.

Pathe now lays claim to the most complete line of comedy releases of any organization in the American market. In addition to the Harris Dickson and Ernest Truex mirth makers, Pathe each week releases a Hal Roach comedy starring either "Snub" Pollard, or Eddie Boland; a release of Harold Lloyd's most successful single reelers, and one of a series of one-reel comedies featuring Gaylord Lloyd, brother of Harold.

Brewer Files Answer to C. R. Miller's Suit

Answer to the suit brought by Charles R. Miller against the Brewer Film Corporation has been filed by the latter in the New York Supreme Court. The Brewer people say they have not been in business for two years and that on April 8 last, when Miller obtained his judgment against them, it had no property. In December last, it is alleged, while it was inactive, the defendants sold letters patent to the Coluba Pictures Corporation, which is incorporated under the laws of Delaware, for $30,000, and the ownership of the patents is now vested in the Brewer Patent Corporation, which was organized by the Coluba concern, which holds title until the full $30,000 is paid.

The answer says the defendants assigned its interest in the $30,000 to Thomas F. Casey as trustee, and as the latter was appointed for the benefit of all, he will take care of the judgment obtained by Miller in due time. The Brewer Film Corporation therefore asks that the application of Miller for the appointment of a receiver be dismissed. Miller's suit against the Brewer Film Corporation is due to an alleged breach of contract.

Woody on Way East

Advice received at the Realart home office are to the effect that J. S. Woody, general manager, who has been on an inspection tour of the branches since the second week in August, left Los Angeles and is now on route to New York on the last leg of his journey.

While on the coast Mr. Woody inspected the new Realart studios, which have been greatly augmented in conformance with plan laid out by President Morris Kohn.

Business Much Livelier, Henry Ginsberg Discovers

Except for two or three very limited districts where local business conditions are still unfavorable, the motion picture industry is showing very good liveliness. This is the message brought back by Henry Ginsberg, domestic sales director for Educational Film Exchanges, after a trip of three weeks visiting branch exchanges as far West as Omaha.

Mr. Ginsberg showed that business done by Educational during four weeks in September showed an increase of 25 per cent over that done during the corresponding four weeks last year. The short subject, he said, is holding a place of importance in the exhibitor's calculations that it did not occupy at this time last year. He added:

Mr. Ginsberg opened a new and bigger branch exchange in Kansas City, under a new corporation. The branches conducted by the Educational Film Exchange of Iowa and the Educational Film Exchange of Missouri were closed, and on September 15 Mr. Ginsberg was engaged in the Film Building, which will be under the management of H. E. Schiller, formerly a salesman for Educational in Kansas City. The new branch will be known as the Midwestern Educational Film Exchange, Inc. Mr. Ginsberg also introduced Joseph Kolisi as the new manager of the Pittsburgh branch, and A. Kahn as manager at Des Moines.

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of Aug. 24, 1912

of Moving Picture World, published weekly, at New York, N. Y., for 1921.

State of New York. | ss: |
County of New York, |

Before me, a notary public in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is a Business Manager of the Moving Picture World, and that the following is the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, the circulation), of the publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in the foregoing affidavit and regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: |
Publisher, Chalmers Publishing Company, 516 Fifth Avenue, N. Y. City; Editor-in-Chief, Alfred J. Chalmers; Managing Editor, Chalmers; Business Managers, J. F. Chalmers, Alfred J. Chalmers, W. P. Milligan.

2. That the owners are: Chalmers Publishing Company, 516 Fifth Avenue, N. Y. City. All stockholders are: Chalmers, P. Chalmers, F. Chalmers, E. J. Chalmers, all at 516 Fifth Avenue, N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders to whom the books of the company as trustee or in any other fiduciary relation, the name of the person corporation or association from whose trust he is acting, is given also that the said two paragraphs contain statements embracing all relevant knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock 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 said stock, bonds or other securities than as stated by him. 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.)

JOHN F. CHALMERS, |
Manager and Business Manager |
Sworn to and subscribed before me this 6th day of October, 1921. |

JOSEPHINE L. SULLIVAN |
New York County |
(My commission expires March 31, 1923.)

Wants An Accounting

The Enlightenment Photo-Play Corporation of 220 West Forty-second street has filed suit in the New York Supreme Court, in which it seeks an accounting of the profits from the motion picture, "Enlighten Thy Daughter," from the Lewis J. Selznick Enterprises, Inc.
Chicago and the Middle West

By Paul C. Hinz

Chicago Film Board of Trade Receiving Enthusiastic Support of the Industry

The best indication that the Chicago Film Board of Trade is superior to former organizations here with similar objects, and that it has come to stay is the spirit of enthusiasm and the spontaneous financial support that has been forthcoming from each member," President Cyril E. Maherry said Friday, September 30, after the fourth meeting of the board.

"Hardly had we intimated the financial needs of the new organization before the money was laid upon the table—which was a quick proof that the time is ripe for the creation of such a board. Then, too, we have had so wide a representation in a local body, as practically every Chicago Exchange, big and small, has a showing.

"At an early date we are going to invite representative exhibitors to meet with us at one of our regular luncheons at the Congress Hotel. The first and only remedy for any petty hostilities between exchange men and exhibitors, as we all know, is the establishment of real friendships among each other so that mutual confidence will replace mutual distrust. The Chicago Board of Trade will not, as many suppose, operate purely for the benefit of exchange men. Any legitimate complaint from a theatre owner against one of our members will be investigated and adjusted.

"The possibilities of the new organization which was established about a month ago and which includes representatives from twenty-four exchanges have already been tested in a number of minor difficulties which are fast being straightened out.

Big Business Ahead

Better business for big pictures in 1922 than ever experienced is the prediction of Herbert Agnew, recently appointed district manager for Famous Players-Lasky in Chicago. "During February and March, I expect to see a condition of unparalleled prosperity in our business," he said. "By that time all of our big features which are being released this fall will be having their runs in the smaller houses, while the new productions will be showing for the first time in the first-run theatres. It is because of the superiority of this season's output over that of any previous year, that I look for great success."

To Fight Blue Laws

Illinois headquarters for the Anti-Blue Law League of America were opened recently in the Congress Hotel by John T. Burns, state superintendent. Mr. Burns expects to increase the membership from 650, where it now stands, to 500,000 in Illinois. While not identified with any amusement corporation whatsoever, he states it will be his aim to enlist the support of all in a fight to eradicate the 'blue' laws. At an early date Mr. Burns will confer with officials of the Allied Amusement Association in an effort to secure the cooperation of its members.

Reports Good Business

District Manager Herman Stern is back in Chicago after two weeks in Oklahoma, spent in appointing and establishing special managers in each exchange to handle Universal's short subjects. He reports very good business in Oklahoma City, despite a persistent temperature of 98.
All Dallas Mourns Departure of
"Buddy" Stuart, Youthful Genius
in Art of Picture Presentation

The close of the current week will mark the departure of Laurence F. ("Buddy") Stuart, generally termed "Dallas' best loved boy," who rose from candy butcher at the old Dallas Opera House to the highest artistic post within the Southern Enterprises organization, for New York, where he will be afforded further opportunities to develop his skill for motion picture presentation. Shortly following the announcement in Dallas newspapers that "Buddy" had resigned his position, requests by letter, telegram and long distance came from prominent theatrical men in all parts of the United States asking him to accept positions in cities where the highest type of picture presentation was desired. However, Mr. Stuart has remained by his decision to accept an offer from the Goldwyn Company and join their theatre staff in New York City.

"Buddy" Stuart's rise is almost the story of the development of the motion picture in Dallas. Before he was out of the third grade in grammar school he was giving "shows" promoted by his brothers, Herschel and Floyd. The Stuart brothers' shows were always classics among the youngsters of the town. It required Herschel to finance and manage the entertain-

ment, but it was always Buddy who was called upon for the staging. That talent remained with the Stuart family.

At the age of 12, Buddy was studying the legitimate drama and absorbing maximum theatre education consistent with his business, which was to gross sufficient candy sales during the intermissions to hold his job. As a candy salesman Buddy was a decided success, but it was until E. H. Hulsey began pioneering in the motion picture field before he saw a chance for advancement.

Broke In As Usher

"Buddy's" entry into the picture business was as usher in the Old Mill Theatre. It was not long before he advanced to head usher, from which position he was promoted to assistant house manager, and within two years was made manager. At that time he was the youngest manager of an important theatre in the Southwest, and as such attracted considerable attention in eastern film circles by his clever advertising and exploitation of special feature pictures.

"Buddy" was the first man in Texas to use special lobby displays for the bigger pictures. He was one of the first men to openly declare

A Distinguished Throng at "Three Musketeers"

A distinguished throng witnessed the premiere showing of Douglas Fairbanks in "The Three Musketeers" at Loew's Columbia Theatre in Washington, Sunday, October 2. Prominent among them was the Minister of the Argentine Republic, Tomas A. LeBreton, who had as his guests, Mme. Belpren Mathieu, wife of the Chilean minister, and her two nieces, the Misses Gana, and Dr. Leo S. Rowe, director general of the Pan American Union.

"I have witnessed many pictures," said Senor LeBreton, "but I have never seen anything in dramatic action and fidelity to the faithful reproduction of a particular age, as unfolded itself on the screen. The immensity and scope of the 'sets,' and the amount of detail was marvellous. The characters of this Dumas classic are alive. It is a great triumph for Mr. Fairbanks."

Neilan Stops Work on Los Angeles Plant

Because of Local Censorship Agitation

BOMBSHELL was hurled into the midst of the battle which has been waged in Los Angeles since an attempt was instituted to pass a discriminatory censorship ordinance, when Marshall Neilan, producer, whose pictures are released through Associated First National Pictures, Inc., announced that he would hold up plans calling for the construction of his contemplated plant in Sunset Boulevard. The plans called for a studio plant costing more than $750,000, the yearly expenses of which would be in excess of $4,000,000. This is but one of the boomrangers, withal the largest, which has resulted from the attempts of reformers of the film capital to pass an ordinance calling for censorship of the most flagrant kind. The motion picture industry has brought untold wealth to the Californian city, and the action of its enemies was looked upon in the nature of ingratitude. For that reason there was quick resentment, and punitive measures were threatened unless the industry were given fair treatment.

Production has been halted in some of the studios pending the result of the fray, and some of the companies announced that they were ready to transfer their operations to cities which were not inimical to their interests. But the announcement of Mr. Neilan constituted the most powerful support as yet received by those opposed to the censorship act.

Theatre Remodeled

The Columbia Theatre at 238 South Spring street, Los Angeles, recently purchased by J. B. Townsend, is undergoing alterations, and is being redecorated with new drapes, carpets and an elaborate electrical display. Mr. Townsend was formerly an exhibitor at Upland, Cal., but has sold his theatrical interests in that town.

Bernstein Appointed

Isadore Bernstein, founder of Universal City, has taken office as general manager of the Pacific Studios plant in San Marino, Calif., following a directors' meeting of that corporation in San Francisco recently. Mr. Bernstein's appointment is the result of a far-reaching investigation into the capabilities of various motion picture executives in the national film trade press for a high standard of music in picture houses, claiming that music in connection with pictures played a large part in moulding the national taste for music. As manager of the Old Mill "Buddy" aided more local enterprises and gave more benefit performances for worthy Dallas enterprises than any man who had ever held as important a post in this city.

He left the employ of the Hulsey enterprises to serve in the 90th Division shortly after the United States entered the war and his talent for entertainment speedily asserted itself after serving in France only a few months. As first sergeant, "Buddy" was placed in charge of an entertainment corps and became one of the most prominent and popular men in his division.

In response to hundreds of requests from local theatregoers, "Buddy" Stuart was asked to take the managing directorship of the Million Dollar Palace Theatre immediately upon his return from France. The task of opening a new theatre, as well as bringing the excellence of eastern presentation to Dallas, would have made any man in the picture business nervous but Stuart "pitched right in" and put over the job in remarkable style. It is his showmanship, and sheer energy that has made the Palace the success that it is, according to local theatre men.

SCENES OF CHARLES (CHIC) SALE IN "HIS NIBS." RELEASED BY EXCEPTIONAL PICTURES, INC.
"King" Solomon Offers Contest Ideas Which Kept His Houses Up in Summer

JULIAN M. SOLOMON, better known to his friends in the trade as "the King," is advertising manager of the Haring and Blumenthal theatres in Jersey City and Union Hill, the latter virtually a continuation of the former.

These contests are rather heavy for winter work, and the King himself points out they will use lighter forms through the cold months, when they can get a crowd anyhow, but these helped to keep business up through the record breaking heat of last summer, and may be of assistance to others next year.

The prizes for these contests are larger than would be required in a small town, where local fame is of greater importance than the money, but a greater incentive must be offered in the larger places, where there are more opposing attractions.

Mr. Solomon writes:

Have been so busy this summer trying to keep our houses filled with patrons that I have not had a chance to hand you the dope on any of the stunts which we have been using.

For Jazz Band

We have been running a series of contests at the Lincoln Theatre in Union Hill, and the Central Theatre in Jersey City, which have assisted materially. I might say very materially in keeping the box office entries in black instead of red.

The first contest which we pulled was in June and was a Jazz Band Contest. Any aggregation of three or more people could enter, and, of course, the judging each night was on the basis of hand applause. We worked this for four nights, and the fifth night the winners of each of the preceding nights met in the finals. The prizes aggregated $100.

This was worked first at the Lincoln and then at the Central, and was productive of good box office receipts.

The second, and by far the most successful of our series, was the Dancing Contest. This we spread out over a longer period. We also gave more prizes and made more money.

The Most Successful

We entered local couples at each theatre, limiting the number to five for any one night. Each night there was a first and second prize of $10 and $5, and Friday nights we had semi-finals with $25, $15, $10, $5 in prizes for the four contestants. The winners of first and second place on Friday night at the Lincoln, and the following Friday night at the Central, met on the next following Tuesday at the Central for a single prize of $50 and a silver loving cup. The prizes as originally announced totaled $280, and the loving cup cost about $20.

On the night of the finals, the Central Theatre, which normally seats 2,000, had over 3,000 paid admissions exclusive of the dead heads who came in on their litho passes, and we certainly wished the walls were made of rubber that evening.

At the conclusion of the cup contest, the runner-up challenged the winner for a return match, and this was staged two weeks later at the Lincoln—again with very satisfactory box office results.

Will Play a Repeat

The third contest will be held at some time when we can get the two couples together, and probably at the Central. This contest will be decided on points with professional judges, the other contests having been decided on the hand applause method.

The next contest to follow along in August was a Singing Contest for $100 in prizes at each theatre. In this, as in the Dancing Contest, we gave prizes each night, and increased the prizes for the Friday night finals. The winner at one theatre challenged the winner of the other, and produced satisfactory business on the night of the play-off.

Works Essays, Too

Our latest contest was for the best essay on "Over the Hill." This was for children under sixteen and was designed to help along the matinee business. The picture produced excellent returns, and the award of the prizes will be made the basis of another big night at the Lincoln. The same type of contest and the same prizes were offered at the Tivoli Theatre, and this will be handled in the same way.

We plan to run contests during the winter, and they will probably not be so elaborate as those staged during the summer. Most likely for Tuesday and Thursday nights.

Newspaper Hook-up Brought 100 Kids

Tying up with the local paper got a free two tens on the front page for a week, gave 2,000 free heralds for house distribution, and the usual write-ups. Also it brought to the Elite about a thousand kids, each of whom was pledged to go home and tell the family all about "Bob Hampton of Placer."

One new angle was the form of admission coupon used. In addition to the name and address were the questions: "Does your father take the Rome News?" "Why?"

This gave the paper a line of circulation that made the publisher feel that he was getting something in return for all that he gave. Incorporate this in your next hook-up, and it will make it easier to land the one after that. This is just one of those little touches that go to make a good thing better, and it is a useful hint to remember.

The more you give the paper, the more it is willing to give you. This stunt sold about $40 worth of seats. If it gave the newspaper a chance to get 40 new subscribers, it was worth while, and the paper will be more liberal with general press stuff as well as with hook-ups. Give all you can for what you get, so long as it costs you nothing.

TWO PHASES OF A LOBBY DISPLAY DESIGNED BY WALTER LINDLAR FOR "THE GREAT IMPERSONATION"

He suggested this for the Hart play, but it can be worked for any play taken from a novel, and if care is taken to reproduce the book in the colors used by the publisher a close hook-up can be made with the window displays. This fixture can be used over and over again by repainting for each title, and will serve later for "Miss Lulu Bett" and "The Sheik," as well as other book presentations.
Selling the Picture to the Public

Garfield, Chicago, Celebrates Its Twelfth

Twelve years for a motion picture theatre is a long run, but Charles H. Ryan, of the Garfield, Chicago, has been running that house since 1909; long before a majority of the present managers even gave a thought to the pictures.

If you will notice what it is he is holding in his left hand, you’ll know one of the reasons why he has established a record.

Hyman’s Novelties at the Mark Strand

Because of the extra length of “One Arabian Night,” which is the feature at the Mark Strand, Brooklyn, the week of October 9, Edward L. Hyman will have fewer numbers and will make an effort to get the best possible effect with the two he does use.

The overture will be that to Nicolai’s “Merry Wives of Windsor,” a selection too little heard on semi-popular programs. It will be played straight, but with shifting lights in E.D.W. L. HYMAN house and upon the stage, alternately playing red, blue and white.

The second number is Greig’s “Dream,” probably done for the first time in a picture theatre. A tenor will sing this from the concert stage while dancers interpret the idea from the production stage. A pastoral set will be used, with set apple trees, the illumination being pink and white lights shooting through the trees.

The Topical Review will follow and give place to the prologue to the feature. This shows an Arabian palace set with the Sheik upon his throne surrounded by his counsellors and dancers, his favorite wife at his feet. The slave dealer leads in the Dancer of the Desert and presents her to the Sheik. The girl dances and the entranced Sheik presents her with a necklace, which he takes from his chief wife. Ordering the throne room cleared, he sings a love song to the girl, but falls asleep and the prince comes in and woos her more successfully with the “Bedouin Love Song,” stealing away with her as the curtains fall upon the tableau of the sleeping ruler.

The musical program for this includes “Danse Orientale, Pong,” for the introduction; “Plus Grand Dans son Obscurite” from Gounod’s “Queen of Sheba,” a soprano solo; the Progressional March from Goldmark’s opera of the same title, for the entrance of the dance; “Bayadere,” for the dance “Song of India” from “Sadko,” Rimsky-Korsako, for the Sheik, and the “Bedouin Love Song,” Pinsuti, for the baritone who plays the prince.

The feature follows, and closes the show, the program going right into the postlude, “Procession of Bacchus” by Delibes.

Mr. Parry, the art director for the house, did the work, and made an unusually efficient display.

One More Twist for “Too Much Speed” Gag

H. R. Kistler, of the Strand Theatre, Gaffney, S. C., found a new twist to the wrecked automobile gag for “Too Much Speed.” He borrowed a wrecked car from the local garage in return for signs suggesting that garage could fix any old car.

That part was old, though it was new in the town, and created a deal of stir, but the opening day the garage turned out its emergency car with another wreck slung to the derrick, and with cow bells on the wheels. To further help, the dust pan was loosened and permitted to drag. It was as noisy as a small boy parade, and more novel.

Tied the Tin Can to “Affairs of Anatol”

Something new in exploitation was tried in Troy, N. Y., for “The Affairs of Anatol” when one thousand tin dippers were distributed among the business houses and factories.

Herman Phillips, the Albany Paramount, got a price on the hardware that made the stunt possible, and they cost less than two cents apiece. As all of the numerous stores and factories use drinking vessels, the name of the attraction was widely exploited.

Each was tagged with a slip reading “More stars than the dipper” and a type reproduction of that constellation. The allusion is somewhat far-fetched, but is certainly worked well for the Griswold.

Used Silken Shades to Temper Lighting

For the showing of “Experience” at the Strand Theatre, Seattle, the doors were used for insert cards, backing up the larger framed lithos of Richard Barthelmess and Marjorie Daw. Amike Vogel, the Paramounteer, who was helping out, suggested that they use silken curtains to enhance the effect, and the result shows in the reproduction of the Strand space. These curtains are of light material and mask amber lights, which throw a soft radiance upon the designs, giving an unusually rich effect which can be copied to advantage by other managers.

SILK SHADES FOR PARAMOUNT’S EXPERIENCED STARS

“Experience” is not an all-star production like “Anatol,” but it has a lot of well-known players, and the Strand Theatre, Seattle, played them all up in the lobby as suggested by Amike Vogel.
Selling the Picture to the Public

WHY THE LITHOGRAPH COMPANIES PAY EXCESS PROFITS TAXES

A long shot of the Van Buren Theatre, Brooklyn, where they can use a six sheet, a 24 and about a dozen threes, and still they write that exploitation helped them get them in for "Man-Woman-Marriage" and "Peck's Bad Boy"

"Mothers' Matinees"

Good Ticket Sellers

Although the "mothers' matinees" idea has been very generally worked for another recent title, the idea seems to be going strong for "The Old Nest." It is suggested in the Goldwyn press book and already many exhibitors are reporting success with the idea.

The Palace Theatre, Dallas, worked in with the Times-Herald, letting the paper take the credit, and played to some 2,000 mothers at a special performance, all mothers of fifty or over (years, not children), being the guests of the house.

A special musical program of old time airs was prepared for them and, to judge from the letters of the guests, this was equally appreciated with the feature.

The Rialto Theatre, Tacoma, also tied up a newspaper and got several three column stories on the stunt. Here the age limit was forty, and the crowd even larger. Len Stewart is using the idea in the Southern Enterprises houses, and also reports good results.

Cooperative Window

Helped Two Titles

The management of the Rialto Theatre, Columbus, Ga., cleverly combined two titles in his hook up of a jeweler's window. He was playing Mary Miles Minter in "Moonlight and Honeysuckle" and Harry Lloyd in "I Do." The card was placed in a display of solitaires and wedding rings and read: "Moonlight and honeysuckle and the only girl call for one of these solitaires. Then comes "I Do" and one of these plain bands is the thing."

This was backed up with stills of both plays, selected to give emphasis to the idea. And because the local druggist was agent for a florist, there were cards on the soda fountain mirror for both plays to hook in with the flower title and the need for flowers when "I Do" is pronounced.

Just keeping an eye out for the main chance gained a hook up that paid a cash profit of about $47 over expenses.

Exploitation Helped

Sell First Nationals

David Tabachnick and B. Lightstone, who manage the Van Buren Theatre, Brooklyn, have a corner house which permits them to post all sorts of paper, but they still find that exploitation helps.

Ben Davis, of the First National exploitation staff, sold them on the idea of using an auto perambulator for "Man, Woman, Marriage" and putting a wax bride and groom before the door. They did it, and the cashier kicked for a vacation. Then they came back with some exploitation for "Peck's Bad Boy" and broke the previous record. The cut shows the house with the bridal couple standing before the centre frame. They were elaborately dressed and they attracted more attention even than the large display of paper on either side of the entrance. It just goes to prove that no matter how elaborate the paper display may be, something different will push the receipts over the top.

Dragged Crippled Car

in Labor Day Parade

A battered flivver, unable to proceed under its own power, was dragged through the streets in the Labor Day parade at New Kensington, Pa., being used to advertised "Too Much Speed" at the Columbus Theatre, and Paramount week generally. The crippled car and the crippled victim of too much speed were accompanied by three girls from the Pittsburgh Paramount exchange who are members of the Paramount Pep Club. They went along to hand out calliope whistles which read "Be your own traffic cop and stop 'Too Much Speed,'".

There were nine other automobiles in line to tell of Paramount, but that looks like Bill Robson, the Pittsburgh Paramounter, in the straw hat, and anything is liable to happen when Bill is in the vicinity.

That's what Bill is for.
Selling the Picture to the Public

Made Big Sign Job
Last Several Days

John Le Roy Johnston, the Los Angeles Paramounteer, suggested to James Samms, of the Rosemary Theatre, Ocean Park, Cal., that he decorate his marquee for Bill Hart in "The Whistle." Samms thought it would cost too much, but John Fogarty, his sign writer, had been itching for a try at some original work and volunteered to do the work.

He set up a six sheet stand and covered it with white paper. Then he blocked in the design in such a manner that it looked like an impressionistic study of a cubist picture. It was not until the end of the second day that anyone knew what he was driving at, but after that the picture rapidly assumed form and turned into a very creditable picture of Hart, which will probably give Fogarty a chance to do some more original work.

The delay in drawing not only got them interested in the sign, but while they were watching the artist they were sold on the show then current, so that two titles were sold on the single stunt.

Gave a Rare Dinner
in Honor of Anatol

Because he felt that "The Affairs of Anatol" was a picture in a million, the enthusiastic M. Madrillon, proprietor of an exclusive restaurant in Washington, decided that nothing less than a dinner could serve as his tribute to the Paramount production. Perhaps the fact that he could get Douglas MacLean as a guest helped a little in this decision, but at any rate he decided upon Friday.

Cards on all tables announced the coming event, and a special menu card was prepared. The special dish was an Anatol cake, which according to the menu was "the crowning symbol of the play—Avarice, Vanity, Loyalty and Faith." The cakes, as you can possibly see in the cut, were iced in four colors, each quarter lettered with one of the attributes mentioned.

As the restaurant is one of the truly fashionable, serving those who know what is good, the event attracted no little attention among the class of persons to whom the Paramount production would most strongly appeal, and Albert Boasberg feels that he rolled another good one.

The public still follows the stars, but why not make your theatre your star? It can be done if you keep plugging, and it will pay you a handsome profit.

Bargain Matinee
Helped "The Kid"

Back ing up a six day newspaper advance campaign, the Casino Theatre, Lakeland, Fla., announced a morning matinee for kiddies at which the regular admission was charged, but to which a second ticket was given for the war tax. A child could gain entrance for ten cents, but if there was a second kidie along, he paid only the one cent war tax. It is not recorded that any single admissions were sold, and no one explains how the kids halved the eleven cents, but it brought out 298 children and 36 adults, all of whom went home to lunch to tell Dad and the rest of the folks what a whale of a picture "The Kid" was, with the result that in the middle of August the business was twenty per cent, over normal.

The lobby display consisted of the cutout heads of Chaplin and Coogan taken from the 24-sheet, with the "six reels of joy" worked in. The advantage of the special matinee for any play which will appeal to the children and send them home to talk up the play to their elders is well known and not new, but the penny matinee is new and gives a fresh kick to an old idea. Mark it in your memory.

New—Simple—Good

Five thousand cards made their appearance in Seattle merely worded
If you are
White and
Unmarried
Call Main, 1779

That was all there was to the card; a sheet about 4 x 6 inches, cheap stock.

The Strand Theatre had to work two shifts of telephone girls, with a relief, to handle the calls, for everyone wanted to know what it was all about and they found out. It was Paramounteer Amike Vogel's artless way of telling the world that Tom Meighan in "White and Unmarried" was to play the Strand.

Of course, the card was the first advertising employed. As soon as the rest of the campaign opened, the mystery angle was killed.
Selling the Picture to the Public

Designed This Lobby from Plan Book Ads

Generally a lobby is made up from poster cutouts, but Arch Bamberger, of the Empress Theatre, Owensboro, Ky., got his lobby suggestion from the mat advertisements in the First National exploitation sheet for Marguerite Clark in "Scrambled Wives," which seems to be something new.

The illustration does not give a proper perspective, so it would be well to note that the egg design sets back from the street line, which allows plenty of room for incoming patrons.

The design, which was carried out by the staff artist, was set in place on Monday for the first opening. It cost less than $5 and paid a handsome profit.

Employ'd Two Rubes to Trail a Parade

The Imperial Theatre, Gadsden, Ala., opened Paramount Week with Thomas Meighan in "The Conquest of Camelot." The special advertising helped to put the attraction over, and the management put a float in the Labor Day parade to tell about the special week.

At the tail of the procession came an old buggy with a pair of rubes, who told everyone that the Imperial was a good place in which to cool off, adding that they were on their way. The bottom of the buggy was tricked to fall out when desired and this contributed not a little to the effect of the stunt. Those Labor Day parades are more or less serious, a turn-out of the unions, with an industrial display of floats behind, and the rubes gave the event the comedy touch the people appreciated, so the house did about a third better than usual in the face of two barbecues, a sporting event with wrestling and boxing, and strong attractions at the other houses. And it only cost in the neighborhood of ten dollars at that.

Two Managers Won on "Dream Street" Dates

Many of the managers in Southern Enterprises territory slid on "Dream Street" because they had an idea that it would not appeal to their patrons. Two managers made an effort and reported increased receipts, which goes to show that you can sell anything if you go at it right. More than that, one manager, J. F. Harris, of the Arcade Theatre, Ft. Myers, Fla., reports that he was highly complimented by many patrons. He had it for only one day, but he cleaned up on the day.

Minister Helped Along

He got windows in the book and music stores with "Read it, play it, sing it" for the appeal, and a local minister who had seen the production in another city, preached a sermon on it, and got the church element out. Instead of playing to a decrease, he made it a $0 per cent. increase at no other cost than a couple of signs and a painted mirror in the drug store, where they sold "Dream Street Sundaes."

C. A. Cruth, of the Lyric, Huntsville, Ala., trusted to a lobby display mostly Japanese lanterns, and got out a better than usual crowd, though it did not work as well as the Harris display.

It just goes to show that it is as easy to exploit as to alibi.

Boasberg Revives the Old Time Barber Gag

Albert Boasberg, the Washington Paramount, is not too proud to swipe, if an idea will work in with his scheme, so he revived an old gag to work in with "The Affairs of Anatol" when that Paramount picture hit the Capital.

He recalled the good old days when they used to put posters on the ceilings of barber shops and he persuaded one of the big shops in Washington to give him ceiling space, so that every man who got a shave got a look at the star group. Of course it does not work with a man who is getting a haircut, but most men go in for shaves, and Boasberg added this to the other stunts and it all helped. Boasberg works on the principle that the more you work, the more you sell, and he sold "Anatol" to the limit with a variety of schemes.

A BARBER SHOP IS ALWAYS A GOOD PLACE TO GET NEXT

So Albert Boasberg plastered the ceiling of a Washington barber shop that the patrons might get next to the idea of "The Affairs of Anatol." Boasberg's publicity for this big Paramount ran from restaurants to barber shops—and in between.
Selling the Picture to the Public

Worked a Whistle in a Paramount Parade
Leon J. Bamberger,Paramounteer for the Minneapolis district, staged a parade of Minneapolis Paramount users for Paramount week, and had to rack his brains to help out with suggestions for trucks.

For "The Whistle," at the New Aster, he used a 24-sheet on either side of a board and a six sheet at the back. In the peak of the craft was the largest steam whistle he could borrow, marked by a cutout of the whistle on the 24-sheets.

It made a fine showing, but we think that on a board for the sheets, with the whistle inside, would have been even better, and the A boards are a guarantee against capsizing. The straight board, even when well braced, is more of a temptation to the wind.

Stunt a Ringer
Herb Johnson, of the Luna Theatre, Lafayette, Ind., got a lot of extra money by mounting a bell (borrowed from a dismantled engine in the railroad yards) and telling the "Midnight Bell" when he played Charles Ray in the First National. He also dressed his ushers as ghosts, but that happened inside and was no good as a ballyhoo. The bell rang up the fares.

Made Overall Girls Sell "Peck's Bad Boy"
Trying to get something new for the First National picture, Ed. Greenblatt offered prizes for the best impersonation of Jackie Coogan by "Peck's Bad Girls" and he got a lot of interest for the presentation at the Isis Theatre, Houston.

It gave him something new, and the Texans were more interested in the bad girls than they would have been in bad boys, so it formed a better advertisement to get the class of patrons who were least apt to be sold on the title. Being different always helps, and this is a new angle for the Peck story.

Followed Boasberg
John B. Carroll used Boasberg's stunt for "The Great Moment," offering the hairpin wedding ring and the stock of the local jeweler as a contrast. It follows the general design of the Washington Paramounteer so closely that we thought at first it was a duplicate photograph.

Carroll runs the Imperial Theatre, Charlotte, N. C., and knows that good exploitation is good, even if it is a borrowed idea, and he makes intelligent use of this department. The stunt cost only six passes and the card, and it sold a lot of tickets.

Pulling the Clock on "Glittering Gloria"
Herman Phillips, Albany Paramounteer, persuaded Manager J. M. Schime, of the Hippodrome, Gloversville, to persuade the Windsor Hotel to dedicate its marquee to Gloria Swanson in "The Great Moment."

He made the great moment twelve o'clock without saying whether it was noon or midnight, daylight saving or "old" time, and then went on to call it "the picture of the hour."

Because it was on the hotel and not on the theatre, it got about ten times as much attention, for the manager can put what he likes on his own front, but the presumption was that it certainly had to be good to register at the Windsor.
Selling the Picture to the Public

Olver Did a Houdini for Hayakawa Picture

Hal Olver, who used to exploit for Goldwyn, is now a member of the Robertson-Cole exploitation staff and aims to risk his neck at least once each week in putting over the R-C productions.

Olver does all that "Human Fly" stuff that was popular during the war drives and helped put over all of the Liberty Loans. As a starter in his new job, he went over to Newark to put over "When Lights Are Low" for Proctor's Theatre. He worked the straight jacket escape while suspended by the heels on a level with a fifth story window and played to an audience of some two thousand—and they were not mostly children, either, but ticket-buying adults.

Pittsburgh Olympic's Unusual Lobby Cards

Although, for once, he had no finger in the pie, Bill Robson, Paramounter for Pittsburgh, sends in a set of the unusual lobby cards used by Tom Shafter, of the Olympic Theatre, for exploiting Paramount pictures. Those in the set are for Betty Compson in "At the End of the World," Elsie Ferguson in "Footlights" and Caruso in "My Cousin.

These are insert cards, and some of them would pass for magazine covers. That design for "Footlights" showing the figure on the stage, is quite in the modern poster style and as pretty as anything we have seen lately, and the Betty Compson design with the nude figure is striking if not true to the film.

Comparatively few houses offer good work of this sort; but most houses make more or less of an attempt at getting effects, and all seven designs sent in are used here as models for others to follow.

We get very few good designs, but we like now and then to give the sign writers some help, and these are helpful in the extreme.

If you have these Paramounts booked, and have not yet used them, your artist can enlarge the designs and for once have something worth while. Set him to work.

A Ten Percener

Making a very simple joke on the banner for Ben Turpin in "Home Talent" brought an additional ten per cent, in business to J. C. Duncan, of the Strand Theatre, Asheville.

He had the top line of the usual banner painted up, "Here EYE am," but the second "E" was turned around so that it faced the left hand margin, giving a cross-eyed effect that most people chuckled over. You can work this in your newspaper advertising as well as you select a type face in which the capitals are centered and simply turn the letter upside down.

Sold Scenario Idea for "Experience" Run

F. C. Greene, jr., who Paramounteers in and around New York, got a new one in the way of contests for the Newark run of "Experience" at the Newark Theatre.

Greene got Henry A. Finter, of the theatre, and George Bachelor, advertising manager of the Star Eagle, working on a scenario contest. The paper told that in the lives of everyone were experiences which should make good plays. Contestants were invited to put in their personal experiences. The best three would be submitted to the Scenario Editor of Famous Players-Lasky.

No Guarantee

There was no promise of production, merely the offer to pass the scripts along with the assurance that Harry Durant would give a personal comment if the ideas were not accepted.

Everyone believes that some of his experiences would make good play material, and the mails were clogged with entries. This should have a strong appeal everywhere, but care should be taken to make it understood that the prize winning stories will merely be passed along. Give no guarantee of acceptance. It should have even more drag than the "Great Moment" contest.

Here are some Lobby Insert Cards Worthy of Study by All Who Prepare Lobby Posters

For a town with such rotten newspaper advertising as Pittsburgh does there must be some compensations, and one of these is the fine line of insert cards prepared for the Olympic Theatre, which is one of the worst newspaper advertisers. All of these cards are attractive; even in black and white and in colors they give wonderful results. Some of the stuff is good enough for magazine covers. Look at that curtain design for "Footlights"
Another Jack Sanson Window Art Exhibit

Jack Sanson, of the Bristol (Conn.) Theatre, is a whale on live models in his window displays, and he turns out some unusual stuff. For First National's "The Old Swimmin' Hole" he used a couple of youngsters who looked the part, hung their clothes on a hickory limb and let the public look.

According to the press story, there was a glass tank in which the kids disported themselves, but we think that the press agent was using too much imagination, for there is no indication of the tank, and we know that window of old, and it is being used to capacity.

We presume that sometimes the store gets a chance to use its own window, but Sanson seems to have first call on the space, and he has used it for some of the prettiest displays we have recorded.

First Exploitation for "Anatol" Premier

Like most big pictures, "The Affairs of Anatol" was not first shown in a metropolis. Even before the paper was prepared or the film fully cut, the De Mille production was booked into the Opera House, Monroe, N. Y., for a tryout.

The advertising matter was not ready, but Fred V. Greene, who Paramounts the New York district, went up and did what he could. He and J. H. Bolton, the house manager, got the window of a corner drug store for a display of sixteen stills and the special contract printed up for this production, and Greene filled the local paper with stories of how Monroe would see the picture before even New York and Chicago.

The news got up into the vacation resorts, which were still well filled, and the Opera House had more "carriage trade" than it probably ever will again enjoy, and crowds packed the upstate theatre for all three performances, though it was so hot that Greene stood down on the sidewalk where he could be conveniently located in respect to a soda fountain.

This exploitation in a small-sashed window is in marked contrast to the New York campaign, but it was the first Anatol advertisement.

BATHING TEENAGERS ARE OUT, BUT BATHING BOYS ARE IN

Jack Sanson, of the Bristol (Conn.) Theatre, figured that bathing boys would be better than Bennett beauties to advertise Charlie Ray in "The Old Swimmin' Hole," so he got a couple of boys and put them in the window, and he was right in his guess.

Hooks Composer Mix to Phonograph Disc

Tom Mix has written a couple of musical compositions which have been recorded by one of the phonograph companies, and the latest publicity idea is to work the hook-up between the local dealer and the theatre handling the Mix releases.

The phonograph record hook-up is always a good one since it not only provides a window in the phonograph store but can be worked for a special feature, and by helping to sell the records the manager is providing a permanent advertisement for his house.

Make a Hook-Up

One good way of handling the hook-up is to compromise with the dealer in the matter of price so that the record can be offered with one ticket free. The dealer pays half price for the tickets and the house stands the other half on the big proposition that a free ticket seldom comes alone to the box office.

Playing with Fire

George J. Schade, of the Schade Theatre, Sandusky, took a long shot and won lately, but that is not saying that it will work again. He smeared his hand with red paint, pressed it on a sheet of paper, and then pinned it to the theatre door. In the morning he "found" it, and the papers took it up.

As he has been scraping about "certain picture interests" and also is a candidate for a member of the new commission form of city government, there seemed to be a couple of reasons why he might have been threatened, and everyone got excited until he advertised Norma Talmadge in First National's "The Sign on the Door."

It ended with a laugh, but there are still men who are sorry they fell for the "disappearance" stuff a year or so ago. It does not always pay.
Three Former Clowns Helped Gladys Walton

Because he had to buck strong opposition at a vaudeville house when he played Gladys Walton in “The Man Tamer,” G. F. Borders, of the Airdome, Flora, Ill., figured that he would give a free vaudeville and sell the picture.

There were three old time circus clowns in town and he hired them to ballyhoo the show. He provided them with two burros and a banner made from a cutout of Miss Walton in her ring costume and they set out to entertain the town. They worked all over the place and by half past seven they had pulled a good percentage of the population to the air dome gates.

All that remained was to sell them tickets and shoot them through the entrance, and the air dome doorman was busier than his rival down the street.

Of course the real clowns helped, but a pair of clever amateurs can do well enough to sell the idea of the circus story, and the story will do the rest. Don’t wait until you can find the clowns. Make some of your own.

Four Vitagraph Week Called a Chautauqua

Once each year the New Lyric Theatre, Crookston, Minn., books the four best Vitagraphs available, fills in with some Vita comedies and calls it Chautauqua Week.

This year the house hooked up to the Women’s Auxiliary of the American Legion and gave them a percentage on the tickets sold, with the result that business was better than ever.

The horse blanket in the picture announces that “I am driving ‘Black Beauty’ to Trumpet Island to win The Heart of Maryland’ with The Scareb Ring,” which worked in all four main titles. Two Semons and two Jimmy Aubrey pictures rounded out the bookings. The rig was driven by the rube who is seen at the horse’s head.

Oil paintings of the four subjects, which are here shown on the sidewalk, were placed in the lobby and used in place of lithographs, while plenty of paper was used in other parts of the town. The Legion made a lot of money and the house took in more. Better still, it profits by the revival of the theatregoing idea in many minds; which is the chief value of any special week.

You can call your big week a Chautauqua or an all-star or anything you want. The big point is that if you call it something you have more to sell than merely six or eight or ten reels of film. You have a big idea, which is worth more than a star because it is a local star appeal.

Lindlar Posters Stay After Speed Has Gone

There are some phases which might be put on a rubber stamp, such as “the stunt broke all records,” “despite the hot weather,” and “although not a record breaker, this film—.”

To these must now be added, “The authorities requested that the posters be left up,” for this is getting to be what the old hand type-setters used to call a “pick-up.”

Dozens of reports on the use of the warning hand posters for “Too Much Speed;” designed by Walter Lindlar, have ended with this phrase, the latest coming from E. A. Booth, of the Palace Theatre, Maryville, Tenn.

The house is too small to permit much exploitation work, and many managers would become discouraged and say that nothing could be done, but Booth is built of better material. He hustles the best he knows how, even though his hands are tied.

Maryville passed some speed laws just before this Paramount came to town. Booth saved the egg money to get a few hand posters to stick on the new control posts, and he ran a slide reading “Judge Tweed says $7.50 because of too much speed.” Come to the Palace and see what Wallace Reed does in “Too Much Speed.”

He was so cheered with the results that he is now planning for a fashion show in cooperation with a local store. No town is too small to be exploited by the right man.

Whistles Raise the Wind

John P. McConville, Boston Paramount, is using pasteboard whistles in his territory. They cost only $4 a thousand and they worked so well for Bill Hart in “The Whistle” at Providence that they were repeated for Wallace Reid in “The Hell Diggers.”

Meanwhile Bill Robson, down in Pittsburgh, has been using a slide whistle for the same purpose.
Another Simple Front
for the Hampton Play

Here is another simple forest front to use for "The Man of the Forest" and other plays requiring a rustic setting. It was designed by R. L. Park, of the Rialto Theatre, Chattanooga, and E. R. Rogers.

This front differs from most in that the foliage is run straight across the front instead of being used to line the entire lobby. This saves decoration and in summer it also offers a cool shade back of the false entrance, the appeal of which is not to be denied on a hot day. It requires very little work and gives a full effect.

With so many plays using a somewhat similar front, this Hampton production, the title of which seems to call for this dressing, has done a general service in bringing out so many new ideas.

Face at the Window
Was a Branded Woman

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., put a new twist on the ball when he prepared his front for "The Branding Iron." He made a cabin front to go across the arch line and covered it with cotton snow. Then back of the tracing cloth window he placed one of the cutouts from the same three sheet used on the corner boards, with the result that you saw the outline, connected it with the three sheets and read those with new interest.

Helped Sell the Posters

It put a punch in the posters and it also helped to take away from the dead effect of the blank window. The shadow does not show in the reproduction because the flash fought the smaller light back of the screen, but you can get the idea and can work for a number of other plays as well as this Goldwyn.

Still Another Idea
for Hook-up Pages

At the request of William Watson, of the Orpheum Theatre, Grand Forks, N. D., Paramounte Leon Bamberger devised another new one for a hook-up page. Watson was using "What Every Woman Knows" and, of course, that was good for a hook-up, but he wanted something new in contests. Bamberger suggested using numerals instead of misspelled words or the other devices.

Fifteen stories were hooked up to tell that "Every Woman Knows" that Jones' bargains are the most reliable or that Smith bakes the best bread. In the text were seventeen numbers, and these were to be arranged to form a phrase, with pass-prizes to the winners of the contest. As an example, "Place an order for a loaf with your grocer" was started off with "16lace an order, etc.", "P" was found to be the sixteenth letter of the alphabet, and all with seventeen letters discovered, it was a comparatively simple matter to form the words "Paramount Pictures," yet the puzzle angle helped to put the page over and put an addition kick into the advertising.

System Pays

Some managers seem to have no idea what they are doing. They put in the shows, pull out a certain amount of money and if they have more than they paid out they decide that they are making money. If they are short, they are losers. Others know just what each picture brings them, with due allowance for weather, opposition and other causes, and they can tell what the style of show their patrons like best and which stars will pull the most money. Work out some system that will give you real results and not mere generalities. It will help your booking and help your business.
This Hat for Gloria
Comes from Richmond

Bettering the "this in a reproduction of" idea, Albert Boasberg, the Washington Paramounteer, sprang a new one down in Richmond when he went there to put over "The Affairs of Anatol."

Dann's is the hat store of the town, so Boasberg took Otto Wells, of the Bijou, in convoy and together they sold Dann's the idea that they wanted to give a hat to Gloria Swanson.

which makes it possible to pull this stunt even on a hard-boiled store manager. For an additional argument, he can make up a few reproductions for local wear.
This is one of Boasberg's best stunts, we think, and it will bear trying out anywhere.

Borrowed Two Tractors
for Paramount Exploit

Wallace Reid cannot get away from motors even when he tries. "The Hell Diggers," his latest Paramount, is not an automobile comedy, but I. C. Holloway, of the Imperial Theatre, Gadsden, Ala., borrowed two tractors, which announced themselves as hell diggers, and ran them up and down the streets when most everyone was on the sidewalk.

Just before showing times they ran down to the theatre and one was taken into the lobby where a demonstrator lectured on the fine points of the machine.
As someone forgot to use the muffler, they made plenty of noise and a 20 per cent. increase in business was gained at a cost of only one dollar for signs, the tractor agent supplying the gas because he shared the good effects of the ballyhoo.

Made Girl Ushers
Into Musketeers

No wonder D'Artagnan wanted to be a Musketeer! Look at John Leroy Johnston's little soldiers of the king.

Johnston has been putting in six months in Los Angeles as a Paramounteer, but he liked managerial work better, and he returned to Minneapolis to manage the Auditorium, a new 2,482 seat house, converted from a municipal building into a theatre. He will run that until the new Tower Theatre is opened.

"Way Down East" was the first attraction, followed by "The Three Musketeers" and Johnston dressed his ushers in costume and made them almost as much of an attraction as Doug himself.
To help things along, he put them out on the streets one afternoon to sell the noon edition of a local paper, which not only brought him a big write-up, but attracted more attention than a dog fight on the corner with a runaway horse tearing down the middle of the street and a fire on the opposite side.

There were nine ushers, so he sent them out in groups of three to carry out the title.

In a small town, hire the costumes and get some well known local girls to sell papers for some well known charity or newspaper drive. You can get all the money the girls do not take in subscriptions if your town will not object to the tights. If the population is ultra good, try the young men.

Don't waste good exploitation on poor pictures. Keep your good ideas for your good pictures, for it never pays to waste good exploitation selling what will only do you damage in the long run. Make your exploitation help sell other pictures, too.
Selling the Picture to the Public

Sold His Campaign Between Two Trains

Ludlow, Utah, is one of those places where you get off one interurban train and onto another trolley. That was what Rick Ricketson, the Salt Lake Paramounteer, planned to do lately, but there was half an hour between trains, so he dropped over to the Lyric, sold the manager fifty one-sheets and the idea of putting these around the traffic control posts, and still had time to buy a cigar on his way to the trolley station.

Meanwhile the manager hustled over to city hall and got a permit to adorn the posts, and he got twelve four-way signs in the best positions in the town, for naturally the posts were at the points where the traffic was heaviest. That was why they were there.

If your town has not yet adopted the traffic posts, why not offer to build some for the privilege of posting the bases? You can get publicity and be acclaimed a public benefactor, and the bills will help to make the posts conspicuous, which will be another good argument.

Belgian Hares Used for “The March Hare”

Belgian hares are mad as March hares only when they think of the German invasion, but A. C. Cowles, who used to manage in Asheville, but who is now at the Rex Theatre, Spartanburg, figured out that they would work well for Bebe Daniels in “The March Hare” so he borrowed some from the fancier, borrowed some tables from the furniture, but he made the cages himself. Then he bought half a dozen half-grown bunnies to be offered the children on Saturday in a prize contest.

Plenty of Room

As he has an arcade lobby, there was plenty of room for the display, and his little manager attracted a lot of attention, particularly from the children, whose interest in the presentations led them to talk up the play to the rest of the family.

Mr. Cowles’ stunt not only suggests a good lobby display, but carries a hint of the possibilities of hooking up with pet-animal stores where these can be found.

Screen Test Worked Hard for “Reputation”

Working the time-tried “movie test” helped put over “Reputation” at the James Theatre, Columbus, O.

Permission was obtained to make the test in one of the public parks on a Sunday afternoon, and it was preceded by a fashion show, some 3,000 people looking on. The film was made an added attraction during the run of the Priscilla Dean picture and then, presumably, was sent to Universal City, out in California.

In addition Mayer and manager J. Real Neth worked up a double page hook-up with the merchants that helped not a little, but the test film was the big noise and it made for a tremendous business.

Gets Fifteen Stories for Paramount Stars

John P. McConville, the Boston Paramounteer, has devised a contest for “The Affairs of Anatol.” He started it in the Portland Herald, by offering ticket prizes for the identification of fifteen players in the production, lifting three less well-known players from the stills to supplement the stars and the director. This was what put a real kick into the contest.

The fifth day the Herald had to republish the four cuts already run to supply those who had come in late and who were unable to obtain back numbers because others had bought out the supply.

Since the first contest was launched he has landed the same idea on about a dozen other New England papers, always with success. It gives him some fine publicity and helps the papers boom their circulation, with the result that they get solidly behind the picture when it comes to town.

This is old stuff in a way, but it gets a new angle from the number of starred players in “The Affairs of Anatol.”

Still It Works

Big time managers have forgotten all about “Dinty” in the press of later plays, but the Wesley Barry offering is still working in the small towns, and the newsboys’ parade and free matinee is still the best bet.

It was worked lately by George R. Moore, of the Lion Theatre, Bellevue, Ohio, and for the week before the showing there were more kids selling papers than there were inhabitants to buy them, but they all qualified as newsboys and they all got in for the free show.

And they advertised it so well that Moore sold the resulting performances to standouts. Any good stunt is new until you have had it and if it works, perhaps it can be worked again, not too soon.

YOU NEED A P. T. A.
Once More Metzger Proves His Ability

E. Metzger, of the Strand Theatre, Creston, la., who has been credited with the ability to do more exploitation on a two dollar bill than any man in America, is at it again.

For the summer he seemed to drop down and take it easy at a time when we needed him most, but cold weather has started him going again.

His latest is for the First National release, "Courage," and is a modern version of the Bill Tell incident. He hired an alleged sharpshooter to plug an apple placed on the head of the blackest small boy in town. Then he trained the small boy.

The first apple he sat down and began eating about the time the markman drew a bead, but the second was put out and when the gun was fired, the darkey pulled a thread and dislodged the fruit, which had already been split and forced together again.

The stunt was pulled before each show, and it drew crowds. Even taking the photograph got a gallery.

For "The Skipper Has His Fling," a Toonerville Trolley story, Metzger instituted a horseshoe championship contest. Horseshoe quotes is still the national game where the tall corn grows, and this aroused as much interest, plus a fierce rivalry.

Just goes to show that if you can't find anything in the big feature to exploit, perhaps you can work with a shorter length and get the same results.

Sketched Lobby Front for Des Moines Theatre

The illustration of the Garden Theatre, Des Moines, looks very much like a pen-drawn lobby hint in a press book, so clearly does it come out, but that is merely because it is a good photograph, for it shows an actual lobby display.

It was planned by Dan Bergum, of the theatre, and Max Doolittle, the Paramounter. Max probably drew the design, for he is clever with the brush, and for a change of pace it works strongly. The cutout in the foreground works in well with the design and supplements the drawing, and, all told, it is one of the most novel of recent lobby displays, and should be within the reach of any average house. Score another for Max.

The best exploitation is good copy in your local paper. Give the same care to your written advertising that you give to your stunts.

Found Unique Tieup to Cigar Campaign

Robert C. ("Jack") Frost, publicity representative for the Consolidated Amusements, Tampa, of which C. D. Cooley is general manager, has effected a unique tie-up with a cigar manufacturer by which he gets a daily free advertisement at the bottom of the front page.

The cigar man knows that theatre advertising is news to most people and that they will read it where they will pass over any other announcement. He had contracted for the bottom line across the front page, and he gives most of it to Frost, one of the sample advertisements reading: "At the Victory, Friday and Saturday, Wallace Reid in 'The Hell Diggers.' At the Strand Saturday, Hobart Bosworth in 'Wet Gold.' At cigar stands, 'Americus.'"

People who start to read across the line will read all the way across, and by giving six and a half columns of the line to the theatres, he gets attention for his own three word display. It is only a line of twelve point, and they will not even break the column rules, but it has more value than a three tens inside, and it doesn't cost the houses a penny. We'll even bet that Frost bets a box of cigars now and then.

Got An Editorial

Saul Harris, of the Southern Enterprises houses in Little Rock, got a two column editorial on the pictures from the Democrat for "Go to the Movies Week" which followed the Paramount Week.

It was a helpful contribution, comparing the Arbuckle affair with the local showing of "The Old Nest" as offering the two extremes of pictures, and stressing the advancement in tone constantly being made by the picture producers. This sort of thing is worth whole pages or even sections, for it carries the weight of the paper behind it.
Newark Hand Letters Lose Part of Effect

Ascher's Halsey Theatre, Newark, takes large spaces in which to get over the attractions, this space being 135 lines across four, but it is waste space to a large extent because it is so heated. Lettering on the entire front is all one cut, without mortise, and while much of the lettering is better than usual, it is far from being as good as an equal amount of type. Most of the banks are in fairly good display, and each is a great deal more than what is usually used in display. Moreover it would be cheaper to put in the two cuts and work the rest in type with a standing signature, not only cheaper, but vastly better. One trouble with this space is that there is no real display. The titles are choked with messes of hand lettered stuff like a violet trying to grow in a field of dandelions and the entire front is the determined foe of white space and he keeps as little as he can instead of planning to get display through white space and contrast. That announcement of Doradina would be far more conspicuous were the matter just below set in type. The same talk could be given in a smaller letter and still be more prominent, and there would be an additional prominence for the title and star through the white space left. The idea that hand lettering is the triumph of refinement was exploded long ago, and yet the impression seems to prevail in many quarters that hand lettering must be good, just because it is hand lettering. As a matter of fact, it is far more difficult to get a good lettered space than it is to obtain an effect with type, and not one artist in a hundred is enough of an advertiser to lay his stuff intelligently, and few realize the advantage of intelligent combination of type and drawn display. At best an artist is self-centered and feels that the printer is vastly his inferior, whereas a good printer is as much an artist as the man who wields the pen and brush, and by combining the best work of each the ideal display is attained. The thousands of house advertising, we know of but two which get away with all hand work; the Brooklyn Mark-Strand and the Shea houses in Buffalo. The Halsey is wasting a portion of its space by employing all hand work, just as hundreds of others are, but we think that Ascher is clever enough to appreciate the value of the combination display when he gives the matter real thought.

Handling of Masses Makes Cuts Distinct

This display from the Imperial Theatre, San Francisco, of which Roth and Parlington are the managing directors, shows a particularly good use of black masses. This was taken from a proof and the ink did not pull well, but the speckled effect can be discounted. The big point is that Jewett Bubar has placed two cuts where one would ordinarily be shown, and has so handled his lights that the second cut stands clear and distinct from the black of the larger design, of which it really is a part. This is a distinctly good idea, but as a rule when it is tried it fails because the artist does not carefully guard his outline. Note how the white hand and cuff come up to complete the line formed by the white face and the highlights on the back of the boy's head. It is all kept almost a clear white where a lot of artists would have shaded or used benday with the result that the design would have sunk into the groundmass. The hand is forceful without straining for effect and good work even for a man whose average is well above the point. Bubar is able to do what few artists seem to accomplish. He can look ahead and see how the stuff will look after it gets into a cut. He works with certainty, knowing what he will gain in the complete work. Most artists are content if the original looks well. Bubar takes it right through to the newspaper reproduction. Others could do the same thing if they would look ahead, many repeat the same error week after week and wonder why they never get ahead.

Another New Idea in Shea Daily Displays

Departing from his usual custom of cutting the space as the run decreases, Harold B. Franklin, of the Shea picture houses in Buffalo, kept to 65 lines single for all of the "Four Horsemen" displays, and for this the artist has hit upon a new scheme. Each day he sells one of the featured players in the production, making the character played sell the story through the use of clever copy. This gives a fresh angle of approach each day, but it does more than that. It serves to make the reader realize that this is a story and not merely an allegory. People have heard more about the propaganda than the novel. They do not realize that the four horsemen from the revelations of John are towering types of the points the author gets over in a real story of flesh and blood people. This style of advertising gives emphasis to the novel rather than to the vogue of the book, for this alone capitalizes that. For this reason we think these daily advertisements are better than the big Sunday splash. We think, too, that these will make more intelligent and effectual scatter advertisements for preparatory work. From this angle they will work even better than as daily advertisements through the run. Mr. Franklin has hit upon a capital idea, which others will do well to adopt and adapt.

Backs Up Program With Ample Space

Chester A. Black, of the Sun Theatre, York, N.Y., seeing a number of newspaper advertisements and asks for comment, adding, "no doubt there is too much copy in some of these ads to look well, but they read ads as others read a newspaper, and there is no time to read." This sounds as though Mr. Black choked his spaces, but he does not. He fills them comfortably, full, confident that they will all be read, but he is careful to keep his layout so that the stuff can be read with a minimum of effort. That is different. No advertisement should be so full of stuff that it can and will be read. The big point is to play up star, title, signature and date so that these can be gleaned in a single passing glance by the man who has not the time to read the ad. If there is reason to believe that more will be read by a majority of the people, then there is no rea-
son why more should not be added so long as the space still remains inviting to the eye. Mr. Black holds his stuff so that you can always get the essential message without the aid of a detective and you will read his stuff to get a laugh. In one space he gives a "legal guarantee" of indemnity to any bashful suitor who gets into a breach of promise case because Constance Talmadge, in "Lessons in Love" graduates him too quickly. His only reservation is that the claim must be presented within thirty days and be the result of a court decision. That's as safe as a church for the chap who can fall into a breach of promise case in thirty days is too speedy to get caught. For the same reason Mr. Black also offers to admit free on Monday night all men who have been divorced since 1920, and on Tuesday any girl who has had a bashful beau ever since 1916. It does not mean anything in particular, but it gets a ticket-selling laugh. Mr. Black gets his chief effects by using a space deeper than it is wide and then breaking with cuts to separate in two sections. If this does not work, then he resorts to panels. There is little to be offered in suggestion. He seems to know what to do. The spaces he takes are generous and back up his housing program, which is issued every two weeks. This is a four pager with good house talk on the front and six spaces yet very little argument was used. Hyman knew that the title would sell, so he used the

HYMAN'S MONEY MAKER

and got a simple space that was more effective than most of the displays for this production so far offered.

—P. T. A.—

Using Same Copy

Gets Varied Ads.

These two displays from the Rivoli, Toledo, show that it is not always possible to get the same results with copy reading exactly alike. The copy is precisely the same, but the results are very different. In the display on the left the ornamentation is better, and the selection of type faces greatly to be preferred to the other. Probably each office gave the best choice it had, but the display on the right is not to be compared with that on the left. The latter is larger, more legible and more attractive, as well. There is also a more intelligent use of lower case, for the space on the right contains much more all-capital matter and even though heavier faces are used, in proportion to their weight the result is more prominent, for bold face does not always command attention. Sometimes it drives the eye away because it is unattractive. One of the spaces looks as though it might have come out of some

THE COPY IS THE SAME, BUT THE RESULTS ARE VERY DIFFERENT

country office instead of from a city, for the compositor lacks imagination and does not visualize his work. The man who sets the left-hand example has a knowledge of what looks well on the page, and he turns out something much more desirable from every angle. There are a lot of printing offices where everyone seems to be satisfied if they stock enough type to set the paper or if they have machine lines in the various sizes. They do not realize that it is possible to give better service to the advertiser by selecting the faces intelligently and giving some heed to the looks of the printed page. They set all announcements without regard to the fitness of the face. They do not realize that an advertisement calls for a more graceful letter than an auction sale, for example. The sale and the show get the same face because it is all the office has. And that type of office seldom has as good compositors as the office where the type assortment is better planned, for that sort of a foreman does not stop to think. These two displays accord an interesting study in composition. One gives at least half as much again as the other, and presumably for the same money.

—P. T. A.—

Wendt's Daily Ads

Good for the Size

Harold F. Wendt sends in a sample of his daily spaces. These are 32 lines, single column, and in this instance he has managed to symbolize the title, "Her Sturdy Oak," in this small space. The illustration shows the oak

WENDT'S TWO INCHER

with Hires on one side and Miss Hawley on the other.

That's a lot to get in so small a space but it works well and it even carries hand lettering

If These Pages Help You Why Not Send

for a Copy of

PICTURE

THEATRE

ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 515 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.
Selling the Picture to the Public

in reverse and delivers the goods, because the letters are all large and therefore stand up.
The small letters in the signature are completely lost, but they are left in merely to keep the same form as the signature in the larger sizes, and no one is asked to read them. We do not like the manner in which the title passes beyond the trunk of the tree, for we think that this materially reduces the display value of any announcement, but at least the artist has framed it so that the letters are either black or white and not parti-colored; which is the unfor-
able sin. Mr. Wendt does as well with his daily spaces as he does with his Sunday an-
nouncements, to judge by this sample; which is the first he has sent us.

This Swanson Pose Is
Very General Favorite

Loew's Columbia Theatre, Washington, gets a good display for "The Great Moment" with one of the most effective poses Paramount has ever offered for this star. It has more been widely used than any other single pose, and always with good effect. For the second week the house makes more use of the local angle,

THE POPULAR POSE

playing up the scenes in Washington, which evidently helped the story to stay over. One good point in this display is getting the credit lines in the panel on the left, where they will be out of the way, and still help the general effect. This is done in a small six point, and it really helps the appearance of the panel.

THE STANLEY ANNOUNCEMENT

It seems to be peaking up again, but they went down to a pretty low level through the summer period and they still have a climb before them to reach the standard achieved last spring. We are glad to note that they are starting up the grade again.

Now the Programette

Harold F. Wendt, of the Rivoli, Toledo, sends in what he calls his "programette," a 3x5 inch sheet with colored cover which is distributed in the Toledo Theatre, next door to the Rivoli and under the same management. The Toledo is a sister house, playing stock, and it is figured that since the two shows do not conflict, the patrons may be worked for both houses. In the same way the Rivoli distributes the Toledo Theatre advertisement. It is an attractive little folder giving the shows for three weeks. Two weeks and some house talk we think would be much better. The house talk could go on page two, the current program on three and the underline on four; which is plenty far enough ahead.

Stanley, Philadelphia,
Sells "Old Nest" Well

Dropping a meaningless cut for a strong comment from Dr. Crane get a good start for "The Old Nest" at the Stanley, in Philadelphia. The text is stronger than any cut that could fit into that space, and this differs from the usual press notice in that it has a name behind it. It means something; it carries weight, and therefore it sells the tickets. The Stanley spaces

press notice in that it has a name behind it. It means something; it carries weight, and therefore it sells the tickets. The Stanley spaces

THE TACOMA SPECIAL

a display cut and everything. It cannot get the space it requires on the front page because this is taken by another house, so it does the best it can with what it can get and takes the rest on the inside pages.
This two reel Western is actually better than 90% of the features that are released. It is better in cast; better in direction; better in story; better in its splendid locations. Santschi; Bessie Love; Ruth Stonehouse; all in one picture so strong and beautiful that your patrons will talk of it for weeks. It is the type of the remarkable pictures you will find right along in the Santschi Series, Box Office Value and Entertainment Value together. Did you play “Lorraine of the Timberlands” and “Mother o’Dreams?”
Holman Day Productions

Wings of the Border

Every magazine reader reads Holman Day, and the magazines that publish his stories have a combined circulation of over 12,000,000.

One of his books, "King Spruce," was a "best seller."

Holman Day wrote all the stories for the Holman Day pictures. That means they are filled with the atmosphere of the big woods; with lumber-jacks; "line runners;" quaint characters; drama and romance.

They are unlike any other pictures you ever showed. They are not "Westerns." They are out-of-door pictures of a new kind. And Holman Day's name means something at the box-office.

Two Parts
Santschi Film Among Pathe's Short Subjects for October 16

Practically of feature importance is the Tom Santschi Western called "The Honor of Rameriz," which heads the list of Pathe short subjects scheduled for release on October 16. The story is a Latin-American, dramatic, and novel vehicle for the star. For the cast, Producer Cyrus J. Williams engaged Bessie Love, Edward Hearne, Thomas Lingham and Jay Morley.

The Charles Hutchison "thrill a minute" serial, "Hurricane Hatch," reaches its fourth episode entitled, "Smashing Through." In the one-reel comedy, featuring "Snub" Pollard and Marie Mosquim, called "Law and Order," there is timely utilization of the current "Ku Klux Klan" newspaper sensation. Another comedy on this list features Gaylord Lloyd in "Dodge Your Debts."

The familiar "Frog and the Ox" is the Aesop's Fable release in this budget. "The Adventures of Bill and Bob" have to do with the pursuit of the skunk.


Goldwyn Leases Astor Theatre for a Showing of "Theodora"

Goldwyn has leased the Astor Theatre for a special, limited, pre-release showing of the Italian spectacle, "Theodora," which it has acquired for distribution in America.

It will show at the $2.00 scale of prices. The production is in color and the Italian musical section has been arranged under the direction of S. L. Rothafel and will be interpreted by a symphony orchestra. There will also be a large chorus.

"Theodora" is founded upon Victorien Sardou's famous romance which furnished Sarah Bernhardt with one of her most triumphant roles. It was directed by Signor Ambrosio, for the Uniome Cine-matograpica Italiana. A hillside on the outskirts of Rome was used as the background. Then, overlooking the lake of Albano, Signor Ambrosio created more than twenty big stage settings. In the ensemble scenes more than 25,000 persons were employed. One scene shows forty lions being loosed in the arena crowded with people.

The role of Theodora, Empress of Byzantium, is acted by Rita Jolivet, the French actress who played on the American stage with Ondy Skinner in "Klirel" and has become one of Europe's foremost screen stars.

Many Theatres to Show Goldwyn Films Exclusively for a Week

With four weeks in which to obtain additional bookings, the twenty-two Goldwyn branch exchanges report more than 1,000 theaters signed up to show Goldwyn photographs exclusively for a solid week from October 23 to 29 to be known as National Goldwyn Week. And at that two or three exchanges have not yet sent in their Goldwyn Week bookings; others have not reported the bookings obtained last week.

Goldwyn is confident that a week of Goldwyn pictures exclusively will prove popular with exhibitors, and contracts up-to-date have far exceeded expectations.

As an additional aid to the exhibitors signing up for a full week, the Goldwyn advertising and publicity departments have prepared an unusual service book. It consists of eight pages, printed in two colors, and contains Goldwyn's new classification of all of its product under six divisions.

Novel Pressbooks Issued by Realart

Beginning with the pressbooks issued for "Dawn of the East," an amalgamation of B. H. Brady productions for the current season, Realart announces that a radical change has been made in the size and make-up of these ex-

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Much Activity At R-C Studios

Production activities are speeding up at the R-C Pictures Hollywood studios under the supervision of R. J. Tobin, director general of production.

Pauline Frederick has begun the filming of her next R-C production, "Judith of Blue Lake Ranch," under the direction of Colm Campbell.

Doris May has begun her second production for R-C release, "Eden and Return." William A. Seiter will direct. Gasnier, whose "Mam'zelle Jo" is scheduled for early release, has also begun work on "Home."
Abe Warner Says:—

"The many responses we have received from first run theatres throughout the country," said A. Warner, "are directly attributable to the trade journals, and I firmly believe that money spent in trade journal advertising is money well spent. Someone has said: 'The good that men do lives after them.' We might change that a bit and state, 'The good that trade journals do for producers and distributors throws the searchlight of approval always upon them.'"

DeMille Coming East

William DeMille, Paramount producer, leaves Los Angeles shortly for New York, where he will spend about a month working with Chra Beranger, the screen author, on an original story by which Mr. DeMille will produce, it is understood, on his return to the Coast.

Brentlinger to Study
Conditions in Europe

B. F. Brentlinger, general manager of the Victory Theatre, and of a company which operates motion picture theatres at Indianapolis, Ft. Wayne, South Bend, and other Indiana points, will leave within the next two weeks for Europe with five other motion picture men to study motion picture production and exhibition methods abroad.

Mr. Brentlinger is Indiana director for First National pictures and Indiana First National exhibitors will be given the benefit of his experiences abroad.

New York State Democrats Declare
Opposition to Screen Censorship

The following statement by Herbert C. Pell, Jr., chairman of the Democratic New York State Committee, was issued on October 2:

"The main fight of the Democratic party this fall, throughout the state, will be against the tendency toward government regulation, interference and censorship. This tendency is un-American and in the long run will work serious injury to the people of this country. The principle of censorship is absolutely foreign to this country. There is today ample law to prevent libellous or indecent matter being published either in newspapers or in motion pictures.

"Our traditional principle allows a man to say, or otherwise publish on his own responsibility, and at his own risk, whatever he has in mind, although, of course, he must suffer the consequences if his publication has resulted in material or moral loss to any one else or to the general public. In spite of the fact a system of licensing and the administration in power, this principle has developed on the ground that freedom of expression, unhindered by authority, is a necessary concomitant of a free government. The censorship of the motion picture shows, if I am afraid, is only the thin edge of the wedge and may result in an attempt to control newspapers.

"I believe we should guarantee to each individual the utmost liberty in the expression of his opinion, the management of his property and the conduct of his private life that is consistent with the maintenance of justice and public order. I prefer the happiness of being free to the pleasure of being a tyrant. It is for that reason I am a Democrat.

"We should bear this situation in mind this fall and guard our liberties by voting for Democratic candidates for public office, against reactionary Republicans."

Associated First National Optimistic
About Business During Coming Season

FIRST NATIONAL has been the most optimistic of all organizations in the matter of a return to good business this fall. What do you base such conclusions on, as it pertains to our territory? The above question was recently asked of Roy H. Haines, Cincinnati manager for First National, by a prominent exhibitor in southern Ohio. Haines' answer is herewith given, and it covers a condition which exists practically throughout the entire country, it is said. "To begin with, southern Ohio is no different from any other section of the country," said Haines. "and the depression here has been no worse, nor have conditions been any better, than elsewhere. When we say 'depression' we should qualify our statement, for if you analyze a number of amusement enterprises, you will really find no depression but, on the other hand, a wonderful business. People are still spending their money for diversion, and will always continue to spend it, and with the approach of cooler weather conditions are going to show vast improvement in the philanthary for which it cannot be otherwise produced. Business may not be what it was during the war days, and show me any one who expects such business again, but 'normality' will be back in southern Ohio this fall and winter, and of that there is absolutely no doubt."

Important Changes Made
in N. A. M. P. I. Committees

Several important changes were made this week in the committee appointments of the National Association of the Motion Picture Industry.

Ralph A. Kohn, of Famous Players-Lasky Corporation, has been appointed chairman of the censorship committee here, in place of Adolph Zinke, who requested that Mr. Kohn be designated to represent Famous Players on this important committee as well as on the American motion picture committee of which Colonel Arthur Woods is chairman.

Charles C. Pettijohn has been designated to represent the Selznick Corporation on the censorship committee here, in place of Lewis J. Selznick, as originally announced, and has been appointed chairman of the Sunday opening committee in addition to his membership on the censorship and law committee.

Earl J. Hudson, of Associated First National Pictures, will serve as vice-chairman of the Sunday opening committee.

H. P. Carter, of the International Film Service, has been appointed a member of the censorship committee, other new appointees to which are Captains G. Mel. Kohn, of Kingsgrams, E. V. Durling of Selznick News, and J. W. Alcoate of Will's Daily. Mr. Durling and Captain Baynes have also been appointed members of the news weeklies committee. Mr. Alcoate has been named as a member of the trade press editorial committee, vigilance committee and Sunday opening committee.

Robert Lieber Addresses
First National Meeting

Motion picture projects and problems of vital importance to New England theatrical men were discussed at the big meeting of the members of the Associated First National Pictures held at the Westminster Hotel in Boston on September 27, and attended by many prominent New England exhibitors.

The central figure at the convention was Robert Lieber, president of the Associated First National Pictures of America. His message was received with enthusiasm. He is engaged in a series of conferences with N. H. Gordon, one of the heads of Associated First National Pictures of America.

Ideas for exploitation and distribution of films were exchanged. Plans whereby New England theatrical men may work in cooperation with other theatrical men of the country were advanced. Three delegates were selected to attend the three-day convention at Detroit, starting October 12. These delegates, while away, have been invited by famous Chicago exhibitors, Balaban and Katz, to see their many enterprises in that city.

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Straight from the Shoulder Reports
A Department for the Information of Exhibitors

Associated Exhibitors


Associated Producers

Mother o' Mine. A splendid production told in a very convincing manner, the climax and death scene satisfying. Advertised: very small business is off, it takes big pictures to pull in and then the attendance is only 60 per cent. of normal. Advertised: 6 inch 8 column across back outside page of two local papers. Patronage: country town. Columbia Theatre, Columbia City, Ind.


Fox


After Your Own Heart. This being the last Mix picture on 1921 contract. The best be made, more action and thrills than any serial, it will please both classes. Advertised: extensively. Patronage: neighborhood. Attendance: splendid, unusually big. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

The Mountain Woman. This is the poorest Fox picture I have had in a long time. If it had been as good as "The Tiger's Cub," could have got by with it. Advertised: 1 and 3 sheet posters, newspaper. Patronage: small town. Attendance: 150. E. E. Carr, Princess Theatre, Thompson, Iowa.


First National


Old Dad. One of the best Harris pictures we have run to date and one that will pass as an ordinary program picture anywhere. Advertising: good. Patronage: neighborhood. Attendance: 75. Cochrane Theatre, Cochrane, Wisconsin.


Kazan. An excellent production if well exploited, will draw the people and will satisfy them. Adver-
Straight from the Shoulder Reports

Paramount


Something to Think About. Very fine picture, many favorable comments from patrons, exhibitors should receive pictures like this on every program. Advertising: newspaper, heralds and billboards. Patronage: high class. Attendance: fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.


Woman God Changed. An artistic production which grips the audience and holds them, comments very favorable, compared it to Madam X. Consumes just a trifle too much time of Lincoln on the stand as the narrator, but we consider it a very successful production.

Goldwyn

Godless Men. One of the best pictures of this kind my patrons have seen in a long time, pleased 100 per cent. Advertising: regular. Patronage: high class. Attendance: good. A. E. Bamberger, Empress Theatre, Owensboro, Ky.

Hodkinson

Spenders. Excellent entertainment, pleased all. Patronage: small.
Straight from the Shoulder Reports


Excuse My Dust. Good, favorable comments from patrons, pleased all, it is a 100 per cent. picture. Advertising: one sheets. Patronage: small town. Attendance: 201. Thomas L. Haynes, Town Hall, Old Lyme, Conn.


The Woman God Changed. Don't be afraid of this one, boys, it will get the money, pleased 100 per cent. Advertising: extra, newspaper, and usual posters. Patronage: neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.


The Killer. This is a cracker-jack of a picture. They went out to tell me so. Play this and you won't be afraid to face them when they go out. Royal Theatre, Salina, Kansas.

Robertson-Cole


The Wonder Man. Drew well on account Carpenter popularity, just enough ring work to get by with those who dislike fight pictures, just enough fight work to please the fight fans who have been robbed of that clean sport by a foolish act of Congress. Patronage: mixed. Attendance: good. E. J. Breger, Gem Theatre, Crystal Falls, Michigan.

Realart


A Private Scandal. Clean, entertaining and pleasing. This is the first McAvoy subject we used, it failed to draw, but if you can get them in, it will most assuredly please. Advertising: ordinarily. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


Something Different. This was one repeat showing of this attraction and this star seems to be holding up. Advertising: newspapers, billboard. Patronage: general. Attendance: good. Ames Theatre Company, Main street, Ames, Iowa.

Selznick

A Miracle of Manhattan. Good picture, star not popular here but we have yet to see her in a poor picture. Advertising: as usual. Patronage: high class family. Attendance: average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.


Girl from Nowhere. Just an ordinary program picture, will not draw only regular business, we must have stronger stories if we keep the business alive. Advertising: regular. Patronage: high class. Attendance: poor. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

Remorseless Love. The best one of the series. Clean, entertaining and will draw if advertised. Let the people know that this is her last 1921 picture, if you are close behind release date. Advertising: post card campaign and plenty paper. Patronage: neighborhood. Attendance: fine. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


The Fighter. It will please, but Teacle is not as good in this type of picture as he was in "Marooned Hearts." He is suitable for society subjects. Advertising: ordinarily. Patronage: neighborhood. Attendance: poor.

Scenes from "Her Face Value," Starring Wanda Hawley. Released by Realart.

Universal

Fighting Lover. Oh, so dark in places, couldn't tell if it was a good picture, put more light in the night scenes. Royal Theatre, Salina, Kansas.

Big Adventure. A fine picture, the kid in this one is great. Play this, every mother, father, sister and brother should see this. Great picture for the kids as well as the old, boost it. Royal Theatre, Salina, Kansas.

Once to Every Woman. Admittedly one of the best pictures played this season. Regardless of hot weather played to full houses three days. Advertising: four 24 sheets, 18 one sheets, prologue song. Patronage: intellectual class. Attendance: very good. H. B. Barr, Rialto Theatre, Enid, Okla.


United Artists

Pollyanna. Went over big, please 100 per cent. Patrons still talking about it, was surprised that even my hard boiled fans seemed to like it. Advertising: four 1 sheet, one 3 sheet, banners and newspaper. Patronage: small town. Attendance: 200. E. E. Carr, Princess Theatre, Thompson, Iowa.

Vitagraph


The Heart of Maryland. A splendid production, more compliments from patrons on this than any picture this year. Best Vitaphone picture I have used, a real special. Advertising: average. Patronage: mixed. Attendance: good first day, fair second day, local conditions against better attendance. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

State Rights


Melford Working on His Next Paramount

George Melford, producer of "The Sheik," bas been engaged preparing for his next Paramount production, "Moran of the Lady Letty," an adaptation by Monte M. Katterjohn of the famous sea story by the late Frank Norris. Dorothy Dalton will play the featured role, and the cast, which is now being selected, will include Rudolph Valentino.

Mr. Melford only recently completed the cutting and assembling of "The Sheik" and feels that the coming picture will be a worthy successor to that colorful photo play.

Universal-Jewel

Ready to Release

A new Universal-Jewel comedy starring Lee Moran, is ready for release, it is announced at the Universal home office. This short reel feature is called "P. D. Q.," and shows the comedian as a bicycle race champion. William Watson directed the comedy from a story by Scott Daring.

Miss Starke in Tom Meighan Film

Pauline Starke will be Thomas Meighan's leading woman in his new Paramount picture, "If You Believe It, It's So," which he is just starting under the direction of Tom Forman at the Lasky Studio. Miss Starke, formerly a Triangle star, has recently appeared in leading parts in several big productions, notably Maurice Tourner's Paramount picture, "The Life Line"; Goldwyn's "Little Shepherd of Kingdom Come." Vitaphone's "The Courage of Marge O'Done." Fox's "Connecticut Yankee in King Arthur's Court." and Whitman Bennett's "Salvation Bell."

New Theatre Opens with "Man's Home"

One of the first bookings made by the Selznick sales forces for the new special, "A Man's Home," provides the opening attraction at the new Boulevard Theatre, Baltimore, just completed by A. G. Buck. The opening date is set for October 10.

This is the first public presentation of the feature thus far reported by the Selznick organization. Manager Buck considered this fact in arranging for an attraction to open his new house and paid a rental in proportion to the importance of both the picture and the event.

For Early Release

"Nice and Canny" is the title of the Paramount-Burton Holmes Travel Picture scheduled for release October 9. Mr. Holmes has tried to give, within the linear limits of the customary single reel, all the many varied impressions that crowd upon the visitor who spends a few days and a lot of money in these pretty pleasure cities of the fashionable Riviera.

Agnes Ayres in Paramount Film

Agnes Ayres has started upon her career as full-fledged Paramount star, having begun work at Hollywood in "The Lane That Has No Turning," which Eugene Mullin adapted from the novel by Sir Gilbert Parker. Victor Fleming is directing.

EXHIBITOR'S REPORT

Title of Picture: Produce

Your Own Report

How Advertised

Type of Patronage: Attendance


good

fair

poor

Theatre: City: State:

Date: Signed:

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS
"The Son of Wallingford" a Winner

VITAGRAPH has another special that lives up to the meaning of that much-abused word. "The Son of Wallingford" as a screen play has about everything the showman wants.

It was written, directed, subtitled, and edited by Mr. and Mrs. George Randolph Chester, noted writers of short stories, and the authors of the "Get Rich Quick Wallingford" stories which had quite a vogue in the Saturday Evening Post.

The authors bring to the screen the lovable characters made famous in their stories. They call this the one hundred and fifth and it is a worthy successor to the others.

The story is straightforward and full of dramatic possibilities which are fully realized. The many unique stunts which are essential to the plot are well handled. The element of natural humor which runs through the eight reels is an integral part of the picture. The many intricate situations at the climax of the story are well handled. Everybody should be satisfied. It is a splendid piece of work.

All of the well-remembered characters of the Chester stories are here: Big-hearted, jolly J Rufus Wallingford, "Blackie" Daw, suave and lean; Old "honest" Henry Beegoode, and his son Bert; Violet Bonnie Daw, "Blackie's" wife, and Mrs. J. Rufus. Then there is "Toad" Jessup, Talbot Curtis, Mrs. Curtis, Mary, and last but not least, Jimmy Wallingford, who inherits his father's loveless ears and many of his mannerisms.

* * *

The really clever continuity allows the tale to be told with absolute clearness. It is a special production in every way, in genuine appeal, grip and humanness. The astute exhibitor should not overlook its possibilities for effective exploitation. There is the circus parade, which J. Rufus stages to further his land-selling scheme; the endeavor of Jimmy to drill an oil well and win the hand of an honest farmer's daughter; the rescue of Jimmy and Mary from the oil-covered pond, all present unusual opportunitie's for advertising. And it is a picture that will fulfill every promise of a high-class, successful offering.

The acting on the whole is splendid, the role of Jimmy distinguishes himself. Wilfrid North as Wallingford, Sr., is the exact type of the Chester stories, and George Webb's carefully drawn portrayal of "Blackie" Daw is remarkably true to life. Antrim Short is effective as "Toad" Jessup, and the pair of skin-flints, Henry Beegoode and his son Bertram, were in excellent hands as played by Van Dyke Brooke and Sydney D'Albrook respectively. Florence Hart plays Mrs. J. Rufus. Lyla Dale is Violet Bonnie, Priscilla Bonner, a pretty and demure Mary Curtis. Martha Mattox is Mrs. Curtis, and Andrew Arbuckle, that fine old actor, is Talbot Curtis.

* * *

The story revolves around Jimmy Wallingford's and "Toad" Jessup's efforts to turn an honest living apart from the influences of J. Rufus and "Blackie" Daw. They go to a distant village and "Toad" discovers oil on Talbot Curtis' farm. They form a company, the Big Hope Oil Company, Inc., and start to drill. After spending all their available cash—$800—they decide to sell their automobile. Mrs. Wallingford buys it and with the renewed finances they continue operations. Un- known to Jimmy, however, J. Rufus, Wallingford and "Blackie" Daw hit the same town, buy up a piece of land and start to promote a manufacturing centre. This is a unique piece of business where they erect a huge canvas drop picturing a dozen factories with smoke pouring from every canvas chimney, as a graphic illustration of what the finished product will look like. When they discover they have encroached on Jimmy's preserves, they allow the land scheme to die a natural death. They continue operations on the land, however, and pipe oil to an empty shed through an abandoned gas line from some oil cars stationed five miles distant.

A leak in the pipe line floods Jimmy's land, and his well begins to "spout." "Blackie" and J. Rufus work diligently to stir up interest in their scheme, thinking they have the bill of sale in their possession, but in reality it is stolen by a pair of bootleggers and buried in the sand in the pump house. When J. Rufus refuses to sell an interest in the land, the angry townspeople turn to the former owner, Henry Beegoode, and he does a thriving business re-selling the property. J. Rufus turns the tables on Beegoode, however, when the bogus oil well catches fire and the thoroughly incensed citizens realize they have been duped. At the height of the excitement the Big Hope Oil company's oil well spouts forth real oil and everything looks rosy for Mary and Jimmy.

The feature is in eight reels, but so smoothly does the story run it seems like five. The story grips one from the first few feet to the end. It is drama of the best type and we recommend it without hesitation.—J. R. M.

"Adoary
By FRITZ TIDDEN

Keeping in Personal Touch

Moving Picture World Thanked in Resolution

Whereas, the Moving Picture World has consistently extended the courtesies of its columns to the Moving Picture Baseball League and perseveringly striven to stimulate and promote amateur sports and clean sportsmanship in the motion picture industry by generous and effective publicity and news stories:

Whereas, the Moving Picture World has been, with one exception, the only trade paper to extend this or any kind of co-operation to the Moving Picture Baseball League;

Whereas, Mr. Arthur James, editor-in-chief of the Moving Picture World and the members of his editorial staff have gone to personal efforts to further the league in its aim;

Be it Resolved, that the Moving Picture Baseball League go on record as expressing its appreciation of the wholehearted co-operation extended by the Moving Picture World, Mr. Arthur James, Mr. Fritz Tidden and the remaining members of the editorial staff.

G. L. GARTNER, President.
J. W. KELLY, Secretary.

The formation of the Moving Picture Baseball League is well under way. At a meeting held October 3 the Famous Players-Lasky office a constitution was drawn up and approved by those present, who included practically the same company representatives as formed the baseball league. This constitution will be sent prospective members of the league and upon signing by the recognized representatives the organization becomes a member of the league.

The greatest difficulty that will confront the basketball body is securing suitable gymnasiums in which to practice or hold games. If any one knows of a place in the metropolitan district that may be used with small cost they will be doing a worthy deed if they will let the league know of it.

If any organization affiliated in any way with the industry is not able to put up a gymnasium they are urged to buy one or find the league that any reason why it cannot help along? Is there not?

Hunt Stromberg, the ex-press agent-producer, is now in town, a. Mrs. Astor's boarding house.

Every new Griffith film nowadays seems to hang about the principals, and "The Two Orphans" qualified last week when Frank Puglia, the Italian player, was married to Irene Veneroni. And now the romantic record is complete for the three last productions, beginning with Richard Barthelmess and Hay stopped acting before the camera to honeymoon behind the scenes during the making of "Way Down East."  * * *

"Dream Street's" romance came slowly by way of the Micha Weil with the marriage in St. Paul of Ralph Graves, the leading man, to Marjorie Seaman, a New York girl who was in Minnesota playing the leading part in a film made by an independent company.

The Italian theatrical colony celebrated the wedding of Miss Veneroni and Puglia last week. Puglia is the young Sicilian player whom Griffith found while touring among the native theatres in search of new material in his players. When given an opportunity at re-

the mothers, etc., so she began walking around Caesar as though he was Lake Erie.

One day while doing Caesar a favor, Anthony's razor slipped, shaved off Julius' influence where it connected his head with his shoulders. And straightway Cleopatra rushed up to Marc and declared herself fifty-fifty with him. Following this, Cleopatra had enterprises with various colored ducks and other champions of her day, and was later made to partake of a dish of floating island, in which several portions of poisoned wine were placed and the lad a very funeral.

No. 2: Lot's Wife.

Dwight Perrin has resigned from the Warren organization and returned to the staff of the New York Tribune, where he was engaged before he entered the film industry some years ago.

Anthony Paul Kelly was married October 3 to Grace Canary, daughter of Thomas Canary, in the Marriage Licenses department, New York, by City Clerk James J. Cruise.

A novelized version of "A Man's Home," the Selznick picture, has just been completed by Anna Steese Richardson.

A country club house, erected near the Metro studios in Hollywood as a scene for Bert Lytell's newest picture, "No Offense," is a permanent structure that will be used hereafter as a club house for members of the Metro organization. It has been named the Metro Country Club.

Directors and players will do well to read an extended "Beverling" article in the October 5 issue of The Nation called "The Pantomime and the Picture." It justifiably finds fault in several instances with the lack of frequent in our pictures of the fine points of pantomime that is evident in a great many European productions, notably the recent German imports from Ernst Lubitsch's studio. In speaking of some American films, the author, Alfred B. Kuttner, says what they needed and what they almost lacked was any tradition of sustained pantomimic interpretation. He points out that pantomime in its raw state necessarily suffers from exaggeration, being at first an impatient effort to supplement the inadequate verbal expression of a state of mind or feeling by means of bodily movements. The author's advice is that had pantomime to good is from exaggeration to subtlety without loss of simplicity. Kuttner advises the study, real and imagined, of pantomime as an art for some of our directors and players.

Round trip titles—

"Hicksville to Broadway."

"Broadway and Home."
Guy Newall and Ivy Duke are sailing from England October 20 on the Olympic. They are coming to this country under the personal management of Harry Reichenbach. The noted British players are bringing with them some prints of "The Bigamist," in which they are costarred and which Newall directed. The picture will be distributed in this country by one of the most prominent organizations. It is probable that the visitors will make at least two pictures while they are here.

It is understood that Arthur Tarliss is to resign from Pioneer in the near future and return to the advertising department of Women's Wear.

Edwin Russell, one of the leading distributors in Japan, recently arrived from the Orient and is visiting New York, making the Arrow offices his headquarters.

Senator James J. Walker is now well enough to sit up and take notice, following a double operation performed on him at the Broad Street Hospital.

The New York Globe carried a story the other night to the effect that Charlie Chaplin was to sail for the United States this week. What of the projected meeting with Doug and Mary and the subsequent trip around the world?

Max Linder waited until Douglas Fairbanks was safely on his way before announcing that he intends to make a burlesque production of "The Three Musketeers." Like "Be My Wife," his latest picture, the burlesque will be released by Goldwyn when it is completed. Linder is famous for more than one reason in the motion picture world. He had a leading role in the first film comedy ever made, for one thing. The comedian will have one great aid in making a burlesque on D'Artagnan's blistering ways, for like Dumas' hero, Linder is a marked swordsman. He learned the art (for he considers it one) in his native Paris, and if anybody can possibly burlesque Fairbanks' acrobatic fencing, Linder is the man.

In place of Joe Weil, who was originally engaged to prepare the serialized version of "Adventures of Tarzan," this work has been undertaken by Maud Robinson, Tooths' Special work assigned to Weil by Bert Lubin necessitated this change. Mrs. Toombs is publicity director of the Famous Players-Lasky Corporation, and is well known for her special stories and serial versions which she has prepared on several of the leading pictures of the past twelve months. The syndication of the newspaper version of "Adventures of Tarzan" will appear in several hundred newspapers throughout the United States beginning this week and continues weekly in episode form for the entire fifteen chapters.

"Theodora," the Italian film released by Goldwyn, will go into the Astor Theatre for a run, beginning October 10.

Beside doing publicity on the above picture for Goldwyn, Will Page will handle the Italian film.

While on location at Moomoth Mountain, California, making scenes for Jack Holt's first Paramount star picture, "The Call of the North," Joseph Henabery, the director, learned by wire that he was the proud father of a son.

"Yes, I'm a slapstick comedian," admits Larry Semon. "I consider my slapstick work an obligation to society. Slapstick is the melodrama of comedy. It demands laughter as well as laughs. It isn't highbrow—but it appeals to highbrows as well as everyone else.

"Slapstick has physiological effects that—well, ask any doctor. A few ruffles and down the very back, a few ripples of the diaphragm—and the most weary human is shaken into a refreshing state of good humor."

Do you ever think of motion picture directors as business men as well as artists?

Take Reginald Barker, who produced "The Old Nest." He's vice-president of Richardson's, Inc., an exclusive music shop in Los Angeles. Last year he was president-director of the Motion Picture Directors' Association and saving money he is on the board of the directors' building corporation, which is constructing a $200,000 cafe and club center for the Hollywood film community.

F. C. Creswell, Paramount district manager with headquarters at Indianapolis, was a visitor at the Famous Players-Lasky home office last week.

Abel Gance, poet, dramatist and motion picture producer, whose film production, "J'Accuse," will be released soon through United Artists, had a heavy jolt in his early life as a maker of pictures as a result of which his screen career very nearly came to an end. It was when Gance was an amateur in the industry and working in Paris, where all his later and most marked film successes were made.

"Like all others I had to spend many wearisome months learning the technique," said Gance. "My first film surprised me very much when I saw it in the projection room. There was nothing on the screen. Like the ape in the table, the camera man had forgotten to light his little lamp—in this case, the camera—and the film, unexposed or very little exposed, presented a truly negative result."

So disheartened was Gance by this unfortunate beginning that he joined the police and took up the study of philosophy and psychology. And it was only when driven to it by the dire necessity of making a living that he again went back into the employ of a film company.

M. Gance, who has been in this country for some time, sailed October 5 for France on the Paris. With him went Louis Napals.

Don Marquis, editor of the Sun Dial in the New York Evening Sun, and Christopher Morley, keeper of the Bowling Green in the Evening Post, appear as extras in "Footlights" at the Rivoli this week.

Incidentally it is understood that Marquis will leave the Evening Sun to take the expiration of his contract around the first of the year and go over to the Tribune.

The members of the Paramount Club, which comprises a large proportion of the Paramount home office employees, have been invited by Adolph Zukor to an outing at his country estate at New City, Rockland County, N. Y., on Saturday, October 15. It will be an all-day affair. Mr. Zukor having arranged for a special train leaving Weehawken at 9:20 a.m. and returning from Haverstraw at about 9 p.m. Motors will be provided from Haverstraw to New City. The day will be spent in sports and games of all descriptions. It is estimated that between 350 and 400 members of the club will enjoy Mr. Zukor's hospitality.

Roy Crawford, treasurer of Associated Exhibitors, is on a trip through the Middle West. He plans to visit, in particular, the Chicago, Kansas City and St. Louis branch offices of Associated Exhibitors and to spend some time in Topeka. Crawford was active in the theatrical and motion picture field of that city for many years. This is his first opportunity to return there since his appointment to the treasurership of Associated Exhibitors last spring.

After a two-week sojourn in the East, during which they combined business and pleasure and a survey of film conditions here, Richard Willis, general manager of Charles Ray Productions, and Albert A.

"Ghosts of Yesterday" is a photoplay that has no bearing on the heated discussions of "spirits" today.

A FAIRLY GOOD DAY

Lloyd "Ham" Hamilton, star in Educational-Mermaid Comedies, and Walter Morosco, son of Oliver Morosco, bag the California limit for one day's bird shooting.
Kidder, Jr., assistant general manager, left for Los Angeles this week. The visitors declared that their discussions with film men and theatre owners in New York City and neighboring sections had inspired them with the belief that a growing spirit of optimism predominated in the East.

A group of artists, editors and educators interested in the advancement of art knowledge were the guests Thursday afternoon, September 29, of Isaac Wolper, president of the Triart Productions, and Hugo Rosenstein, at the Rivoli Theatre where "The Beggar Maid," the latest of a series of motion pictures based upon famous paintings, is shown this week.

"The Beggar Maid" is a motion picture based on Sir Edward Burne-Jones' painting, "King Cophetua and the Beggar Maid." The ancient story has been wove in with a modern one in which the artist finds that his two models, an earl and a gardener's daughter, are in love, points to Tennison's lines to show that love knows no class distinctions. The painting, which is shown in the progress of creation in the motion picture, is finally thrown upon the screen—thus leaving an indelible impression upon the audience.

The plan to arouse interest in the world's paintings through the motion picture screen has been encouraged by some of America's best known artists and art patrons, including Louis Tiffany, Edwin H. Blashfield, Robert W. Atiken, Francis Jones, Charles Dana Gibson, Robert W. DeForest and Daniel Chester French. The artists were the invited guests at the Rivoli as were also Dr. John H. Finley, associate editor of the New York Times; W. O. McGeohan, managing editor of the Tribune; Royal Cortissoz, art critic of the Tribune; Arthur C. Clark, advertising manager of the Evening Post; William E. Lewis, editor of the Morning Telegraph; Associate Superintendents Shalow and McAndrew of the Board of

Prior to that time he was in the newspaper game in Washington, D. C., and in the Middle West. His work will concentrate upon the preparation of material for the press sheets.

Now that one producer claims to have hired a censor to scrutinize its productions before they leave the studio, B. P. Fineman, of Katherine MacDonald Pictures Corporation, suggests that possibly other producers might fall in line by retaining ministers to prepare sermons on their productions, which theatre press-agents can have their local parson deliver from the pulpit.

A further innovation might be secured by engaging a metropolitan projectionist to scratch the film before release, thus saving considerable effort and inconvenience to local operators.

SIX FEET OVER ALL

Says May McAvoy to Director William D. Taylor, William P. Carleton is the man being measured. He supports May in Reardon's "The Morals of Marcus"

RUTH ROLAND SELDS HERSELF

The Pathé star is shocked at herself for wearing a one-piece suit in a recent double exposure scene in a late Screen Snapshots release

interest the American public takes in moving pictures. It will probably follow the paragraphs on the superiority of our musical shows.

There was an exhibition of what was called scientific moving pictures and life extension films produced by Charles F. Herm at the American Museum of Natural History on September 30. The showing was made with the co-operation of the New York Association of Biology Teachers, and the program included "Eyesight, the Master Sense," "Mast er Slobod Hood," "The Heart, Our Living Pump" and "The Marvels of Crystalization." Ernest L. Crandall spoke on "Motion pictures in the Schools," and Maximilian P. E. Groszmann on "The Value of the Biological Film."

No better place than beneath the above paragraph could be found to tell you to interest your alderman, committeeman or whoever represents you in municipal government, to work for the installation of moving picture screens in all public schools.

We see that Patrick C. Kearney, of the motion picture advertising department, has had a play published in the current issue of The Drama, a monthly review of the allied arts of the theatre sponsored by the Drama League of America.

If Pat will send us a copy of the magazine we will review the play in this department and state whether it has, if any, possibilities for moving picture production.

S. R. Kent, general manager of distribution for Famous Players-Lasky, has announced the following appointments in the Paramount sales organization:

A. E. Bernstein, former manager of the Minneapolis Exchange, has been transferred to the new Milwaukee Exchange as manager. Maurice Schwetzer, formerly sales manager at the Minneapolis Exchange, has been appointed manager at Minneapolis, succeeding Bernstein. Harry Hunter, formerly assistant manager of the Portland, Ore., Exchange, has been appointed manager at Des Moines, succeeding J. A. Muchmore, resigned.
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“His Nibs” Showing
The heralded production of Exceptional Pictures, Charles (Chicago) Sale in “His Nibs,” is having its premiere presentation at the Hotel Astor, New York City, as this issue goes to press, too late for a report to be made.

The account of the showing, and of the picture, will be given in next week’s issue of this publication.

Alexander Beyfuss, vice-president and general manager for Exceptional Pictures Corporation, has been one of the most unique affairs in the history of the industry, and states further, that immediately following the Hotel Astor date, a presentation of “His Nibs” in one of the Broadway theatres in New York City will be arranged for.

“The Iron Trail”
Is All Assembled

Final assembly of titles and scenes for “The Iron Trail,” first of the big Rex Beach films to be released through United Artists, has been completed at the Bennett Studio in Yonkers under the personal supervision of Whitman Bennett, assisted by Rex Beach.

It is the first of a series of Rex Beach stories that Mr. Beach personally selected for elaborate film production, and marks the first of the Bennett Picture presentations on the United Artists program.

“Mother o’ Mine,” Ince Film,
Makes Many Box Office Records

“Mother o’ Mine,” the Thomas H. Ince melodrama, hung up some new records for itself as a box-office attraction last week with simultaneous runs in four large cities of the East and Central West.

Indianapolis, Cincinnati, Washington and Pittsburgh gave the sensational Ince success the same enthusiastic reception that it received in New York, Minneapolis, Seattle, Los Angeles and San Francisco upon first presentation a few weeks ago in those cities.

During the first week of its distribution through First National exchanges, following transfer of the Ince production, “Mother o’ Mine” played Giff’s, Cincinnati, as the opening attraction for the fall season; the Alhambra, Indianapolis; Tom Moore’s Rialto at Washington, and both the Regent and the Blackstone, Pittsburgh.

It isn’t often that a two-reel subject awakens more than passing comment in the Broadway picture houses, but the exception arrived at the Rivoli last week and was carried over for another week at the Rialto—“The Beggar Maid,” a picturization of the Burne-Jones masterpiece now hanging in the Tait Gallery.

“The Beggar Maid” reaches the screen through the Hodkinson Corporation. It was produced by Tri-Art Films, headed by Isaac Wolper, who produced “The Miracle Man,” and was taken under the direction of Herbert Blanche and Lejaren A. Hiller. The title part is played by Mary Astor, who, although not yet 16 years of age, gives promise of rapidly mounting to stellar heights.

So impressed was Hugo Reisenfeld with this short subject that he put on a special prologue for it, consisting of a duet in an old garden chanted by the recited TENNYSON’S of the same name, on which Sir Edward Burne-Jones based his famous painting. This is the first instance of a two-reel picture being accorded such honor.

Back of “The Beggar Maid” is the most ambitious plan thus far attempted to humanize the great paintings of all ages and at the same time preserve to the utmost the entertainment values so necessary to successful picturization of the screen. Twelve paintings in all will be picturized and they are to be chosen by the following advisory board, made up of the leading art patrons and authorities of the day: Robert W. DeForest, Francis C. Jones, Edwin H. Blashfield, Charles Dana Gibson, Robert Alien, Louis C. Tiffany and Daniel Chester French.

This board has thus far chosen "The Bashful Suitor," by Israel; "The Young Painter," by Rembrandt; and "Mona Lisa," by Leonardo da Vinci, to follow "The Beggar Maid."

“Subjects of this kind,” said Mr. Hodkinson, “will do more to answer the insistent demand for better pictures on the part of both press and public alike, than all the promises producers can make. Until this series is running, the masses had to look to indifferently done reproductions for their conception of the masterpieces of art. Here, on the screen, they witness the actual moving impulses back of the painting. They see the artist at work on it, and follow every stroke of the brush in a vivid picturization of his subject. Whether or not the public likes this sort of picture received a decisive answer in its pre-release showings in New York."

The picture was made on the beautiful Long Island estate of Mr. Tiffany, a member of the advisory board, and so infinitely carefully were the details worked out that it is said 20,000 feet of film were used to get the final 1,600 feet comprising the subject.

Smith Pleased with Vitagraph Picture, “Son of Wallingford”

Upon his return from Canada recently, Albert E. Smith, president of Vitagraph, spent a good part of one day seeing pictures which had been completed in his absence. Vitagraph’s production department has never been more active than at the present time. The company has more and bigger productions ready for release this October than it had last October, and its production plans for this season dwarf those of last year, it is stated.

Mr. Smith spent some time in one of his studio projection rooms viewing George Randolph Chester’s special production, “The Son of Wallingford.” Basing his opinion on the experience of over twenty-five years in the motion picture industry, Mr. Smith believes that “The Son of Wallingford” will set a new record for Vitagraph specials.

Elaborate Plans

Universal officials plan to make “Barry Gordon,” Herbert Rawlinson’s next film, one of the most outstanding films of the year, they state. Marjorie Daw has been engaged as the star’s leading woman and Hobart Bosworth has been assigned as director.

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In the Independent Field

Several Sales on Heart of North

Additional sales have been closed on "The Heart of the North," the George H. Davis-Joe Brandt feature of the Canadian Northwest which is being offered on the States Rights market.

Mr. Brandt, who returned for a few days to his New York offices from a sales tour of the principal cities, was dealing to Midland Films, Inc., of Minneapolis, for Minnesota and North and South Dakota territories; Col. K. Novak and Western Missouri territory were closed with National Photoplay Corporation of Kansas City. Another of the benefits of the week on the feature was to Greater Productions of Des Moines, whereby this picture will be seen in the Iowa and Nebraska territory.

The Southern Wisconsin territory has also been closed with the Gulf Film Company of Milwaukee.

Wide Interest Shown in New Selig Serial, Says Auerbach

Unusual interest in the new animal-jungle serial which Colonel William N. Selig has put into production for the Export & Import Film Company, with whom he recently signed a three years' contract is announced as being manifested by distributors.

L. Auerbach, vice-president of the Export & Import Film Company, Inc., admits he was somewhat surprised at the great number of inquiries received after the announcement of the closing of the Selig contract.

"Proof of the faith in which the industry holds Colonel Selig is manifested by the number of letters we have received regarding the new serial by a pioneer in the motion picture business and a creator of box-office successes," Col. Selig has felt the pulse of the public and knows what is being demanded by it. The new serial Colonel Selig is making for the Export & Import Film Company is being made to meet the new desires of the picture-goers for adventure films packed with action and romance.

The Selig serial will have a greater collection of wild animals than has ever been used in a serial, including the whole gamut of jungle beasts.

"The story has been especially written to bring out sensational episodes without saturating the public with ridiculous and unconvincing stories. Romance has not been overlooked and each episode will come to a logical conclusion.

"Within ten days we expect to have a print of the first two episodes in New York and we will then be able to back up our claims for this serial."

Arrow Reports Unusual Interest in "Ten Nights in a Bar Room"

Arrow Film Corporation reports that widespread interest in inside and outside of the trade has been aroused by "Ten Nights in a Bar Room," not only exchange men and exhibitors but public exhibition advocates and literary men have written to the company regarding the picture.

The reputation of "Ten Nights in a Bar Room," says Dr. W. E. Shallenberger, "is as solid as the rock of Gibraltar. It is a great human interest drama with a world-wide reputation. It is a showman's picture, but this is only one of the many qualities that spell success. The public is loyal to its old favorites and an established reputation in the entertainment world counts for much. As a novel and a play it has been enjoyed by millions. Nothing has been spared in the making of the picture to make it a great attraction."

As screened, it is said that sensation will have human interest in the telling of the story, showing the burning of the "Sheaf and Sickle" inn. Green loses his life in the fire and Sade in the big mob scenes. Arrow believes that in this picture it has one of the greatest winners in the history of the company.

Arrow Announces Novel Film; History of the Life of a Dog

Arrow Film Corporation announces the first of the novelty films which they will release during the current year. The title of one of the "Watching Eyes" and it is the life-story of a dog, "Kiki," told by herself. "Kiki," the wonder Dog, is the billing she gets, and it is claimed that she deserves the title. This will be one of the most entertaining films ever made and Arrow believes will find a welcome in motion picture theatres everywhere.

While the picture is the history of a dog it nevertheless has its human actors, for "Kiki" plays a large and important part in the lives of her master and mistress. "Kiki" by her intelligence accomplishes what relatives and friends had failed in doing and reunites husband and wife as well as playing an important part in a great horse race; in fact there are no ends to the fun that "Kiki" makes for the master.

Arrow officials are most enthusiastic over this picture and predict that story will be a big favorite with both exchangemen and exhibitors, being a distinct novelty of real entertainment value. It is scheduled for early release.

Arrow also announces the addition of two well known comedy players to the Arrow-Broadway Comedy unit releasing under the Arrow Comedy Franchise. The former Christie stars join their former teammate—Helen Darling and Jay Belasco.

More Newspapers Praise Urban's Feature Film "The Four Seasons"

The Kineto Company of America reports still more praise from the daily press for the first Charles Urban feature, "The Four Seasons." The critics of the New York Times in his review points out that it is entertaining and that people, near him, read the titles out loud and gushed as effusively as they do at a popular play, and that those who go to the theatre to be entertained found themselves following the picture with ascending interest.

That Dr. Ditmars and Mr. Urban have made their picture interesting by the skilful selection of subjects and arrangement with regard to dramatic continuity as in the groupings of the antlers on a deer and the growth of other animals throughout the year, while in addition, new matter is continually introduced. Furthermore, the makers of the picture have selected subjects that by their oddity, novelty and beauty may be counted upon to have a popular appeal concluding with the statement that "the picture is an extremely interesting and refreshing work, which incidentally administers education painlessly."

On the same date, the New York Evening Telegram published a special story, well illustrated, dealing with "The Four Seasons."

L. M. Ash Buys "Supreme Passion"

L. M. Ash, Creole Enterprises, New Orleans, has bought the state rights to "The Supreme Passion" from Robert W. Priest, for Louisiana for $10,000.

Creole Enterprises has purchased several special productions for distribution in the New Orleans territory and it is understood that extensive bookings have been arranged through the Seager Amusement Co.

World Film Has Seven Big Films

In addition to the big feature production, "Judgment," which is annually received with high praise from critics of the press, World Film Corporation is also offering on the state right market a collection of seven big films, "Seven Wives," which is meeting with suc-
“Dangerous Curve Ahead,”
a Rupert Hughes Success,
Already Booked by 1,000

Rupert Hughes’ comedy drama of young married life, released nationally by Goldwyn Pictures Corporation on Sunday, October 2, in 150 key cities, has repeated the great screen success scored by his photodrama, “The Old Nest,” released last month.

More than 1,000 theatres have booked “Dangerous Curve Ahead!” for screening within the next few weeks, and additional bookings are being received daily in all of Goldwyn’s twenty-two branch exchanges.

The photoplay was given its first New York showing, on the national release date, at the big Capitol Theatre, which filled at every performance all day long. The motion picture critics of the New York daily newspapers found in Mr. Hughes’ new picture the same truth to human nature, the same humor, the same feeling for drama and for characterization which they praised so highly in “The Old Nest.”

Some of the reviews follow:

“The New York Times” said of it: “Rupert Hughes has become lightly satirical, and at the same time sympathetically human again, in ‘Dangerous Curve Ahead.’” Delightful, semi-serious treatment of young married life, admirably done. Helene Chadwick and Richard Dix are satisfactory in all their scenes and brightly eloquent in some.”

New York Herald: “It is the refreshing presentation of the very human elements in everyone which raises this photoplay above the commonplace—in a word, makes it more than a photoplay. It might be called ‘The First Year’ of the screen. Its sympathetic treatment is what makes it unique and justifies Mr. Hughes, if he wants, in becoming conceded as the best photoplaywright now extant.”

New York Tribune: “The titles are a delight, the picture is beautifully directed and the cast leaves nothing to be desired. Helene Chadwick is delightful as Phoebe. It is the abliest thing she has done. Richard Dix is perfect as the young husband.”

Evening Telegram: “In ‘Scratch My Back’ and ‘The Old Nest’ Rupert Hughes created two notable successes for the screen. In ‘Dangerous Curve Ahead!’ he has sur-

“Scandal” Opens the Selznick Series of Talmadge Revivals

Among the units that were promised for inclusion in “Forty from Selznick” this season were six Norma and six Constance Talmadge revivals. With the release of “Scandal,” set for September 20, the distribution of these features begins. “Scandal” has Constance Talmadge as its star, with “Poppin’” promised as the lead-off of the Norma features a month later.

Mr. Selznick declares that there was no experiment on his part in placing a dozen Talmadge pictures at disposal of exhibitors for this season. The “experimenting,” if any, was done earlier in the year, when “Ghosts of Yesterday,” “Panther,” “The Moth” and “Up the Road with Sally” were sent out to test the sentiment of exhibitors and their public as trail-blazers for this year’s revivals.

This experience demonstrated that the “Talmadge fans” wanted to see pictures in which Mr. Selznick made these girls stars two or three years ago. The determination to release a dozen hand-picked” issues of these earlier offerings followed which is said to have been proved via the showman’s box office that the “fans” of these days like good pictures of their favorites starring no matter what their “release date” may have been.

LARRY SEMON IN VITA-
GRAPH’S "THE SAWMILL"

passed both of those famous productions with a new story of universal appeal. The charm of Mr. Hughes’ screen plays is that they have an individual point of view and reflect life with a refreshing vivacity, steering away from the conventional ‘movie.’ In this newest Goldwyn production he has done that very thing. That’s why it is a great film.

“Mother o’ Mine” Opens in Oakland

Thomas H. Ince’s “Mother o’ Mine,” a First National attraction, was the opening feature for the new Strand Theatre, Thirty-third street and Telegraph avenue, Oakland, Calif.

Dedication exercises were a part of the program and they included addresses by John L. Davie, the mayor of Oakland; Joseph J. Rosborough, proprietor of Oakland, and C. C. Griffin, president of the Motion Picture Operators of California.

Eddie Horton, a famous San Francisco organist, gave a recital which included, besides the prelude for “Mother o’ Mine,” the following numbers: “Gypsy Love,” Victor Herbert; Prelude in C Sharp Minor, Rachmaninoff; transcription on “Rustic Spring,” Edward; medley of popular airs prepared by Horton; encore number, “The Rosary,” Nevin.

Vignola Has New Lighting System

After almost a year experimenting with special lighting apparatus, Robert G. Vignola, director of special productions for Cosmopolitan, has succeeded in working out a new system of lighting by which, it is stated, he achieves depth in his pictures. The question of bringing out depth or the third dimension in motion pictures has been the center of attention in the industry from the very first.

Mr. Vignola’s secret is in the lighting up of his scenes. The first public revelation of the discovery will be made in “Enchantment,” his most recent production, starring Marion Davies, which will be released shortly.
MR. EXHIBITOR:
Have you situations which you cannot depend upon? Are you unable to get box-office productions that measure up to expectations, sure-fire attractions that will produce 100% results?

IF SO
YOU CANNOT FIND BETTER HELP THAN METRO'S 28 POPULAR STAR PRODUCTIONS, 28 OF THE GREATEST SUPER-BOX-OFFICE PICTURES EVER RELEASED BY ONE CONCERN

As Well As
NAZIMOVA'S "CAMILLE"
REX INGRAM'S
"The FOUR HORSEMEN
of the APOCALYPSE"

"The CONQUERING POWER"
"TURN TO THE RIGHT"
"The PRISONER OF ZENDA"
and other big features to come

METRO IS KNOWN AS A PRODUCER OF BIG MONEY-MAKING PICTURES. THIS SEASON WE WILL SURPASS ALL OUR PREVIOUS ACHIEVEMENTS

Remember
METRO Week Nov. 20-27
NAZIMOVA'S CAMILLE
— a modernized screen version of the new classic play by ALEXANDRE DUMAS, the younger—
Directed by RAY C. SMALLWOOD Scenario by JUNE MATHIS
is NAZIMOVA and CAMILLE at their greatest

WID'S:
"Title alone plus star's name should prove sure fire. You can honestly say that this is the best thing Nazimova has done."

MOTION PICTURE NEWS:
"Nazimova has come into her own again with this modern version of Dumas' tragedy of passion, 'Camille,' . . . this modern adaptation of the play which has taxed the art of Bernhardt, Duse, et al."

MORNING TELEGRAPH:
"Nazimova's interpretation is a 1921 embodiment of the faults and virtues of Manon Lescaut, Marion Delorme and Nana, up to date even to the bobbed hair."

MOVING PICTURE WORLD:
"There is no denying that the Nazimova production of 'Camille' is interesting."

EXPORT TRADE REVIEW:
"'Camille' should prove one of the season's greatest cinema attractions."

AREX INGRAM production
The CONQUERING POWER
Based on BALZAC'S "Eugenie Grandet"
Scenario by JUNE MATHIS Photography by JOHN F. SEITZ

Booked for a trial showing from the sample print for the Rivoli Theatre and moved to the Rialto Theatre the following week. Business tremendous in spite of the fact that it was the hottest spell of the summer, which speaks for itself.

METRO PICTURES CORPORATION
Remember METRO WEEK - Nov. 20-27
ON THE STAGE

John Golden's great hit by
Winchell Smith & Jack Hazzard
452 Days on Broadway

ON THE SCREEN

A Rex Ingram production
A quarter-million for half the story rights

TURN TO THE RIGHT

THE STORY
The most costly ever bought for the screen. Its value $500,000.
Concerns the fortunes and regeneration of a derelict young man when he goes back to his old home in the country.
Made to order for the American public. A thrill a minute and a laugh in between.

THE DIRECTOR
Rex Ingram, who made "The Four Horsemen of the Apocalypse" and "The Conquering Power."
The young man Yale gave a degree to for his art on the screen: the first honor of this sort ever conferred by a university.

THE CAST
Alice Terry, famous for her Marguerite in "The Four Horsemen" and her Eugenie in "The Conquering Power."

The Rex Ingram production of the famous novel by Vicente Blasco Ibañez
Four Horsemen of the Apocalypse
Scenario by June Mathis Photography by John F. Seitz

Enough said!!!

Metro Pictures Corporation

Remember Metro Week—Nov. 20-27
include such great star favorites as

BERT LYTELL
VIOLA DANA
ALICE LAKE
GARETH HUGHES

and everyone will be a record-breaker because we are making pictures that make money, that make new friends for your house, & that outdistance the offerings of competitors.

When you book our pictures you book Profit with a capital "P", you contract for Capital with a capital "C".

Remember
METRO WEEK—Nov. 20-27
New Burton Holmes
Picture on Canton

"Kwong-Chow-Fu" is the title of the Paramount - Burton Holmes Travel Picture released October 2. "Canton" is a very poor and childishly corny title of the real name of that city. The picture shows the real and utterly "Chinesey" city which is still to be found by the traveler who losses himself in the maze streets of its ancient and unchanged heart of Kwong-Chow-Fu, or cruises along the crowded stretch of the Pearl River among the floating homes of the "Water-people" who live and die aloft, in the costest and most curious craft imaginable.

Paramount Comedy
Has Will Rogers

Work was started this week at the Lasky studio on the special comedy feature, titled "Ek," for which Will Rogers has been special- ly engaged for the leading role. James Cruze is directing. Lila Lee will play the feminine lead and others will include Allan Hale, Emily Rait, Clarence Burton and John Fox. The latter is a boy and will interpret the very unusual part of Ek, a vapid soul looking for an earthly home. Extreme novelty will be the feature of this picture. The original story was by Walter Woods and A. B. Baringer, while the former adapted it for the screen.

Neills Come Back
to the Lasky Lot

James Neill and Mrs. Neill (Edythe Chapman) are back on the Lasky lot at Hollywood after two years' absence. Both are appearing in "The Husband's Trademark," of which Gloria Swanson is the star and which Sam Wood is directing. "The Husband's Trademark" is an original by Clara Beranger, who wrote "Exit the Vamp" for Ethel Clayton and "The Gilded Lily." Lorna Moon wrote the scenario and Thompson Buchanan is supervising the production.

Alf Goulding Is to
Direct Harry Sweet

Alf Goulding, former director for Harold Lloyd, will direct Harry Sweet. Sweet's next release will be a product of Schnitzel Novel, produced by Burtwell. He has been engaged to support alternately Harry Sweet and Charles Dorety. Louise Lorraine, leading woman of "Tarzan," is another Century beauty who will be featured with Dorety and Sweet.

Paramount Actors
Leave for London

Among the passengers sailing last Saturday for Europe on the Olympic were Elliott Dexter and Dorothy Cumming, Paramount players, who will appear in some of the productions to be made at the London studio of Famous Players-Lasky British Producers, Ltd.

Bosworth Heads
F. B. Warren Cast

A cast headed by Holart Bosworth, Elinor Fair, Robert McKim, Freeman Wood, Baby Muriel, Al Kaufman, Lei Lei, and other well known favorites, has been selected for Lambert Hillyer's first Grafix production of C. Gardner Sullivan's story, "White Hands," for release by the F. B. Warren Corporation.

New Aesop's Film

The fable of "The Frog and the Ox" might be called one of old Aesop's "best sellers." In the series of Aesop's Film Fables produced by Fables Pictures, Inc., this is the one scheduled by Pathe for release on October 15 as brought out to date by Cartoonist Paul Terry. In the modernized version Emperor frog is seated on his throne surrounded by courtier frogs who are compelled to entertain him or suffer sudden death. He is a most exacting emperor-who must-be-obeyed. He is getting rather fed up on the procession of cabaret dances served up to him. Courtes frogs are sent out into the world commanded to return with something really suited to an emperor's attention.

The moral is that it sometimes is dangerous to try and be what Nature never fashioned you for.

Max to Burlesque
"Three Muskeeters"

Max Linder, the famous French comedian, whose latest five-reel picture, "Be My Wife," to be released by Goldwyn among its second group of pictures for the new season, is now preparing to make an elaborate burlesque of "The Three Musketeers." Mr. Linder is now engaged in writing the script for the burlesque. He will direct it and will himself portray the role of D'Artagnan.

Sets Release Date

Sunday, October 23, has been decided upon by Goldwyn as the release date for its new series of short subjects—the "Sports Review," edited by Grantland Rice and produced by Jack Eaton, and the Goldwyn Graphics, assembled under Eaton's direction with titles by Katherine Hilliker. The two series will alternate. At the be of twenty-six of each a year, Goldwyn will release them at the rate of one reel a week.
Live News from Everywhere

San Francisco

Virtus R. Scott, New York producer, formerly connected with Paramount, was a recent visitor in this city, en route to Los Angeles on a business mission.

Charles E. Bray, Western representative for the Orpheum Circuit, returned to his local headquarters a few days ago from the East.

Lew Newcomb, who recently resigned the management of the Cahuco Theatre to take over the management of the Century Theatre in Oakland, was presented with a handsome silver loving cup by the staff of the Orpheum house.

Margaret R. Bennett, private secretary to Jesse L. Lasky, is a visitor from Los Angeles.

Frank Lloyd, director, arrived here on September 27 from a vacation spent at Huliota.

Joseph Fisher, an official of the Mid-Sea Film Company, Singapore, arrived recently on a business trip.

William F. Aldrich, manager of the Hawaiian Motion Picture Production Company, Honolulu, arrived recently.

Ackerman & Harris, Western representatives of the Loew interests, have received word that Marcus Loew plans to attend the opening of the new Loew State Theatre on Market street.

The Frolic Theatre, which has been in the hands of decorators for several weeks, now presents the appearance of a new house. The new decorative scheme is old Spanish, which harmonizes perfectly with the architectural design of the building.

Work has been commenced on the remodeling of the Century Theatre on Ellis street and almost $30,000 will be expended on the undertaking by Herbert A. Harris and Charles H. Brown, the new owners.

Sam Levin of the Coliseum Theatre, has returned from New York and Chicago, where he viewed some of the latest ideas in presentation. He plans the erection of another large house in San Francisco, but is withholding the location for the present. It is stated that it is also his intention to erect a Coliseum Junior in the neighborhood of the Coliseum, and that work on this will probably be started at an early date.

The T & D Theatre at Salinas, which has been the subject of construction for several months and which represents an investment of about $85,000, will be opened on October 1 under the management of Nick Turner, who has an interest in the house.

The Strand Theatre at Oakland has been enlarged since the recent visit of Sam A. Perlin to Eastern cities, and a fine Robert-Morton organ installed.

The Majestic Theatre at Chicago has been reopened under the direction of Henry Daly.

A regulatory business tax designed to increase the license revenue from $15,000 to $60,000 a year, has been adopted by the City Council. Theatres are to pay $30 quarterly, ticket scalpers $15 quarterly, and producers $1 a new office in the building which fixed place of business, when the fee will be $6 quarterly.

H. Gobish, manager of the Flag Theatre, San Francisco, has been elected secretary-treasurer of the Motion Picture Theatre Owners of Northern California Division, succeeding Maurice Klein, who resigned owing to the pressure of business matters.

A wage reduction of 7 3/4 per cent has been made by the musicians' union of San Francisco.

Fred Lahn, a pioneer California exhibitor, has purchased the Rialto at Oakland from James Barlow, who conducts the Maze Theatre in the latter city.

Louis Hyman, for several years with the All Star Features Distributors, of San Francisco, and for several years manager of the exchanges operated by this leading state right concern in this city and at Los Angeles, is expanding his amusement interests and has entered the exhibiting field. With Maurice Klein and H. G. Meyer he has purchased the Verdi, Broadway, Crescent and Washington Square Theatres in the North Beach district.

Kansas City

First National and Educational Film exchanges have moved to their new quarters in the building which has been erected for them at 1712 Wyandotte street. E. C. Rhoden, manager of First National, says that the exchanges' new home has been built to accommodate the large supply of film.

R. R. Biechele, who operated an airdome in Kansas City, Kan., during the summer, will reopen his Maywood Theatre the middle of October.

Art Jacobson, Universal representative, is back on the job after an illness of a week.

A. J. Karf, formerly of St. Joseph, Mo., and recently appointed manager of the Twelfth Street Theatre in Kansas City, announces that the week's program will now be changed every Saturday instead of Sunday.

Roth Simmons, formerly with W. W. Hodkinson in Kansas City, will again assume the management of the local branch.

M. J. McGinnis of the Liberty Theatre, Nevada, Mo., was a recent visitor at the Hodkinson exchange. Mr. McGinnis recently put on a big basketball stunt which drew a crowd of 900 people. The stunt was put on by the students of the College of Nevada. Mr. McGinnis purchased the house about a month ago.

Seabird Marks, Rube Melcher, Charles Craig, W. Beal and W. Copeland, all representatives of the local Hodkinson exchange in the Middle West, came in to a two-day session at the Hodkinson exchange taking over the job of Joe Bloom, district supervisor. Besides business a banquet was held at the Hotel Baltimore.

H. W. McCarthy, recently with Associated Producers and well-known film salesman in this territory, is representing Federated in Kansas.

Harry Cohen, new Select manager, arrived recently from Los Angeles to assume his new position.

Out-of-town visitors at the various film exchanges this week have been: Mr. Hinton of the Liberty Theatre, Blue Springs, Mo.; T. J. Goodnight of the Star Theatre, Warrensburg, Mo.; Mrs. Murdock, Murdock Theatre, Pleasant Hill, Mo.; Mr. Farris, Farris Theatre, Richmond, Mo.; F. L. Fooko, Oliver Theatre, St. Joseph, Mo.; R. L. Miller, Auditorium Theatre, Smithville, Mo.; Mr. W. A. McManus, Crystal Theatre, Ottawa, Kan.; Charles Snell, Snell Theatre, Harrisonville, Mo.; Leo Gunnison, Royal Theatre, Atchison, Kan., and Mr. and Mrs. Nichols, of the American Theatre, Odesa, Mo.

St. Louis

Melville Stoltz, manager for the American Theatre for four years, has resigned. He will be succeeded immediately by Edward Smith of Boston. Stoltz plans to enter the commercial field in St. Louis after a short vacation. Smith who has been out of the theatrical field for two years, managed houses for the Shuberts for fifteen years.

E. H. Blunt, manager of the Robertson-Cole exchange, proudly announced that his office heads the list in the race between the Robertson-Cole exchanges for the largest percentage quota earned on contracts for the New Star Series during the months of September. It also was third in the number of contracts signed for the new "26" re-releases.

Ben Rovin of the Amuse-U Theatre, Springfield, Ill., was a caller of the week.

Tom Reed of the Grand, Du Quoin, Ill., was another visitor.

L. E. Talley has joined the St. Louis selling organization of Robertson-Cole.

John H. Baker, publicity director for Skouras Brothers Enterprises, resigned, effective October 1. He has succeeded by Reeves Espy, formerly with Famous Players Missouri Corporation.

Harry H. Greenman, formerly manager of the Rivoli, Denver, Colo., in charge of the William Fox and Linder interests, is taking over the charge of the Rivoli eighteen months ago Greenman was assistant manager of the Liberty.

J. L. Spaulding of the Gem, Taylorsville, Ill., was seen along Picture Row.

J. J. Calvin of the Opera House, Washington, Mo., made a round of the exchanges in search of some live features.

Tom Leonard of Pioneer Pictures has returned from a flying trip to Kansas City.

Joseph Desberger of Associated Producers is now installed in his new office in the First National exchange building.

Frank Lietz of the Gem, Mascoutah, Ill., came in town.

Manager Floyd Lewis of Realart Pictures expects to move into his new exchange headquarters in the Rohn Building, 3332 Olive street, about November 1. Manager O. M. McKean of Fox and Samuel Wernher of United Film Exchange will have quarters in this building.

E. P. Pickler, manager of Select Pictures, is tourng the key cities of Arkansas and Tennessee.

C. O. Roberts, Pathe special representative, has purchased the Lyric at Casey, Ill. However, he will not sever his connection with Pathe, as Mrs. Roberts will look after the theatre. He assumes control on October 15.

William Durham of Clayton, la., has purchased the Rolla Theatre, Rolla, Mo. He returned Harvey Smith and the Lyric at St. James, Mo., of A. L. Hunt. The price paid for either house has not been revealed. The policy will be unchanged.

A. M. Pearse of the Gem, Chester, Ill., called at Select Pictures headquarters. (Continued on page 798)
Melford Picture
Is Paramount's
October Feature

The Paramount release scheduled for October 9 is George Melford's production, "The Great Impersonation," featuring James Kirkwood. The picture version of the novel was written by Monte M. Katterjohn.

When the spectator witnesses the showing of "The Great Impersonation," he will be carried on the wings of fancy to many sections of the old world. A jolly room of one of the colleges of Oxford University opens the picture, which then cuts to a dense jungle in German East Africa and a thatched cabin in a clearing. From there the film flashes to a Bohemian cafe in Vienna and then to English exteriors. Then the audience is carried to the interior of the Kaiser's secret war vault on the Wilhelmstrasse in Berlin at a time just prior to the great war. Next are seen the quarters of the German ambassador in London and setting up representing offices in Scotland Yard.

"Star Dust" Will
Open New Theatre

"Star Dust," Hope Hampton's latest starring vehicle for Associated First National, has been selected as the opening attraction for Col. Fred Levy's new Louisville theatre, the week of October 9. This will mark the initial public presentation of the film. Miss Hampton will appear in person at the opening.

Varied Appeal in
Playgoers Films

John E. Storey, sales manager of Associated Exhibitors, Inc., said last week that the policy of releasing the Playgoers Pictures feature release on the basis of three a month had been successfully launched, and that reports from his branch sales managers indicated that the diversity of these attractions is the basic reason for the popularity of the arrangement with the exhibitors.

He further stated that it is the purpose of Associated to keep the nature of the Playgoers features totally different, so that in no individual month will there be three 'Westerns' or three 'society dramas,' but each one will have the elements of amusement value which are attractive to various classes of patronage.

To Feature Barnes
in Farce Comedy

Jesse L. Lasky has announced that the farce comedy "Is Matrimony a Fable?" will soon be made into a Paramount picture at the Lasky studio in Hollywood, with T. Roy Barnes as the featured member of an exceptionally strong cast.

The picture is to be directed by James Cruze. The play was first produced by David Belasco on Broadway several years ago, with Leo Ditrichstein in the leading role. Ditrichstein adapted the play from a big, Continental success, and in its American version the play had an extended run in New York and a successful tour on the road.

Wanda's Next Is
"Her Face Value"

What Realart describes as "one of the best pictures, Wanda Hawley has done" was adapted by Percy Heath from a story written by Earl Deer Biggers, which appeared in the Saturday Evening Post under the title of "The Girl Who Paid Dividends."

It is a dramatic offering with a generous vein of comedy throughout, furnished mostly by T. Roy Barnes in the role of a press agent. He displays considerable talent as a conjurer as well as a comedian.

Gaylord Lloyd's Next
In the series of one-reel comedies featuring Gaylord Lloyd, "Dodge Your Debts" is scheduled by Pathe for release on October 16. In this comedy, the hero is a bill collector in a neighborhood where bill collectors are so unpopular that ordinarily they take their lives in their hands. Gaylord Lloyd's leading female support is Estelle Harrison, daughter of a celebrated man-killer of bill collectors, who runs "Mike's Place" in Bigewater Lane—a locality so tough that "the babies all have sore throats from smoking stogies. Mike gives a black eye free with every drink. Susie is a nice girl, rather proud of the way her father handles bill collectors.

Going Strong

A survey of the motion picture sections of newspapers in widely separated towns and cities from coast to coast brings to light the popularity of Charles Ray's fight picture, "Scrap Iron," which is still going strong in all sections of the country in spite of the fact that it was released last spring and has been screening steadily ever since.

New Pollard Comedy

With the newspapers revealing alleged stupendous grafting on the part of "Ku Klux" potentates, Pathe announces for release on October 16 a comedy featuring "Smith" Pollard called "Law and Order," in which a local group of the "Klan" figure in wholesale automobile burglary. Pollard is the overworked and anxious district attorney of "Ouija Falls," where ever the police patrol wagon is stolen, and Marie Mosquini is legal representative of the local "Klan."

Begins Work on
Fifth of Series

The Blanchard Film Company has begun work on the fifth of a series of slow motion specialties for Educational under the name of Cinal Films. "Blow" has just been received at the home office of Educational by E. W. Hammons of the beginning of production of this picture. The fourth of these specialties, called "The Manly Art of Self Defense," has just been released by Educational Exchanges.

"Across Divide"
Is Booking Fast

"Across the Divide," the Playgoers Pictures feature release for the week of October 9, has already proved the popularity of the well-produced, actionful Western drama, judging by the advance bookings which have been received, says a report from Associated Exhibitors.

Headed by Rex Ballard and Rosemary Theby, the cast includes Ralph Fee Mccullough, Thomas Delmar, Gilbert Clayton, Dorothy Manners and Florence Hollister. It is directed by John Galloway.

Russell in New
Fox Production

William Russell, the Fox star, appears as a scion of an old Southern family, involved in a feud. In a picture now finished at Fox Film Corporation's West Coast studios. The story is a screen adaptation of "The Roof Tree," a novel by Charles Neville Buck. Jack Dillon is directing the production.
Canada

Allen's Toronto Theatre played a surprise on the population of Toronto on October 1 when formal announcement was made of a substantial reduction in admission prices for seven of the Allen neighborhood theatres, these being the Farkdale, College, Hogan's, North, Blow and St. Clair. With practically all of these houses the evening price of admission was reduced to 20 cents for adults and 10 cents for children, except that the general admission for adults on Saturdays and holidays is 25 cents. The theatres to be ticketed are similar to what Allen has tolled houses and the seats in the rear portion of these houses have been fixed at 15 cents for ordnary seats, the fee for play, for Saturdays and holidays. Generally speaking, the new price scale is about ten cents lower all around.

The lookout of musicians and projectionists from Calgary, Alberta, theatres came to an end for the week of October 1 when management returned to their posts without a reduction in wages, it is announced. The musicians received a day's notice, but this being later than usual agreements. The trouble at Calgary constitute the first prolonged dispute in the whole of Canada between exhibitors and theatre employees.

George Prescott has been appointed manager of the new Capitol Theatre, Winnipeg, Manitoba, in succession to Mr. R. H. Thomson, who recently resigned. Prescott went to Winnipeg from the Rubenstein chain of picture theatres in the Middle West area and was also with the National. He has been made manager of sales for the Vancouver branch of the first National Amusement Company, which organization this house now handles the releases of the Goldwyn, Warner, First National, Associated Producers, Select and "The Educational Film Corporation."

The Dualight Theatre, Saskatoon, Sask., recently sustained serious damage by fire. The damage is being repaired.

The Mirgo Film Corporation, with headquarters at Montreal, has been appointed the exclusive distributor of the new Allen organization. The Feature Film Company of Canada has been appointed Western Canadian distributor of all Mirgo releases and will handle the features in houses at Winnipeg and Calgary. The Equity Pictures Corporation has been appointed the distributor in Montreal, Toronto and Halifax for the eastern territory.

The Rose Theatre, Regina, Sask., has been re-opened by D. M. Fisher, who, it is interesting to note, first opened the theatre in 1904, and J. J. Allen of Toronto some time ago, but is now being operated as an Allen house.

Buffalo

The First National Exchange has opened a short subject department. Manager F. I. Hayes has engaged W. Hopcraft, who has been with the Pathe and Select companies as short subject salesman. Ben Levine, state supervisor of sales, was in Buffalo October 1 with J. J. Allen of Toronto some time ago, but is now being operated as an Allen house.

Paul Feynvesse of the Strand, Rochester, was a Pathe Film Row visitor last week, and it is rumoured that he was on the lookout for business. A. P. Sible has resigned as a member of the Metro sales force to accept a position with Universal. Tom Lay, formerly in the Utica territory, is now covering the Rochester and Syracuse district for Manager Henry W. Kahn.

W. A. V. Mack, manager of the Fathe picture, and Bill Wattenbusch, salesman extraordinarily, were Fording about Rochester recently and another member of the Variety built picture. A list of pictures has been made and a number of shows have been booked in various parts of the state. A P. Lyst has been in business here for over a year and is well known to the trade.

Cincinnati

Unusually good feature pictures were offered on all Cincinnati screens during the past week, all receiving favorable comment and no less than two of the pictures shown being held over for a second week, while at the remaining first run theatres showed to capacity houses daily. So attractive to patrons was "The Affairs of Anatol," shown at the Capitol, that Manager Quigley decided to hold it over for a second week. "Mother of Mine," at Gift's Theatre, also was held over for a second week.

The "Hell Diggers," featuring Wallace Reid and Charles Chaplin in "The Idle Class," part of a program scheduled to give Saturday, was played to breaking audiences during the week. Attendances at the Strand Theatre for the "Mummy," featuring Richard Dixon and Charles Ray, and "The Goat," was shown last week, came within a very few days of the previous attendance established last year during the showing of "The Miracle Man," according to figures tabulated by Manager Isaac Elliston.

Roy H. Haines, Cincinnati exchange manager of Associated First National Pictures, will be in direct charge of the combined offices in Cincinnati of the First National and the Associated Producers corporation.

Floral bouquets from many well-known film stars were received by Managers Will McAlmon and Jerome Jackson during the past week, on the occasion of the re-modelled Lyric Theatre, as a first-class membership gift, the theatre.

That the new arrangement introduced by Messrs. McAlmon and Jackson whereby continuous vaudeville and picture features are shown at the theatre will be a successful venture, is shown by the return of the showing of vaudeville and feature admittance to the playhouse during the first week of the new entertainment program "Moonlight Follies," was the feature play of the week.

Lawrence Busche, president of the Middle West Film Amusement Company, has announced the release during the year of 250 feature photoplays, fifty two-reel subjects and 100 one-reel comedies.

Manager H. E. Libson, who operates a chain of theatres in Cincinnati, has received a personal invitation from Marshall Neilan to be present when he begins "shooting" the scenes of "Penrod" next week.

Philadelphia

George Rennertman, a prominent exhibitor, is confined to his bed with an attack of appendicitis.

Charles Goodwin has resigned from the Superior Film Exchange and will take an active interest in the publication of David Barrist's "Theatre Man."
Eight in Goldwyn's Second Group of Fifth Year Product, Now Ready

Eight pictures are included in the second group of its fifth-year product, soon to be released by Goldwyn Pictures Corporation. Prints of all of the films are in the twenty-two Goldwyn branch exchanges.


"Exhibitors Want Goldwyn Pictures"

A statement from the Goldwyn officers says that in the two weeks following Thanksgiving Season 100 additional exhibitors applied for the Goldwyn franchise for their theatres, giving them first or subsequent run bookings on the entire Goldwyn fifth-year product. This is an increase of about one third over the number of exhibitors applying for the franchise during the preceding two weeks.

"A Hughes Story"

Rupert Hughes, author of "The Old Nest," "Dangerous Curve Ahead!" and "The Wall Flower," having completed, has finished the scenario and continuity of still another screen story for Goldwyn. It will go into production within a three-day span. Alfred E. Green will direct it.

"Prints in Exchanges"

Goldwyn announces that prints of Vivian Martin's farce-comedy, "Pardon My French," a Messmore Kendall production, made from Edward Childs Carpenter's story of "Polly in the Pantry," is now in all its branch exchanges ready for screening for exhibitors. The drive on this second Vivian Martin production under the Kendall banner is being inaugurated with an advertising campaign.

"Shirley Mason in "Little Aliens"

Shirley Mason is at work again at the Fox West Coast studios after finishing her picture, "Jackie." The new picture is "Little Aliens," from the story by Myra Kelly. Jack Strumwasser and Dorothy Yost prepared the screen adaptation. Jack Ford is directing Gaston Glass to play the male lead.

"Educational Has Popular Pictures"

The standing that Educational Film Exchanges, Inc., has won as one of the leading distributors of short subjects is illustrated in its showing for the week of October 2 when four Educational releases were run in as many big first run houses of New York and Brooklyn.

"Star Cast at Work on "Silas Marner"

A cast of unusual note is at work on "Silas Marner" which Frank P. Donovan is producing from the famous story of the same name by George Eliot.

Work on the production began a little over a fortnight ago at the Biograph Studios and is now more than half completed.

Mr. Donovan, who has many screen successes to his credit, is personally directing the picture and expects to complete work by the end of the month.

Prominent in the cast is Robert Kenyon whose "legitimate" stage work is widely known and although but a comparatively short time on the screen, his work in "The Power Within" which received unstinted praise, gives promise of his attaining even greater success in the silent drama than he did on the spoken stage.

Besides Mr. Kenyon the cast includes such notables as Margarette Court, Crawford Kent, Virginia Lee, Stanley Walpole and Ralph Kellard.

THE SON OF WALLINGFORD

Edward L. Hyman's Advance Introductory Prologue for First National's "One Arabian Night"
(Continued from page 800)

**Pittsburgh**

The offices and shipping department of the First National exchange are undergoing a remodeling, owing to increased local business and additional space needed to take care of the Associated Producers branch, which has been taken over by the First National.

V. A. McHugh, formerly on the floor for the Pathe and First National exchanges, is now associated in a similar capacity with the Federated Film Exchange Company.

H. C. Klein, who for ten years owned and operated the Lawrence Theatre, Pittsburgh, has joined the sales force of the Simon-Morton Supply Company, Simplex distributors for this territory.

The Columbia Film Service is releasing the Synchronized Scenario Music in the Western Pennsylvania-West Virginia territory. Edward Lubb has been named in charge.

The new Arcade Theatre, Waynesboro, Pa., owned by Silverman Bros. and Slutker was opened on October 1.

Philip Reich, of the Auditorium Theatre, Meyersdale, Pa., has a half interest in a Dusenberg racer. The last time Philip drove this car in a race it caused quite a commotion, and his half-better will not let him drive it. Mr. Hirsh, his partner, drove it at the recent Meyersdale races and won first price, competing against four others.

The Jefferson Theatre Corporation is considering a new site for the proposed Klawo Theatre in Indiana, Pa. It was reported some time ago that this piece of ground had been sold to other parties, but W. P. McCartney denies this. He says that the proposed new location will be far better for a theatre than their present holdings.

Joe Natovatz is building a new theatre at Stanford, Pa. He is putting up a house seating 250. It will be called the Grand, and Mr. Natovatz will manage it. This is the first picture house in the town.

Monteal, W. Va., is to have three picture houses. One of these has been completed, one is under construction and plans are under way for the third. Capt. R. E. Scott owns one of these theatres, which was opened September 17.

H. B. Kamin, inspector-booker of the eastern division for Pathe, spent a few days at the Pittsburgh branch recently.

**Baltimore**

Extensive improvements have been made in the Fox Theatre at 17 East North avenue, by Cook Brothers, the owners, under the supervision of Arthur B. Price, the manager. One of these theatres, the lobby has been redecorated, the colors being brown, old ivory and gold, and new maroon draperies have been hung. In the auditorium, two rows of lights fixtures have been placed on the walls and the ventilating system has been changed. A new covering of concrete, over which is a carpet of deep old rose, has been laid. Blue and bronze post and box office and has been installed in the lobby, and over the entrance in the lobby a leaded art glass window has been placed. The approximate cost was $6,000.

A new name has been given the Plaza Theatre, Broadway near Gay street, which has been entirely remodeled. It is now known as the Broadview Garden.

A lot measuring 40 by 140 feet on the south side of Frederick avenue, east of August ave. Furniture, a suburb of Baltimore, has been taken over by the Baltimore Theatre Company, it is reported. Alfred G. Buck, president of the American Theatres Company, is also interested in that company.

Ed. Roser, formerly with the Ziegfeld Polies and who is now associated with the Baltimore to handle the publicity and exploitation for "The Four Horsemen," which is scheduled to open at the Theatre.

The stock theatre has commissioned the home of Mr. and Mrs. Jack L. Whittle, Pathé representatives, in Baltimore, on September 14 and presented them with a bouncing eight-pounder.

The offer of John J. Carlin, a director of the Circle Theatre at 302 South Market street, to give salesmen of the U. S. S. Maryland all day Saturday, October 8, has been accepted by Mayor William F. Broening.

Requests for permission to make motion pictures of the war maneuvers and mimic battles to be staged at Fort Frederickburg, Va., in the wilderness section, have been made to the United States Marine Corps by several companies issuing news reels.

**Detroit**

Extensive plans are being made by Harry Scott, manager of the Detroit First National exchange for the national "get-together" meeting of sub-division members, which is to be held in Detroit with the national convention. Three delegates have been chosen from every state in the union. The Hotel Statler will accommodate the delegates and the reception meetings. A drive is being started by the Detroit exchange to have as many Detroit professionals as possible play First National productions on the dates of the meeting.

It is reported that the Shubert interests have leased the Majestic Theatre from Paramount and will institute a policy of family time in "Vivace" and first run motion pictures.

Jacobs Schreiber, manager of the Blackstone and Victoria Theatres, has leased the Tillman Theatre, giving him three houses on Michigan avenue. Many Detroit exhibitors are on a vacation trip to Portland, Oregon, and Yel-lowstone National Park and will return in two weeks.

W. C. Barnes has resigned as manager of the Fox exchange in Detroit and is succeeded by W. D. Ward. For the past six months he has been managing a state rights exchange and prior to that was manager of Universal, Select and Mutual.

Gerald Meyers, Detroit manager for Associated Exhibitors, who was injured in a street car accident several weeks ago, is recovering rapidly and expects to be at his desk next week.

H. K. Moss, resident manager of the Orpheum Theatre, has been made to become manager in this territory for Robertson-Cole. J. M. Flynn, who has been the R-C. manager here, has been transferred to the Philadelphia exchange as manager.

**Baltimore**

The opening of the National Theatre, Monument and Eden streets, for colored people, took place on Saturday. This playground seats 1,000 and is built on the triangular plan, with the entrance at one corner and the screen in the peg. The approximate cost was $100,000. The National Athletic and Amusement Company, H. C. Shipley, president, owns the theatre and it is located the largest colored dancing hall in the state operated by the same company. C. Robert Moore is the manager. It will be equipped with a Mirror screen and two Powers 6-B projection machines, type E lamp and the building measures 90 by 125 feet. Cork carpet covers the floor and the seats are mahogany finished.

The premier performance for an invited audience will be given on Saturday night. Baltimore's newest moving picture play-house, the Boulevard, Thirty-third street, Boulevard and Greenmount avenue, built by the American Theatre Company, Alfred G. Buck, president and manager, This theatre was designed by E. G. Blanke, architect, who designed the Rivolis. There is only one floor, with two small balconies in the rear. The seating capacity is 700, and ivory, mushroom and browns are the colors used for the interior decoration. The opening for the public will take place on October 7.

Enlarging on its policy of reserving seats at the evening performances, the New Theatre, 210 West Lexington street, operated under the supervision of Louis A. DeHoff and the resident management of William E. Shipp, has ordered when accompanied by checks or money orders.

A suite of offices has been leased by Paul J. Prodoehl, an officer in the company operating the McCoy Theatre, in the Maryland Casualty Building.

The marriage of William V. Nickerson, managing the Rice Garden Theatre, owned by Joseph Blechman, to Miss Isabelle Dove took place on October 4. The ceremony was performed by Judge E. Stumpf, the rector of St. Martin's Church.

**"Jim" Is Inc Film Being Made for Associated First National**

A drama of California and New York from the pen of Bradley King, to be the first special to be produced by Thomas H. Inc on the Associated First National program, according to announcements made from the Culver City studios. The production is titled "Jim," and will include an all-star cast. Florence Vidor and John Powers have already been signed for two of the leading roles, and the remainder of the cast will include at least three stars, as stated.

John Griffith Wray, the Inc director who recently completed "Hail the Woman," the super-special that will be included with the Associated First National release, will direct the Bradley King story.

**Renews Contract**

Harry Sweet has renewed his present contract with Century Film Corporation for two years. He has a picture called "The Dumb Bell," directed by Tom Buckingham.

**Wants Director**

Julius Stern is looking for a new man to direct Harry Sweet. Tom Buckingham's contract has expired. Alf Goulding will direct Sweet in the meantime. His first picture with Sweet is now in production, and has Bartine Burkett, Century's new beauty, as leading woman.

**New Organization to Issue Films**

International News, which for several years has been made by the International Film Service Co., Inc., and released through Universal, will be produced after October 1 by a new organization. The name of the new corporation is International News Film Company.

William R. Hearst maintains the same interest in the new company that he did in the former, while Edgar B. Harrick, who has had charge of the Hearst News Film interests since their inception in 1912, will act as general manager of the new corporation. The change in the producing corporation will not, however, affect the releasing arrangement, which will continue through Universal as heretofore.

**Baby Peggy Film**

"A Muddy Bride," featuring Baby Peggy, one of the youngest stars in the movies, plays at the Central Theatre the week of October 5 and 6. The little girl, who is only 25 months old, is supported by grown-ups and also by Jackie Morgan.
Vitagraph to Film Noted Stage Play, "The Little Minister"

"The Little Minister," one of the most famous plays ever written, is to be filmed by Vitagraph with Alice Calhoun in the star role of Lady Babbie. This announcement was made by Albert E. Smith, president of Vitagraph. That company has owned the rights of Sir James M. Barrie's famed play for years and believes that there is no more propitious time for making a film superlative of it. Production on "The Little Minister" has started at Vitagraph's Brooklyn studios.

This love story of Gavin Dishart, the Auld Licht minister, and Babbie, the gypsy—known to the good people of Thrums as "the Egyptian"—offers unlimited possibility for the screen, it is said. It was a great success when it was presented on the stage at the Empire Theatre, New York City, by the late Charles Frohman, and throughout its tour of the country, covering several seasons, it was the play of the day. It brought fame to Maude Adams and raised her to stardom. The title role in "The Little Minister" was played by Robert Edeson, then young in his career, but now a star in his own right.

Film Version Perfect

For years, despite its success, the opinion has been voiced that the stage could not do full justice to this Barrie classic. The author described big storms and raging torrents, hazardous undertakings in the Highlands of Scotland, quaint customs and big gatherings, gypsy camps and gypsy weddings and a hundred and one other things vital to the story but far beyond the limited reach of the stage. Vitagraph will show these in its film version.

Considerable time already has been put in on selecting the cast for the special types required in the production of the story, effort being made to secure players who fit the supporting type parts as perfectly as Alice Calhoun fits the star role. Miss Calhoun will be fortified with an all-star cast.

Selznick Film Runs Three Days at Loew's State

For three days recently Elaine Hammerstein in "Handcuffs or Kisses," was the screen attraction at Loew's State, in New York, where the Selznick feature, with vaudeville interludes, provided the entertainment at Broadway's newest place of popular amusement. In this picture Robert Ellis, a Selznick director, played opposite Miss Hammerstein.

"Handcuffs or Kisses" is first of the new Hammerstein series of six features for the ensuing season that are included in the "Forty from Selznick."

"The Way of a Maid," second attraction in the series has passed front of the laboratory in completed form, William P. S. Earle directed.

Big Demand Precedes Release of Johnson's "Jungle Adventures"

Unusually keen exhibitor interest has been aroused by Martin Johnson's "Jungle Adventures," the initial production of the Exceptional Picture Corporation, which recently played a most successful pre-release engagement at the Capitol Theatre, New York City, receiving the unqualified praise of every metropolitan critic, including all daily newspapers, weeklies newspapers and the trade press.

Telegrams and letters from exhibitors in every section of the United States are being received at the offices of Exceptional Pictures requesting information regarding this feature and expressing the desire to book it at an early date.

When it is considered that as yet no distributing arrangements have been announced for "Jungle Adventures" by Exceptional, these inquiries demonstrate to what extent Martin Johnson's picture has already advanced toward gaining for itself a place as one of the big attractions of the 1921-22 season, it has accomplished an aim which every producer desires for his product, and that is, the creating of a demand prior to the announcement of release.

Several of the largest national distributors are in consultation with Alexander Heymann, vice-president and general manager of Exceptional Pictures, at the present time, with the object of securing "Jungle Adventures" for release. Representative state right men are also bidding for it.

Lon Chaney Stars in "The Mask"

Universal announces that Lon Chaney's Universal-Jewel production, now being made at Universal City, is to be called "The Mask." Supporting the popular character actor in this, his first starring role, is a strong cast.

"The Mask" was written by Lucien Hubbard, scenario editor at Universal City, in collaboration with Chaney himself, and Irving G. Thalberg, studio manager. It originally was called "Wolfbreed." Robert Thorby, who directed Harry Carey's first Universal-Jewel picture, "The Fox," is in charge of "The Mask."

Begins on Film

Production work has started at the Lasky studio on Cecil B. DeMille's new Paramount production, "Saturday Night." Leatrice Joy, Edith Roberts, Conrad Nagel and Jack Mower head the stellar cast.

Universal Adds Two-Reel Films of Naval Life

In co-operation with the U. S. Navy, Universal now is making an unusual series of two-reel photographs built around the adventures of an enlisted man in the navy. The series will be known under the general title of "B.C. of the U. S. N." It will be released soon, as a part of the Universal short subjects schedule.

Universal officials conceived the idea of animating the romance and color of naval life for the screen, so a series of stories were prepared by Robert Dillon under the supervision of William Lord Wright, chief of the Universal serial and short reel department. Authorization for the use of various naval equipment on the Pacific Coast was obtained from Theodore Roosevelt, Jr., assistant secretary of the navy.

Jack Petrini, who has been featured in many Universal productions, has the leading role in the series, which is being directed by William Craft. During the last few weeks the Universal unit has been working around the naval base at San Pedro, Calif., where Captain Amon Bronson, commanding the submarine base there, assigned Lieut. Commander Tom Berrien to special duty with the motion picture company.
“Penrod,” Now Under Way, to Have 36 Characters; Frank O’Connor Is Signed

Marshall Neilan is back in Los Angeles after a brief trip to New York, and has started a busy producing season at the Hollywood Studios, where he has taken over his former quarters.

His initial production for the coming season is “Penrod,” taken from the famous Booth Tarkington book and play and in which Wesley Barry will be seen in the titular role. Work on this picture is now underway and a special distributing plan for this film, which Neilan plans to make his biggest box-office attraction to date, has been perfected with Associated First National Exhibitors. As a result of this plan “Penrod” will receive a National premiere in all the big cities of the country on the order of other big specials now playing the country.

Mr. Neilan’s first engagement for the picturization of “Penrod” is that of Frank O’Connor, well-known Lasky director, who will collaborate with the producer on the direction. O’Connor’s most recent work on the Lasky lot was the direction of the three MacAvoy films. “The Happy Ending,” “A Virginia Courtship” and “Everything for Sale.” Prior to these pictures he directed various other Paramount successes.

Crowds Damage House When “Three Musketeers” Open

All house records were broken at the opening day of “The Three Musketeers” at Loew’s Columbia Theatre in Washington, D.C. Only able to give four performances, the house had 4,000 paid admissions between 3 and 9:30 P.M. Manager E. J. Stutz said that never before had he seen such sights as were witnessed on the first day showing of “The Three Musketeers.”

On account of the Washington Sunday law, performances may not start until 3 o’clock in the afternoon. Long before 2 o’clock, the time set for the box office to open, a line of people formed on F street and soon the big lobby was jammed, while a throng of people four lines deep, reached out on the sidewalk down around Twelfth street. Being unable to cope with the crowd, Manager Stutz sent a call for police and soon a dozen of the metropolitan force were keeping the crowds in some semblance of order.

At 2:30 P.M. the house, which seats 1,200, was jammed, and the doors were ordered closed. Those who were left out kept their places in the lobby, and soon they were joined by hundreds of others, awaiting the next performance. So great became the crush that the iron grille enclosing the ticket booth was bent in as if it were made of wire, and the brass railings in the lobby were wrenched out of their supports. It took the combined efforts of the police and the house staff to keep the crowd from stampeding.

This crush lasted the rest of the afternoon and during the evening performances. The jam in the lobby was so great that it was almost impossible to find a breathing space. Thousands were unable to get near the ticket booth and even enter the theatre.

Chic Sale, Star of “His Nibs,” a Great Favorite on the Stage

Charles (Chic) Sale is starred in the second offering which has been produced by Exceptional Pictures Corporation, entitled “His Nibs.” He enters the field of the photoplay as one of the most admired artists on the American stage today. His earnestness, the quality of his art and a likeable personality have gained for him the greatest praise from critics and public alike throughout the United States and Canada, for although still a young man, he has played practically every city of importance in his many years upon the stage.

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures, who have now completed “His Nibs,” states that just as the vaudeville and speaking stage highly regards Mr. Sale, so will the motion picture industry after seeing his first photoplay endeavor, “His Nibs,” which the corporation scheduled for a trade showing in the grand ball-room of the Hotel Astor on October 6.

Took Flowers as Theatre Pay

Every mother ill in a hospital in Indianapolis received a bouquet of flowers recently as a result of the presentation of "Mother o’ Mine," the Thomas H. Ince melodrama at the Alhambra Theatre, Indianapolis. Even Forrest Young, exploitation director of the Alhambra, arranged that, during certain hours of the day, admission to the Alhambra would be granted to all who left a bouquet of flowers at the door. The flowers were sent to local hospitals for distribution among mothers.

Moving Picture World

Scenes from "The Beggar Maid"

Starring Mary Aster. Produced by Triart Films and Released by Hodkinson

Classified Ads Are the Best
October 15, 1921

MOVING PICTURE WORLD

Keeping Ahead of Schedule at Selznick Studio in Fort Lee

Showmen who play Selznick pictures on the star-second floor arrangement that has long been the selling policy of that organization are assured, on report from Hyman Selznick, vice-president in charge of production, that Eugene O'Brien, Elaine Hamerstein and Conway Tearle's share in the "Forty from Selznick," as promised in the early season announcements are "all set" and many of the presentations completed. The Owen Moore comedy, which has been provided for in the new season's arrangements.

Recently, at the Selznick studios in Fort Lee, N. J., one of the pictures in which Conway Tearle will star went through its concluding scenes and two days later Elaine Hamerstein began filming, under direction of Alan Crosland, one of the six pictures she will be seen in this season. Then, too, Eugene O'Brien is just ready to begin another issue of the series in which he will six times come to the screen within a twelve-month.

The Conway Tearle production just completed goes into circulation as "A Wide Open Town." Ralph Ince directed. "After Midnight," set for release September 20, is also a Conway Tearle picture. Zena Keefe, who is also a Selznick star, is Conway Tearle's leading woman in this offering.

Boston Greatly Enthusiastic Over "The Three Musketeers"

The widely heralded dignity and cold reserve of the Boston Theatre audience was swept right out of the commonwealth when Douglas Fairbank's film production of "The Three Musketeers" had its first showing at the Selwyn Theatre, and the demand for tickets was enormous. Such applause and such strenuous and unrestrained enthusiasm has seldom been seen in any Boston first night through.

Not only did the big crowd cheer Miss Pickford and Mr. Fairbanks when they made a personal appearance at the theatre, but the demand for tickets was so great that there was nothing for him to do but turn away the disappointed. It seemed like the end of the world.

To Publish Book
Paramount has made arrangements with the book publishing firm of Grosset & Dunlap for the publication of a photoplay edition of Ian MacLaren's "The Bonnie Brier Bush," to appear simultaneously with the release of the Donald Crisp production, "The Bonnie Brier Bush," which was recently completed at the London Studio.

Ince Picks "Jim"
As Next Special
"Jim," a big drama of California and New York, by Bradley King, has been selected by Thomas H. Ince as his next special production for Associated First National Pictures. It will follow the recently completed Ince drama, "Hail the Woman," which is scheduled for release late this fall.

Florence Vidor and John Bowers have already been signed as members of the cast and the announcement of other players of star proportions is expected within a week when production will start at Culver City. At least three players who have been starred in the past are promised as members of the cast of "Jim."

The production will be directed by John Griffith Wray, who recently directed "Hail the Woman" for Ince. Wray's work in "Hail the Woman" has been so remarkable that Ince selected him to direct his next super-special and, Wray, Ince and Miss King were members of the conference which finally decided upon "Jim."

Goldwyn Buys Story
Goldwyn has purchased the motion picture rights to a recent Peter B. Kyne story, "Brothers Under Their Skins," published in the October issue of the Cosmopolitan Magazine. It will have early production.

Three October Metro Specials; Hughes, Lytell, Lake, the Stars

Three pictures, special productions starring Gareth Hughes, Alice Lake and Bert Lytell, will be released by Metro during October as part of its fall schedule.

Gareth Hughes will be seen in a comedy-drama, "Garments of Truth," a George D. Baker production for S-L Pictures, on October 3. This picture was adapted from Freeman Tilden's story in Pictorial Review. This is the first of the series of pictures in which Hughes stars for S-L. It was photographed by Rudolph Berquist. E. J. Shulman was art director.

"The Infamous Miss Revell," with Alice Lake as the star, will be released October 17. This drama gives Miss Lake her first chance in a dual role. It is a Dallas M. Fitzgerald production adapted by Arthur J. Zelner from W. Carey Wonderly's story. R. H. Klaflki was photographer and Joseph Calder art director.

Bert Lytell makes his bow in another crook drama October 31 in "Lady Fingers," a Bayard Veiller production adapted by Lenore J.
Pictures That Will Be Among First National Attractions

The following plays are being made by independent stars and producers in Los Angeles and New York studios for forthcoming release by Associated First National Pictures, Inc.,


to see not only scenes of their own country, but often of their home town. The Movie Chats never lose sight of the instructional feature and cover the arts, sciences, religion, customs, military and naval subjects, etc., of all countries and the issues all con-tain from three to twenty different subjects. One hundred are already completed and Mr. Urban is now editing a new series.

"Hallroom" Films Get High Praise

Jack Cohn reports receipt of many letters from exhibitors praising Hall-
room Boys comedies featuring Sid Smith, distributed through Federa-
ted Exchanges. Among them are the Orpheum Theatre, Gilroy, Cal., saying they are "as good as the best," while Marvel Theatre says "Their Dizzy Finish" is a real com-
y.

Clark-Cornelius First Releases

Under their plan of twenty-four productions during the coming year, Clark - Cornelius will inaugurate their releases with "Whispering Women," presented by James Keane. This will be followed by "The Re-
cill," starring George Chesbro. The pictures will be released on the individual plan with the exception of the Chesbro pictures, which are of the Northwest Mounted Po-
ce type and will be eight in number.

The first Chesbro negative is al-
ready in New York and prints will be available for screening to the state right buyers within the next ten days.

Miss du Pont in Universal Film

"Ropes," the one-act play which created favorable comment when it was published in a popular maga-
zeine, is being made into a five-reel photo-play by Universal, with Miss du Pont in the starring role. It was written by Wilbur Daniel Steele. Paul Scardon is directing. The playlet was put into photo-play form by Lucien Hubbard. A strong cast has been engaged, including the leading man, Pat O'Malley.

Big Variety in Movie Chats

The Kineto Company of America points out the fact that the Urban Movie Chats have at least one point in common with vaudeville, that is "variety" and it is believed that to this fact is largely due their pop-
ularity throughout the World as letters from London, points on the Continent, and from America point this out, sometimes emphasizing it. This is particularly true of Ameri-
can audiences who are almost sure

California Likes "Heart of North"

"The Heart of the North" featuring Roy Stewart and Louise Lovely, which is being staged righted by Joe Brandt and George H. Davis, had its premiere at the Tivoli in San Francisco and Fred Dahn-
ken reports an unprecedented attend-
dance from very early in the morning to conclusion of extra even-
ing performance. "It is a show-
man's picture made for exhibitors who want real entertainment for their patrons," says Mr. Dahnken.

Ayvon Has Big Special Feature

Nathan Hirsh, president of Ayvon, has secured a super-feature, "Fidelity" which is now being given the finishing touches. "Fidelity" is an adaptation of the novel "Donna Maria" a romance of political in-
tigue and the love of two men for one woman who is faithful to both.

HELEN HOLMES AND GEORGE LARKIN, CO-STARS FOR SERIES OF TWO-REEL WESTERNS FOR RUSELL PRO-
DUCTIONS

SCENE FROM THE INCE-FIRST NATIONAL, "THE CUP OF LIFE"
“Hail the Woman” for Fall Release
“Hail the Woman,” Thomas H. Ince’s super-special—his initial First National attraction—will be released late in the Fall, according to an announcement this week.

A definite date has not been set for the big Ince drama, although it has been completed at the Ince studios at Culver City. Expectations, however, are that the date will be around December 1.

“Hail the Woman” has been more than six months in the course of production. Mr. Ince was determined that no single feature of his big picture should suffer from hurried production or carelessness of execution.

It has been finally cut under the personal direction of the producer working with John Griffith Wray, the director, and C. Gardner Sullivan, the author. It is expected that prints will be in First National exchanges within thirty days.

A tentative date for release has been set because so many inquiries have been received at the First National exchanges and at the studios from exhibitors in all parts of the country.

New George Arliss Photoplay Announced As Comedy-Drama
A new George Arliss photoplay is forthcoming, and not only will it be a new picture, but Mr. Arliss will be seen in a characterization new to most of his admirers.

Announcement to this effect is made by Henry M. Hobart, president of Distinctive Productions, Inc., producers of “Disraeli,” in which Mr. Arliss is starred, which is being shown now to crowded houses. Work on the new picture will be commenced shortly. It will be released through the United Artists Corporation.

The forthcoming production is adapted from the story, “Idle Hands,” by Earl Derr Biggers, published in the Saturday Evening Post. Forrest Halsey, who wrote the scenario for “Idle Hands,” and Henry Kolker, under whose direction “Disraeli” was made, will again direct. Harmon Wright will continue as Mr. Kolker’s assistant, and Harry A. Fischbeck will again be at the camera. Mr. Hobart is now completing the selection of the cast to support Mr. Arliss. It will be announced later.

“If Idle Hands” Mr. Arliss will be seen in a characterization that will be new to most of his many admirers, said Mr. Hobart. “There will be laughter and perhaps some tears. It is different from those characters in which he is most familiar to the public, and presents a story of the hour in a most appealing way.”

“A Man’s Home,” a Selznick Film, Has an All Star Cast
“A Man’s Home” is among the latest photoplays to be made with an all-star cast. It is a Selznick production and it is stated that anyone with knowledge of pictures will be at once familiar with the names and work of the leaders in “A Man’s Home” cast. Practically every one of them have proved their skill in delineating certain types of roles, and Myron Selznick, vice-president in charge of production, engaged every player with specific consideration of the role to be played.

Not alone does “A Man’s Home” boast of an all-star cast in verity, but it is the Selznick claim that the players constitute an ideal cast as well. There are six dominating principals in the cast of the Anna Seese Richardson and Edmond Breese story—six people who are starred as individuals and collectively, with a personal following among showgoers everywhere, it is stated. They are Harry Morey, Kathlyn Williams, Faire Binney, Matt Moore, Grace Valentine and Roland Bottomley.

Seen in Kinograms
Official motion pictures of the session of the League of Nations in the Hall of Reformation at Geneva are shown this week in Educational’s Kinograms.

One of Best Pictures of Year, Say Lasky Officials of “Sheik”
“One of the best pictures of the year and a sure-fire box-office sensation,” is the gist of a message received this week by Jesse L. Lasky from Charles Eyton, manager of the Lasky studio in Hollywood, reporting on a private screening given at the studio of “The Sheik,” George Melford’s production featuring Agnes Ayres and Rudolph Valentino.

“Fine Report from Officials
Officials of the Lasky studio, according to the telegram, declare that Melford has put into the picture all the color and spirit which has made the book by E. M. Hull a best-selling novel. Agnes Ayres is said to do some exceptionally fine work in the role of the young English girl who is captured by the Sheik, and Rudolph Valentino as the Sheik to have a part which enables him to score as great a triumph as he did in “The Four Horsemen.”

Readers Keep Abrace
“The fact that ‘The Sheik’ will undoubtedly prove one of the biggest box-office successes of the year,” said Mr. Lasky, “is a striking comment on the way in which our scenario department keeps its finger on the public pulse. Our scenario department reads all the current and fiction magazines as soon as they are off the press, so at all times we are abreast of the latest developments in the fiction market.

“Accordingly, no sooner was ‘The Sheik’ published than we saw the manner in which it lay in it and purchased the motion picture rights immediately. We figured that by putting the book into production at once, the picture would be ready for release at about the time when the novel had reached the peak of its success.”

“Forever” to Be Shown in Plaza Hotel Ball Room
Leaders of New York society, it is reported, have evidenced keen interest in the special showing of George Fitzmaurice’s Paramount production, “Forever,” adapted from George du Maurier’s play. Peter Utherton, which will open the new ball room of the Hotel Plaza Friday evening, October 14.

The arrangements are in the hands of the Film Manual Benefit which was organized to assist the American Committee for Devastated France and the Needy of Europe. Mrs. Gordon Knox Bell is chairman of the executive committee; Miss Mabel Choate, vice-chairman; Miss Elizabeth Perkins, secretary; Miss V. D. H. Furman, treasurer, and Mrs. William G. McDade, assistant treasurer.

Dancing and a follow the presentation of the picture, which is scheduled to start at 8.30 p. m.

Meighan Working
“If You Believe It, It’s So,” starring Thomas Meighan and with Tom Forunau directing, was started at the Lasky studios last Monday. This is the novel by Perky Poore Sheahan, which the late George Loane Tucker had hoped to produce. The rights and all the material prepared by Mr. Tucker were purchased from his estate by Paramount.

See the Bell Hop and Laugh with Larry
"The Beggar Maid"

"The Beggar Maid" is the first of a series of two-reel pictures to be produced by Triart. The scenario was written by Arthur Maude, and Herbert Blache directed it. Legaren à Hillers was the art director. The story is founded on Tennyson's poem. It is supposed to show how the celebrated English artist Burne-Jones was inspired to paint his famous picture on the subject. According to this version, the artist selects a young girl to pose for the king in his painting and a daughter of one of the earl's gardeners to sit for the beggar maid. The two young people fall in love, but the girl's invalid brother warns her that a man of the earl's rank will never marry her. The invalid visits the artist's studio, sees his sister and the earl posing for the picture, and again objects. The artist points to Tennyson's lines and makes the girl understand that the earl intends to act honorably toward his sister.

The picture is capitaly produced. Many of the scenes are very beautiful, and the acting is excellent. Mary Astor, who won the Classic-Shadowland-Motion Picture Magazine beauty contest, plays the beggar maid. Considering her want of experience, she does her work well and makes a charming heroine. Reginald Denny is a handsome hero. The action is a trifle slow at times. E. W.

"Pathe Review 124"

A clysanthemum show furnishes the opportunity for using the Pathecolor process to advantage in this reel and another interesting botanical subject deals with the varieties of air-plants of the tropics which while attaching themselves to trees are not parasites but subsist on moisture, light and nourishment from the air, such as hanging moss. The life of a modern college girl is shown in the section, "A Day at Vassar," while the slow-motion section of this issue shows the hippopotami in Bronx Park. — C. S. S.

"Pathe Review No. 1258"

This time the slow-motion photographer for Pathé has chosen for his subject pelicans, cormorants and other large and voracious water birds that subsist entirely on fish. The color section, showing the Vosges mountains in France, while scenically beautiful, and interesting because of the great war, does not show up the color process to as good advantage as the clysanthemum show in the previous Review. Hy Mayer contributes summer scenes at the beach, with its characteristic touches and humor and an especially quaint and interesting section deals with the strange face caps and other headgear and ornaments worn in certain sections of Holland, some of which is just as it was in A. D., 1500.

"Gone to the Country"

This single reeler distributed by Pathé and featuring Snub Pollard with Marie Mosquini belongs to the type of comedy where the laughs are due to the many mishaps thatbefall the players. Because of ill health, Snub is ordered by his doctor to go to the country. With his wife, he starts out in a flivver with a trailer attached. Immediately things begin to happen. They pitch camp and are ordered to move on. The second time the wind blows nearly everything away before they get the tent up and when all seems serene the rain comes down in torrents, the tent leaks and the deluge washes Snub out into a pond. The couple then take refuge in the flivver and meet with more mishaps. Finally morning dawns and, disgusted, they start back to the city, only to get into a bed of quicksand and into which the machine and its occupants are sinking as the reel closes. This is one of the best of the Pollard series and there are some clever stunts, particularly the scenes during the wind storm. — S. S.

"The Skunk"

While dealing with a little animal which it is decidedly unpleasant to meet at close quarters, this is one of the most entertaining of the Bob and Bill series distributed by Pathe. In fact the encounters of the two boys and Rags, their dog, with two of these little fellows that pay a nocturnal visit to their cabin, furnish some hearty laughs, particularly the antics of Rags who immediately admits defeat. Rags should share the stellar honors with the boys in this issue for he is also responsible for the laughs when he steals a stack of griddle cakes. Boys particularly will also be interested in the scenes showing the actual manner in which the skunks can be caught with a box trap, though in this instance they are surprised at capturing not a skunk but a stray parrot. Notwithstanding the title this is one of the most entertaining of the series. — C. S. S.

"The Honor of Ramirez"

While this is one of the series of two-reel Westerns produced by Cyrus J. Williams and distributed by Pathe with Tom Santschi in the stellar role, the star's honors are shared by an unusual cast. In addition to Ruth Stonehouse, who has already appeared with Santschi in recent subjects, Bessie Love also is in the cast, and both Miss Love and Miss Stonehouse have enjoyed stardom. Another player is Edward Hearn, leading man in serials and features, and Thomas Lingham and Jay Morley complete the roster. The story is of a romantic melodramatic type which moves at a rapid pace and holds the interest. Santschi is cast as a Latin-American with Ruth Stonehouse as his jealous wife. The wife (Bessie Love) of his best friend, Jay Morley, is sought by an adventurer, Edward Hearn. She appeals to Ramirez to aid her when the adventurer steals her husband's gold. This leads to a series of melodramatic complications in which the other wife and husband are led to suspect an affair between Santschi and Bessie Love. All eventually meet in an inn where Ramirez captures the thief, all is straightened out and the honor of Ramirez saved. — C. S. S.

Have You Read Pages 781, 782, 783 and 784?
“Little Miss Hawkshaw”

Eileen Percy gives pleasing impersonation in familiar type of “Lost Heiress.” Stage—Fox Production.

Reviewed by Edward Weitzel.

The story of “Little Miss Hawkshaw” ranges from Ireland to New York’s lower East Side. Eileen Percy is called upon to enact the character of Sir Stephen’s daughter, Patricia, and also that of a Bowery waif known as Paty. She gives a pleasing impersonation of a warm-hearted girl who refuses to carry out a plan to pass her off as a lost heroine and disregard that she is the very person wanted. Much of the material is of the familiar type, and the star might have been given more to do, but the finish is all in her favor.

Eric Mayne is excellent as Sir Stephen. The other members of the supporting cast are capable.

The Cast.


Story and Direction by Carl Harbaugh.

Photography by Otto Brautigan.

Length, 1,066 feet.

The Story.

The daughter of Sir Stephen O’Neill has secured a position as night clerk, and the nobleman is his game-keepers trump up a charge of poaching against his son-in-law. The marriage of the star is a matter of interest, and among those appearing in this role are Norma and Constance Talmadge, May Murray, Eugene O’Brien, Raymond Hitchcock and the Polles Girls, Winkled Westover, Jack Dempsey, Marcus Loew, Irene Castle, Monte Blue, Richard Barthelmess and his wife, Mary Hay, Conway Tearle, Jim Corbett, David Wark, Marion Davies in a studio scene, and Johnny Hines.

“Meet the Wife”

While there are amusing situations in this “Little Miss Hawkshaw,” it is not up to the standard of some of the previous releases in this series, and considerable material is a matter of interest. All goes well, until Venus again comes along and wonders if in changing the cat’s form she has also changed its nature. She causes a mouse to appear and the cat-woman changes it. Finally, she changed the woman back to a cat and the farmer is disgusted. There is a moral as usual, and the subject as a whole is well up to the standard of previous issues of this series. The subject is distributed by Pathe.—C. S. S.

“Venus and the Cat”

The spectator is reminded of the saying “the cat came back” in this amusing cartoon fable executed by Paul Terry. A farmer kicks the cat out, puts it in a well, and does many other things, but still it comes back. Finally, sorely humiliated, the cat calls on Venus for help. The goddess, passing in a cloud, responds and changes the cat into a woman who is very fond of each other.

Program and Exploitation Catches:

In “Little Miss Hawkshaw,” starring Eileen Percy, the story is taken from the Bowery in New York, and becomes its own mistress.

In “Exploitation,” also starring Eileen Percy, and made a strong appeal to the humor of the audience. The story is about a woman who comes to the attention of a man, and is captivated by her.

“Screen Snapshot No. 9”

As usual this screen “fan magazine” portrays a number of celebrities of the silver screen. Perhaps the most interesting feature is the parade of screen luminaries are the scenes of the opening of Low’s State Theatre, New York, attended by a large number of stars. There are several objects of interest. Among those appearing in this role are Norma and Constance Talmadge, May Murray, Eugene O’Brien, Raymond Hitchcock and the Polles Girls, Winkled Westover, Jack Dempsey, Marcus Loew, Irene Castle, Monte Blue, Richard Barthelmess and his wife, Mary Hay, Conway Tearle, Jim Corbett, David Wark, Marion Davies in a studio scene, and Johnny Hines.

“The Barricade”

Robertson-Cole has strong human interest story handicapped by preachy titles and unnecessary characters.

Reviewed by Edward Weitzel.

Doctor Daniel Carson Goodman has again written toil to the story, but has handicapped it with preachy titles and unnecessary characters. “The Barricade” is another contribution to the melting pot theme and shows how the different tribes of the earth come to the United States and are fused into a common brotherhood. The story takes its title from the social barrier erected by wealth and ignorance, in spite of the unskilled handling of the scenario, the subject interests and the picture will find favor with the general public.

The production is of good quality, the contrast between the lower East Side and the Fifth Avenue districts of New York being sharply defined. The acting, while not distinguished, is earnest and serves to bring out the points of the plot. William A. Strauss as Jacob Solomon gives the most finished impersonation of the cast. Kenneth Harlan overacts as Robert Brennan.

The Cast.


Of the old friends, Robert’s wife, and his wife’s father, he tells the old man he is not welcome. This breaks the heart, and he will not let Robert know that, because he mortgaged his home to pay for his son’s education, he is about to lose everything. After they are married, he establishes a practice on Fifth Avenue and turns his back on his old friends. Jacob comes to see him, but Robert’s wife left the office and in a fit of passion, he tells the old man he is not welcome. This breaks the heart, and he will not let Robert know that, because he mortgaged his home to pay for his son’s education, he is about to lose everything.

Program and Exploitation Catches:

“The Barricade” is a Robertson-Cole Production that shows how wealth and prejudice are battled by Love and Happiness. It also illustrates the way America fuses the different races that comes to her shores into one common brotherhood.

Exploitation Angles: Sell this on the title, appealing to all the folks and lovers who have erected barricades to come and see the play, then tear their structures down.

In this Issue

“Red Courage” (Universal).

“Little Miss Hawkshaw” (Fox).

“The Barricade” (Robertson-Cole).

“A Certain Rich Man” (Hodgson).

“Footlights” (Paramount).

“Go Straight” (Universal).

“Raging Mothers” (Fox).

“Lotus Blossom” (National Exchanges).

“Dangerous Curve Ahead” (Goldwyn).

“After the Show” (Paramount).
“Footlights”  
Elise Ferguson Registers as a Versatile and Highly Accomplished Player in Story of Stage Life Produced by Paramount. 
Reviewed by Edward Wetzell.

The chief claim to merit of “Footlights” is the opportunity it affords Elise Ferguson to register as a versatile and highly accomplished player. The author of this story of stage life has used a lot of entertaining value that has not always seemed to it that her incidents vary with things as they are. When she sets forth that a prominent Broadway manager would take an actress to a nation and put her before the public as a celebrated Russian actress who had played before the crowned heads of Europe, she is not giving the critics a story that is purely fictional, and the entire story is loosely constructed. Frequent touches of humor and real human nature, however, aid the star in making the picture effective and acting are not inclined to inquire too closely into the correctness of the subject matter.

As Lizzie Parsons, the stage struck New England girl who becomes Lisa Parasino, celebrated Russian actress, Elise Ferguson does a piece of character acting that will add to the reputation of her profession. Throughout the picture she is always the central figure and presents all sorts of emotion and conditions of existence which are common to her profession, and are frequently gorgeous. Reginald Denny and Marc MacDermott give the star efficient support.

The Cast
Lisa Parasino — Elise Ferguson  
Brett Page — Reginald Denny  
Oswald Kane — Marc MacDermott  
Rita — Octavia Handworth  


“The Ne’er to Return Road”  
The Selig-Rank two-reel picture “The Ne’er to Return Road” is a high-class production of a familiar story. It was written by Mrs. Otto Skinner, and opens in a very dramatic manner with the escape of a convict from prison. He takes refuge at the home of the man for whose killing he has been sent up for life. This man has stolen the convict’s wife and then drawn a pistol on him during a struggle. The man’s mother does not know the true character of her son. When the convict unwittingly reveals it, she gives him a horse and helps him to escape. After a chase, the man is caught by a cyclone approaching her home and rides back to save her. He is too late. The storm wrecks the house, and the man is drowned in the ruins.

The officers come upon the convict as he is struggling to release the woman. He is seized and taken back to jail.

The weak point in the story is in having the convict found guilty of manslaughter when he killed the desperado of his home in self-defense. No jury on earth would have convicted him under such parts as are finely played. Released by Educational Film Corporation. E. W.

“Put and Take”  
That ancient and serviceable device of motion picture comedies, the chase, is reviewed in all its glory in this Hallroom Boys’ Comedy. Sid Smith is the featured player. The two “boys” are shown as capitalists, with a group, spinning tops for money. There is a disagreement and the chase begins. After using considerable footage with the familiar slap-stick stuff, the two boys land in hell and are tossed in a brimstone lake by the imps. Directed by Herman Schloss, the featured comedy of Halloam Boys’ Comedy (2 reels).—J. R.

Screen Snapshots No. 10  
A number of extremely popular and not so popular stars are shown. The big monomaking trio, “Doug,” Mary and Charlie are shown so that they can be sold to the H. & K. and take back to Charlie. England. Gloria Swanson arrives in New York and is shown his new State Theatre by Marcus Loew. Bert Cooper and Ora Crew do a little scene. Dorothy Phillips arrives in Los Angeles via plane. Gilda Grey demonstrates the slimy by the sad sea waves. Lasky, with Von Stroheim is shown directing his mammoth production of “Foolish Wives,” of which he is author, director and principal actor. The set shown is a production of Monte Carlo. According to the enterprise press agent the production is costing the modest little sum of $1,500,000 and this special set cost $100,000. And it looks it. Directed by Paramount in its series of films Exchanges (1 reel).—J. R.

“Red Courage”  
Actionful Western Is The Universal Starring Hoot Gibson  
Reviewed by Jessie Bobb.

The Great West of the fiction writer’s imagination is again made responsible for this Universal photoplay which stars the breezy Hoot Gibson. The spectacle of two adventur- ing cowboys developing a plot, over a piece of paper, sobering up a drunken judge and proceeding to clean up a boss ridden town in a slap-dash, huffy style, at least is done with spirit. For a Peter Peters, Gibson starts things immediately, when he rescues the girl from a holdup, and keeps the action going steady. After the final fade-out the couple blissfully embracing. The production is well handled as a whole, although the sections which cover the election of the two "pals" and the running down and capture of the murderer are not coherently developed. As the rough and impetuous Pinto, Gibson is thoroughly at home. Joel Day is most amusing as Charley Bill. Pinto’s pal. The cast is satisfactory. The Cast
Pinto Peters — Hoot Gibson  
Chuckwalla Bill — Joel Day  
Jane Readley — Molly Malone  
Joe Chamberlain — Joe Odarda  
Percy Gibbons — Wm. Merrill McCormick  
Tom Caldwell — Charley Beery  
Nathan Hitch — Arthur Hoyt  
Blackie Holloway — Joe Harris  
Judge Ferguson — Sallie Cummings  
Eliza Fay — Mary Philbin  
Steve Carroll — Jim Corey  
Sam Waterman — Elmer Wright  


Movie Chat No. 66  
How Angora rabbits are raised for their long fur which is said to be much finer than lamb’s wool, is one of the interesting picture chapters in Charles Urban’s Movie Chat No. 66. The rabbits are the development of years of scientific breeding. The Angora rabbit is pictures from the time they are mere “babies” until as mature animals they are ready for the shearing. Their long fur brings $10 a pound of it.

Drilling for oil in Texas is another sight worth seeing, and the verdant forest of crick- erholes, have been put up in the southern part of that State are wonders to behold. Droll types of “darkeries” met with in the Texas cotton fields give a touch of comedy to the films.—T. S. daP.
“A Certain Rich Man”  
Great Story Extraordinarily Well Produced by Benjament B. Hampton.  
Reviewed by T. S. de Ponte.  
Praise of Benjament B. Hampton for the lucidity and near-perfection of the screen version of “A Certain Rich Man,” must not overlook the work of William Boland in the direction of the picture. The script, written by a veteran of 20 years experience, is a truly splendid one, and the acting and direction given are much to be praised.  

“Lotus Blossom”  
Chinese Legend Colorfully Produced by Wah Ming Picture Company.  
Reviewed by Jessie Robb.  
An interesting release is this production of a Chinese concern, the Wah Ming Picture Company, which features the Chinese actress, Lady Moy. The story is an interesting one, and the production is on the scale of an opera. The acting is in the hands of the Chinese, and it is quite remarkable.  

“Bar Nothin’”  
Buck Jones More Than Delivers the Goods in Latest Fox Film.  
Reviewed by Jessie Robb.  
This latest Fox production, which stars Buck Jones, provides him with many opportunities to appear at his best. The picture is in the class denominated “A-1,” and deserves a lot of favorable comment. The direction is given by Karl Tunberg, and the script is written by Robert Van Buren. The result is a picture that is well worth seeing.  

The Cast  
John Barclay .............. Robert McKim  
Molly Culppeper ............ Molly Adams  
Bob Hendricks ............ Jean Cantevo  
Adrian Brownwell ......... Adrian Brownwell  
John Barclay’s Mother .... Lydia Knott  
Young Neil Ward ......... Frank Lee  
Young Girl .......... Mary Jane Irving  
General Hendricks ......... Harry Lorraine  
Ida Benis ............ G. Gunnis Davis  
Walter P. Cole .......... Fletcher Pitte  
Mrs. Col. Culppeper ......... Mrs. Col. Culppeper  
Janet Barclay .......... Eugenia Gilbert  
Neal Ward ............ Gordon Dunnet  
Mrs. Jane Barclay ......... Edna Pennington  
Length, 5,900 Feet.  

The Story  
Molly Culppeper and Bob Hendricks are your average country Westerners. Bob’s father, General Hendricks, is a banker, and is also deeply interested in the Golden Belt. Molly is a most original character, and John Barclay is the head of the bank. The bank lends large amounts of money to the company, and is about to be closed.  

Quong Foo ......... Tully Marshall  
Tartar Chief .......... Nosh Berry  
Quong Allen ............ Jack Allen  
The Emperor ............ G. Kino  
Lowe Team .......... James Wang  
Chow Young .......... Chow Young  
Featuring .......... Lady Tei Mei  

Scenario by G. M. Yoahlem and C. Purtman.  
Directed by Frank J. Granathan.  
Photographed by Ross Fisher.  

“The Frog and the Ox”  
One of the best known of Aesop’s fables, that of the frog that gets into a pond of its own accord, tried to swell up to the size of an ox, with disastrous results to himself, is the subject of this picture. The story is told in a different way, and is quite amusing. The picture is made by the studio of William Allen White, and is quite amusing.  

Comments  
Simply, Life is a Comedy.  
Pathe.  
The Frog and the Ox.  
Robert Van Buren.  
Directed by Wood Sedgwick.  
Photographed by Frank Good.  
Length, 7,500 Feet.  

The Story  
Centuries ago, Leong Chong is sentenced to death by his father. As he is led to the scaffold, he discovers that he had invented the first clock which would do away with the use of the sacred bell. On his way to the scaffold, he is met by Quong Foo and his little daughter, Moy Tai, who gives her a bell and a watch.  

Moy Tai grew to beautiful womanhood and was loved by Quong Sang, a youth whom he had brought up. When they are sent to Prof. Lowe Team to complete his studies, he falls under the spell of the light woman, and they are separated.  

The sacred bell cracks. Foo is bade by the Emperor to cast a new bell. The metals refuse to mingle and Foo is given one more chance under penalty of death. Meanwhile, a Tartar Chief rescues the agent. Quong Sang kills the chief but is himself fatally wounded. He is found by Moy Tai. The second bell is worthless and Foo is sentenced to death. But Moy Tai remembers Chong. She goes to him and learns that the metals will fuse only by the addition of the blood of an ox. Moy Tai makes the supreme sacrifice for her father’s honor and the new bell is cast.  

Program and Exploitation Catchlines:  
A Fine Catchline Story Which Holds the Interest Throughout.  
Life in the Small American Town Depicted Simply.  
Graphically Presented.  
Exploitation Angles:  
Play up the catchline, selecting those who are favorites with your patrons and add the picture to your handling strength. This is a story that is sure to please. It is also a story that is sure to please. It is also a story that is sure to please.
Newest Reviews and Comments

“Dangerous Curve Ahead”
Rupert Hughes Beats His Own Record for Entertaining Screen Stories in This Goldwyn Production
Reviewed by Edward Weitzel.

There are just three words to be said about "Dangerous Curve Ahead." It is a triumph of writing and direction by its author, Rupert Hughes, and director, Richard Dix. Hughes has written and Dix has directed a story which is not only a success but which has a lot of suspense and excitement. The audience will be spellbound and will be on the edge of their seats when they see this picture. It is a splendid piece of work and it is sure to be a big hit.

Toledo and Segovia
Two Spanish cities, interesting to tourists because of their past glories, are Toledo and Segovia. They are both situated in Spain. Toledo is a city of 40,000 people and Segovia is a city of 20,000 people. The population of both of these cities is much smaller than that of centuries past, but the cities are rich in history and bear evidences of the Saracen invasion and also of the Romans. Each of these cities is set on a hilltop, surrounded by rock cliffs.

In the house at Toledo, Isabella was crowned queen of Castile, while at Segovia Ferdinand the learned came near proving the earth is round when a flash of lightning causes him to cease his investigation as he considered it a warning from heaven. In Segovia is also a wonderful aqueduct, built by the Romans, with stone blocks made into arches and held together without mortar. It is still standing and in good condition. C. S. S.

“Boro-Bodor and the Bromo”
One of the best of the Burton-Holmes Traveling close-ups taken with Ampex Players-Lasky Corporation is “Boro-Bodor and the Bromo.” This reel deals with the Island of Java, and the title refers to two of the most remarkable features of the work of man and the other nature. The Boro-Bodor is a masterpiece of architecture. Built over a remodeled temple of stupendous proportions, built in terraces, 500 feet long, 500 feet wide and 150 feet high, and contains several hundred statues of Buddha in addition to over 1,500 statues in sculptured stone, mortar, presenting a history of Buddhist art. The Bromo is an active volcano arising within the crater of an older volcano and there are remnants of close-ups remained.

Other interesting views show this picturesque island and its strange people, a country about the size of New York State with 33,000,000 inhabitants. C. S. S.

“The Cruise to Vera Cruz”
This is the first of a series of reels covering a trip to certain sections of Latin-America, included among the Burton-Holmes travel pictures distributed by the Players-Lasky Corporation. There are interesting views of Havana, at which the ship stops on route, the cosmopolitan type on the streets and Vera Cruz. Reminders of the brief American occupation of several years ago are shown together with several typically Spanish scenes, reminders of the past as contrasted with its present with the latest and most improved labor-saving devices employed in loading and unloading the ships.

“Holy Smoke”
This is the first of a series of single reel “Benny Face” comedies distributed by RKO Productions on the state right market and is now enjoying a three weeks’ showing at the Rivoli Theatre, New York. It is a decided novelty and is doing an excellent business. It appears to be a hit for the theaters.

The principal characters are “Funny Face” and his little black companion, two little automatons such as ventriloquists use. The faces of these little automatons appear to be plastic, at any rate the manner in which they change their expressions is very cleverly done. In making up the character, the prop man holds a pipe and smoke it, the little black boy gets sick. Finally Funny Face swings a powder horn so that it lands in an open fire place and has a little fellows eyes blown up to the chandelier. C. S. S.

MOVING PICTURE WORLD
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“After the Show”
William De Mille Production of Stage Story Is Refreshingly Human and Cleverly Acted
Reviewed by Edward Weitzel.

Here is a story of back stage life that is refreshing to see. It is a story of the people who make the plays. The people who cast the actors, the people who handle the props, the people who make the sets, the people who make the costumes, the people who make the music. The people who write the plays.

Larry Taylor, for introducing an innocent girl to one of his gay week-end parties and planning her fall from grace; but he comes to a realization of her worth and his own contemptible conduct before it is too late, and finds that she truly loves him. The dramatic incident of the show is his death by breaking a wrist with a piece of broken glass is just the sort of expedient that might have occurred to a man who had lived in the theatre all his life, but an even stronger shock to the ghost in “Hamlet” with Edwin Booth could not have been better as it just would not have used the expression “I am not!” after he had dragged to the grave the innocent stage doorkeeper.

The acting of Jack Holt and Charles Oglesby as Larry Taylor and Pop O’Malley, respectively, is capital. But it is the soul of the picture that puts the heart into the picture by her winning performance of the little chorus girl, Edie. Nothing has she done before touches so high a point of pathetic devotion to her heart to a moment when the exquisite feeling she portrays is not a perfect blending of natural fitness and thoroughly mastered art.

The Cast
Larry Taylor ... Jack Holt
Edie ... Charles Oglesby
Larry ... Larry Taylor
Pop O‘Malley ... Naomi Stakes
Charles ... Eve Southern
Edie ... Ethel Wales

The Story
Pop O’Malley, an old stage doorkeeper, finds a beautiful young girl in a faint, as he is leaving the theatre one night. He takes the girl to his home and learns that she has spent all her money trying to get an engagement with some company. Next day the old man spends a part of his savings on a new wardrobe for the girl and gets her a position in the chorus at the theatre where he is employed. She attracts the attention of Larry Taylor, the wealthy backer of the show, and he invites her out to supper. The girl falls in love with Larry and accepts an engagement to sing in a small West Coast place, although Pop has warned her against going. As the old man finds his fortune, he hastens after her, rushing into the dining room among the guests and telling her to come home with him. She refuses Pop and goes to Larry, who marries her. The old stage doorkeeper dons his uniform and finds happiness in his wife. The old stage doorkeeper gives his consent.

Program and Exploitation Catchlines
Rupert Hughes Is at His Best in “Dangerous Curve Ahead.” And That Should Be the Only Hint Needed to Pack Every Theatre at Which the Picture May Be Shown.

Program and Exploitation Catchlines
Stages Life As It Really Exists in “After the Show,” a William De Mille Production That Is Splendidly Acted by Lila Lee, Jack Holt and Charles Oglesby. Lila Lee is shown leading a group of actors in the stage production of the same name.
Newest Reviews and Comments

“Go Straight”
Frank Mayo Appears as a Fighting Parson in Universal Film That Has Some Fast Action.
Reviewed by Fritz Tidden.

Following its usual custom of releasing features that are called by titles that have no connection with the subject matter, Universal places on the market the latest Frank Mayo film under the moral command “Go Straight.” Although the picture is built upon a hackneyed theme, that of the fighting parson who cleans up, literally and figuratively, a dissolute town and wins the charming daughter of one of the crooked politicians, the manner in which it is treated goes a long way toward obviating the sameness of the basis of the story. The scenario has been written with dramatic progression and it is directed carefully by William Worthington.

Two things strongly in the feature’s favor are that it has an abundance of action and simple suspense and the latter part is fraught with action that is not passed on extraneously. Another thing that marks the picture is that Frank Mayo gives a far better performance in the present role of the belligerent clergymen than he has for some time. He does not walk the part through. In fact, he contributes a little amount to the building up of the suspense and action. His support is excellent, especially in the cases of Harry Carter and George Marion as the two heavies.

“Go Straight” is a safe bet for an average house, notably so where the audiences like fights, life savings, small town political intrigue ‘n everything.

The Cast.
Rev. Keith Rollins .......... Frank Mayo
Mrs. Conners ................. Cora Drew
Hellaire Gibbs ................ Harry Carter
Hope Gibbs .................... Bill Boyd
Jim Boyd ...................... George Marion
Lea Boyd ...................... Lenie Young
Buck Stevens .................. Charles Brinley
Story by William Harper Dean.
Directed by William Worthington.
Length, 4,320 Feet.

“The Story.”
Keith Rollins, a virtuous young minister, goes to a rough backwoods community to clean it up. He buckles Boyd the political boss and Gibbs, his pretty daughter. In a series of dangerous situations and exciting incidents, the parson defends his brazen father and sticks by Keith, who finally comes out victorious, putting Boyd out of business and cleaning up the town. The love of Hope is his reward.

Program and Exploitation Catchlines:
He Carried His Religion in His Fists.
You’ll Never Know a Real Fighting Parson Until You See Frank Mayo in “Go Straight.”
“Yellow” Meant to the Fighting Minister in “Go Straight” the Same as Red Does to You.
You Never Get Anything Worth While Without Fighting for It. No One Fought Harder Than the Pursuing Parson, Frank Mayo, the Fighting Parson, in “Go Straight.”

Exploitation Angles: Tell Mayo’s admirers that he has an unusually good role, but tell the general story, too, stressing the fact that there is so much fast action and interest that every foot of the film going to the house can be used for exploitation.

“Law and Order.”

Prevalent newspaper articles at the present time regarding the Ku Klux Klan furnish the titles for this Pathe single reeler distributed by Pathe, and featuring Snub Pollard. While the subject is timely it is a question as to whether the treatment given it will be received favorably in section where the Ku Klux Klan is strong. The comedy is of the burlesque type with some fair laugh-getting touches. The story deals with a band of automobile thieves who persist in stealing the district attorney’s car. They are never caught, as the district attorney finally apprehends the leader but is unable to secure a conviction as the jury apparently belongs to the second organization and the prisoner’s female counsel vamps the judge. Finally when the judge finds his car has been stolen a klan is formed to run down the auto thieves,妄然 to a part in the sign. The leader of the thieves gets a klan costume and manipulates matters so that the band changes the district attorney. Finally, however, they get on the track of the right party.

—C. S. S.

“A Zero Hero.”

In this single-reel comedy distributed by Pathé, Gaylord Lloyd sustains the favorable impression of his work as a comedian (provided by Universal) which he has for some time. He does some good work in this one, and although some of the funniest situations, as for instance where he fights with himself, are for some reason omitted. As Lloyd is a poor bank clerk in love with his boss’s daughter. To obtain funds for a vacation he does some money, hides it; and in a tough fight captures the supposed thief. This scene is cleverly handled. There is also considerable good golf stuff in the latter scenes, including a scene where he can’t hit the ball but succeeds in digging a big hole around the ball. He also makes some humorous water shots.—C. S. S.

“No School.”

Hal Roach has leaned into the future in staging this single-reel comedy featuring Eddie Boland, and the entire action takes place in a palatial dirigible. It is the usual type of farce comedy and there are a number of laughs. Some of the situations border on the impossible, but as a whole the action is cleverly portrayed. If your audience likes Eddie Boland they will not be disappointed in this comedy. Sunshine Sweeney in the Airship, to which the film is entitled, is reassuringly. The director has used his imagination effectively in portraying the interior of the big dirigible. There is not much of a plot, but the action hinges on the attempt of three slick crooks to get some bonds from the Ambassador of Yap. Eddie, of course, foils them and wins the girl.—C. S. S.

“Hiking the Alps with the Swiss Boy Scouts.”

That, after all, “boys will be boys,” and have pretty much the same characteristics the world over, is shown rather conclusively in Kineto Review No. 42, “Hiking the Alps With the Swiss Boy Scouts.”

These “kids” set out from the City of Berne, Switzerland, and the pictures carry you with them on their travels and you get opportunity to note the growth of American boys in their play and in their studies and general behavior. There are good “shots” of some of the Swiss Lakes, and also the noted Simplon Hotel in the Alto where dwell a famous religious order. Before reaching the Hospice, a bridge, built by Napoleon on his way with his armies into Italy, is crossed.—T. S. daP.

“Just Kiddies and Snow.”

Snow scenes that are particularly interesting because of their “human touches” are shown in Charles Urban’s Review No. 89 entitled “Just Kiddies and Snow.” The first thing you see at the beginning is what he looks out at the first fall of snow and then puts down his book to join his playmates. Next day, actually through a series of adventures—coming down hill, “traffic jam” at the bottom of the hill, a horse-drawn sleigh dragging children’s sleds, frying bacon and beans, making spuds, snow ball fighting, and, finally, the end of the day and home and hearth after a day with Jack Frost. T. S. daP.

“The Book Agent.”

In the comic weeklies and also real life, the book agent is generally regarded as a butt for jokes and a persistent pest. All this is exemplified in this comedy. The stern father tells the young wooster not to go around for his daughter until he succeeds in selling the book father has written. Meeting with no luck the young man sighs for help when presto! the devil appears and there is an interlude a la “Faust.” Of course, it is a dream, but the young couple have a chance to elope while father swims to shore holding his “How to Do Everything” open and tells the nurse that he needs a vacation to shore holding his “How to Do Everything” open and tells the nurse that he needs a vacation.

“A Week Off.”

There isn’t anything especially new and hasn’t been done before in this comedy. The henpecked husband, the non-paying boarder who is wife’s favorite, and a trio of children, are all familiar. They go on a week’s vacation and the work all falls on father. Baby puts some honey on father’s nose; they fly on gondolas, father leaves the banks and catches a fish on his nose instead of a hook. It’s all right until a bee stings the nose, causing a large swelling. The chauffeur tells father he needs a vacation. Charles Dorety and Paby Peggy are featured.—Century Comedy, Universal (2 reels). J. R.

“High Life.”

The story is quite simple and concerns the wooing and wooing of a certain young couple. The boy and girl are autoing. The boy loses his hat. It blows on a pile of steel girders. Just as he reaches it, the girder rises and he is whisked aloft. The girl gets impatient. She steps on a girder and up she goes. A clergymen follows suit and marries them. Most of the footage is taken up with acrobatic stunts performed on the steel frame work of a rising skyscraper. Harry Sweet is starred. Written by Robert Greig. Directed by H. Edward Cline.—Century Comedy, Universal (2 reels). J. R.

“Fresh Air.”

This so-called comedy is neither funny, witty nor intelligent; although there, possibly, will someone obtain some laughter from it by the undiscriminating. Monty Banks is the hero of the concoction. In order to win the lady-of-his-heart, he sets out, at the command of her mother, who has captured his life and that of his gentleman live “woof.” There are many of the comedy stunts pulled off. more or less new. Of course, Monty wins over his rival and marries the girl. The “woof” stunts out to be a tame bear. Average comedy investiture. Federated Warner Comedy (2 reels).—J. R.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviewers appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ec" indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPÉCIAL.

Over the Hill (Guy Reed—Six Reel). R; Vol. 46, P-523.
A Connecticut Yankee in King Arthur's Court (Guy Reed). R; Vol. 45, P-505; C; Vol. 49, P-125.
Thunderlap (Guy Reed). 6,700 Ft. R-720.
Perjury (Guy Reed). 7,400 Ft. R-932; C-373.
Footfalls (Guy Reed). 2,448 Ft. R-489; C-649.
The Last Trail. The Queen of Sheba (Guy Reed). 5,955 Ft. Vol. 49, R-379; C-947.

WILLIAM FURNAM.

His Greatest Sacrifice. R-208; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-924.

TOM MIX.

After Your Own Heart (Guy Reed—Six Reel). R-528; C-565.
The Night Horseman. R-312; C-397.

DUSTIN FURNAM.


Duck Jones.

To a Finish. R-923; C-397.

Buck Jones.

Nothing. 4,311 Ft.

Riding With Death.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Leningrad.

SHIRLEY MASON.

Lovetime. R-439; C-589.

Ever Since. R-928; C-449.
Queenie. 5,174 Ft. R-693.

TWENTIETH CENTURY BRAND.


SERIALS.


CLYDE KOPE.


AL ST. JOHN SERIES.

(The Two Reels Each). Small Town Stuff. The Happy Peep. The Indian.

MUTT AND JEFF CARTOONS.

(One Reel Each). Shadowed. R-693. Turkish Bath.

SUNSHINE COMEDIES.

(Two Reels Each). Say It With Flowers. 1,734 Ft.
The Book Agent. 1,762 Ft.

PIONEER FILM CORP.


FAMOUS PLAYERS-LASKY.

July.
Too Much Speed (Wallace Reid). 4,629 Ft. C-257.
The Mystery Road (Paul Powell-British Production). R-326. 4,856 Ft. C-439.

American Film Company


SUNSHINE COMEDIES.

(One Reel Each). Their Mutual Child (Margaret Fisher—Six Reels). Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-520; C-449.

BERTRAND COMEDIES.

Are Waitresses Safe? An International Sneak. BURTON HOLMES.


Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

AMERICAN FILM COMPANY.


SUNSHINE COMEDIES.

Dutiful Daughter (Gaylord Santschi). The House of the Wolf. P-989; C-991.

PATHE EXCHANGE INC.


Week of August 21.

No. 10 of the Yellow Arm (The Water Peril). The Secret of the Blood (Santschi—2 Reel Drama). The Mountain Lion (Bob and Bill Series—1 Reel). Name the Day (Pollard Comedy—1 Reel). Move On (Harold Lloyd Reissue—One Reel). The Donkey in the Lion's Skin (2-3 Reel Cartoon Fable).

Week of August 28.

No. 11 of the Yellow Arm (Pawners of the World). The Mayor of Miners (Edward Jones—2 Reel Drama). Stop Kidding (Eddie Boland—1 Reel Comedy). By the Sad Sea Waves (Harold Lloyd Reissue). Mice at War (2-3 Reel Cartoon Fable).

Week of September 4.

No. 12 of the Yellow Arm (The Price of a Life). The Rover (Santschi—Two Reel Drama). The Jail Bird (Snub Pollard—One Reel Comedy). Over the Fence (Harold Lloyd—One Reel Reissue).

Week of September 11.

No. 13 of the Yellow Arm (Behind the Curtains). My Lady O' the Pines (Holman Day—Two Reel Drama). On Their Way (Eddie Poland—One Reel Comedy). The Fashionable Fox (2-3 Reel Cartoon Fable). One-quarter Inch (Harold Lloyd One Reel Reissue).

Week of September 18.

No. 14 of the Yellow Arm (The False God). Mother O ' Dreams (Santschi—Two Reel Drama). The Clet Cat (Bob and Bill Series—One Reel). The Hermit and the Bear (2-3 Reel Cartoon). Late Loggers (One Reel Comedy—Pollard). Bashful (Harold Lloyd Reissue—One Reel Comedy).

Week of September 25.

No. 15 of the Yellow Arm (The Miracle). No. 3 of Hurricane Huch (The Secret Cipher). The Black Elephant (Eddie Boland—One Reel Comedy). The Hare and the Tortoise (Two-third Reel Cartoon Fable). Netting the Leopard (One Reel—Major Allen—Hunting Film). Rough Seas (Gaylord Lloyd).

Week of October 2.

No. 2 of Hurricane Huch (The Cycle Bullet). Lorraine of the Timberlands (Santschi—2 Reel Drama). Gone to the Country (Pollard—1 Reel Drama). The Lucky Number (Gaylord Lloyd—1 Reel Comedy). The Wolf and the Crane (3 Reel Cartoon Fable).

Week of October 9.

No. 3 of Hurricane Huch (The Millionth Chance). Venus and the Cat (2-3 Reel Cartoon Fable). Wings of the Border (Holman Day—2 Reel Drama). Sweet By and By (Eddie Boland—1 Reel Drama). A Zero Hero (Gaylord Lloyd—1 Reel Drama).
CURRENT FILM RELEASE DATES

UNIVERSAL FILM MFG. CO.

JEWELS.
Reputation (Eight Reels—Priscilla Dean). R-449; C-492.
The Girl in the Taxi (The Carter DeHaven). R-469; C-492.
Bob Hampton at Peace (Marshall Nellant Prod.). R-50; C-492.
Gypsy Blood (Polka Negri). R-311; C-387.
Playthangs of Destiny (Anita Stewart). R-399; C-492.
Courage (Sidney Franklin). R-507; C-492.
The Sky Pilot (Cathrine Curtis Productions). R-522; C-492.
Scratch Iron (Charles Ray—7,500 Ft.). R-641; C-492.
Peg o' My Heart (Jackie Coogan). R-57; C-492.
Bob Hampton of Peace (Nellant Productions). R-49; C-492.
Golden Snare (Curwood Production). R-49; C-492.
Stranger Than Fiction (Katherine MacDonald). R-49; C-492.
Salvation Bell (Pauline Stark). R-321; C-395.
The Sign on the Door (Norma Talmadge). R-399; C-492.
No Jewels (Jewel Carmen—Roland West Prod.). R-399; C-492.
The Child Thou Gavest Me (Stahl Prod.). R-15; C-395.
Toonville's Fire Brigade 2 Reels). R-399; C-492.
Wedding Bells (Constance Talmadge). R-399; C-492.
Saratoga (A. W. Walsh Prod.). R-399; C-492.
Woman's Life (William Booth Prod.). R-399; C-492.
One Arab to a Horse (Nellant Prod.). R-49; C-492.
The Playhouse (Buster Keaton). R-399; C-492.
The Idle Class (2 Reels—Chaplin). R-399; C-492.

WESTERN DRAMAS.
(Two Reels Each).
The Valley of Rogues (Jack Perrin). R-399; C-492.
The Dancer Perrin). R-399; C-492.
The Range Rivals (M. K. Wilson). R-399; C-492.
Rearmament (Jack Perrin). R-399; C-492.
Roaring Waters (George Larkin). R-399; C-492.
The Cowpuncher (Art Acord). R-399; C-492.
The Call of the Blood (Art Acord). R-399; C-492.
The Fight Within (George Larkin). R-399; C-492.
Raiders of the North (George Larkin). R-399; C-492.

CENTURY COMEDIES.
(Two Reels Each).
In Agail (Harry Sweet). R-49; C-492.
High Life (Harry Sweet). R-399; C-492.
The Clever Pug (Baby Peggy Jean). R-399; C-492.
Hold Your Breath (Charles Doretty). R-399; C-492.
Stallion's Own Sweet. R-399; C-492.
Brownie's Little Venus (Brownie, the Dog). R-399; C-492.
High Life Sweet. R-399; C-492.
A Week Off (Charles Doretty). R-399; C-492.
Brownie's Baby Doll (Brownie the Dog). R-399; C-492.

ASSO. PRODUCERS.
Devotion. R-399; C-492.
THOMAS H. INCE PRODUCTIONS.
Lying Lips (House Peters—Florence Vidor—Six Reels). R-49; C-492.
Mother O'Mine. R-399; C-492.
Cup of Life. R-399; C-492.
J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R-49; C-492.
An Unlikely Hero (Louise Hagen). R-399; C-492.
A Thousand to One (Hobart Bosworth—Six Reels). R-49; C-492.

GOLDWYN DISTRIBUTING.
Hold Your Horses—1, 450 Ft. R-49; C-492.
429; C-492.
What Happened to Roscoe—L-4,148 Ft. R-49; C-492.
Roads of Destiny (Pauline Fredericks). 4,955 Ft. R-49; C-492.
The Concert (All Star). R-49; C-492.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R-49; C-492.
Cabinet of Dr. Caligari. R-491; C-492.

Hammerstein Star Series.
The Miracle of Manhattan. R-321; C-492.
The Girl from Nowhere. R-539; C-163.
Renaissance Love. R-527; C-492.
Handcuffs or Death. R-321; C-492.
EUGENE O'BRIEN STAR SERIES.
Gilded Lies. R-321; C-492.
The Last Door. R-431; C-492.
Is Life Worth Living? R-541; C-492.
Clay Dollars.

OWEN MOORE STAR SERIES.
The Chicken in the Case. L-5,261 Ft. R-49; C-492.
A Devil's Conveniences. R-639; C-492.

CONWAY TEARLE STAR SERIES.
Buckling the Tiger. R-206; C-492.
The Fighter. R-323; C-492.
After Midnight. R-323.

SPECIAL PRODUCTIONS.
The Sin That Was His (William Faversham). L-5,600 Ft. R-49; C-492.
Red Joan (Ralph Ince Special). L-5,600 Ft. R-49; C-163.

REPUBLIC.
The Great Shadow (Tyrene Power). R-49; C-492.
Young's Playground (Glenn Davidson and Montague Love). R-49; C-492.
Mountain Madness (Ed Coxen and Orin Carew). R-49; C-492.
The Gift of Love (Bernard Burnham). R-49; C-492.
Children of Destiny (Edith Hallor). R-49; C-492.

REVIVALS.
Penny (Norma Talmadge). R-49; C-492.
Up the Road W.22 (Constance Talmadge). R-49; C-492.
Scandal (Constance Talmadge). R-49; C-492.
The Lone Wolf (Hazel Dawn and Bert Lytell). R-49; C-492.
CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Roth.

The Northern Trail. R-111.

The Polyclan and the Baby. R-111.

Chester Comedies.

Smooky's Wild Oats. R-112.

Christie Comedies.

Scraply Married. R-829.

The Reckless Sex. R-829.

Exit Quilty. R-692.

Torchy's Promotion.

Doggone Torchy. R-147.

The Naked Magdalens.

Robinson Crusoe, Ltd. R-111.

Holly Smoke. R-339.

Vauney Comedies.


Chicken Head. R-331.

Specials.

Valley of Ten Thousand Smokes (One Part).

Modern Centaurs (One Part).

Robert C. Bruce Series.


The Merry Little Put Put. R-326.

Chester Outing Screen.

The Red Trails End.

Music in the Air. R-830.

Comedies.

Here Pro Tem. R-338.

Assault and Battery. R-483.

Wild and Willy. R-732.

Chester Screenies.

From Dear to Dam Buss-z.

Miscellaneous.

Golf (Slow Motion).

Dixie. R-443.

The Love Egg. R-111.

W.W. HODKINSON

ERNEST SHIPPEN.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AMERICAN PRODUCTIONS.

The Spenders (Claude Alarms). Vol. 47, P-769; C-525.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 46; P-1067; C-R; P-1211.

The Brute Master (Hobart Bosworth). R; Vol. 46; P-629; C-R; P-652.

ROBERT BRUXTON PRODUCTIONS.

The House of Whispers (J. Warren Kerri- gan). R; Vol. 46; P-1060; C-R; P-138.

The Coast of Opportunity (J. Warren Kerri- gan). R; Vol. 47; P-1860.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

Partners of the Tide. R; Vol. 49; P-515; C-R; P-548.

ROCKETT FILM CORPORATION.

The Truant Husband.

Keeping Up With Lizzie (Enid Bennett). R-324; C-377.

HUGO BALLIN.

Pagan Love. R; Vol. 49; P-415; C-R; P-469.

The Journey's End. R-112; C-859.

RENO FILM CORPORATION.

Lavender and Old Lace. R-92; C-145.

REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-868; C-R; P-870; C-141.

The Outside Woman. R; Vol. 49; P-627; C-94.

The Little Clown (Mary Miles Minter). 5,031.

Vol. 49; P-477.

The House That Jack Built (Wanda Hawley). R; 325; Vol. 49; P-498; C-387.

The Magic Cup (Constance Binney). R-86; C-267.

Shattered Daughters (Justine Johnstone). R-293.

Two Girls With Pay (Bebe Daniels). R-541; C-699.

A Kiss in Time (Wanda Hawley). R-846; C-281.

The Land of Hope (Alice Brady). R-114; C-239.

Such a Little Queen (Constance Binney). C-579.

Moonlight and Honeydew (Mary Miles Minter). R-141; C-885.

Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.

A Private Scandal (May McAvoy). R-847; C-292.

The March Hare (Bebe Daniels). R-538; C-692.

A Heart to Let (Justine Johnstone). R-616; C-173.

Little Italy (Alice Brady). R-538; C-699.

Her Styid Oak (Wanda Hawley). R-828; C-281.

One Wild Week (Bebe Daniels). R-451.

Little Italy (Alice Brady). R-616.

The Land of Hope (Alice Brady). R-114; C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-373.

Her Winning Way (Mary Miles Minter). R-576; C-099.

Everything for Sale (May McAvoy).

RC PICTURES

WHAT'S A WIFE WORTH? (Cahanne Production — Six Parts). R-432.

Good Woman (Gaskin Production—Six Parts). R-208; C-803.

Noboby's Kid (Miss Marsh). R-322; C-695.

If Women Only Knew (Six Parts). R-842; C-079.

Beach of Dreams. R-541; C-189.

Black Rosse (Susse Hayaakawa). R-33; C-149.

Salvage (Pauline Frederick). R-432; C-803.

Cold Steel (Six Reels). R-538; C-699.

Live and Let Live (Cahanne Production—Six Parts). R-657; C-47.

The Greater Prole (Roth Shop Store). R-115; C-695.

When Ladies Are Low (6 Parts). (Susse Hayaakawa). R-236; C-789.

The Sting of the Lash (Pauline Frederick). R-611; C-695.

Shams of Society (Walsh—Fielding Prod.). R-501; C-801.

A Wife's Awakening (Gaskin Prod.). Six Parts. R-755; C-695.

Moon Madness (Edith Storey). C-273.

The Foolish Age (Doris May).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Hearts and Masks. R; Vol. 49; P-448.


Dangers To Girls. R; Vol. 49; P-849.

God-Bad Wife.

MONTIE BANKS COMEDIES.

Bride and Groom. R; Vol. 49; P-220.

Peaceful Alley. R-830.

Squirrel Food. R-629.

HALLROOM COMEDIES.

Two Reels. (Two Reels).

Friday the Thirteenth. R-237.

We Should Worry. R-436.

We'll Get You Yet. After the Dough. Two Faces. R-474; C-291.

Meet the Wife. Serial.

Miracles of the Jungle.

CHESTER COMEDIES.

Snooky's Twin Troubles (2 Reels). R-830.

ASSO. EXHIBITORS

FEATURES.

The Devil (George Arliss).


The Rider of King Logan (Special). C-496.

The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.

Two Reels Each).

New or Never.

Among Those Present.

MOGERS PICTURES.


Women Who Wait.

They Shall Pay, R-288.

Home-Keeper Hearts.

The Family Closet.

Discontented Wives.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart's Maryland. R; Vol. 49; P-629.

The Son of Wallingford.

ALICE JOYCE.

Her Lord and Master (Six Reels). R-754, C-847.

The Trafalgar.

The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

It's Not Being Done This Season. R; Vol. 49, P-414; C-273.

What's Your Reputation Worth? R-759; C-R 821.

The Single Track.

Moral Fibre.

EARLIE WHEELARS.

The Silver Car. R-641; C-47.

Lucky Carson.

Bring Him In.


ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49; P-591; C-497.

The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

Closed Doors. R-415; C-803.

Peggy Puts It Over.

The Rainhow.

William DUCIN.

Where Men Are Men. R-450; C-529.

Steelheart. R; Vol. 49; C-273.

LARRY SEMON COMEDIES.

The Fakers. R-642.

The Fall Guy.

The Bell Hop.

JIMMY AUBREY COMEDIES.

The Nurses.

The Back Yard.

The Applicant.

The Riot.

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Epis- odies). Vol. 49; R-877.
**CURRENT FILM RELEASE DATES**

**United Artists**


**United Artists**

American Film Co.


Kinetoscope Company of America, Inc.

The Four Seasons (4 Reels). R-694.

Kinetoscope Company of America, Inc.

(Released Through National Exchanges, Inc.)

Kino. J. Accuse. C-495.

U. S. Navy

Our Navy in Action (Two Reels). R-751.

National Exchanges, Inc.

Welcome Children. Shadows of the West (Hedda Nova). The Lotus Blossom. The Greatest Reward (Serial—Frances Ford and Ella Hall). King Cole (Comedy—One Reel—Bobby Jones). Kineto Reviews (One-Real Educational). Ratliff (Comedy—Sommer and John Junior) (Two Reels Each).

B. D. Warren Corp.


Temple Producing Company

Johnny Ring and the Captain's Sword. 4,670 Pl. R-98.

RusSLLoN Production

Frank Briadwood Series (Two Reel Westerns). Léo Maloney Series (Two Reel Westerns).

Capital Film Company


WARRNER BROTHERS


STATE RIGHT RELEASES

Adventures of Tarzan Serial Sales

Adventures of Tarzan (Serial—Fifteen Episoden—Elmo Lincoln-Star).

Affiliated Distributors

The Lonely Heart (Kay Laurell).

Associated Photoplays

The Wavering (Helen Gibson). Western Hearts (Art Stratton and Josie Scheider). Ghost City (Helen Holmes). Cross Ranch (Tom Malone). Too Much Married (Mary Anderson).

Ayon Film Corp.

The Fighting Bred (Snowy Baker). R-926. Two in a Big Tent (Boy Williams). The Vengeance Trail (Big Boy Williams). The Shadow of Lightning Ridge (Snowy Baker). R-461.

Blanchfield

The Tell Tale Eye (Allen Russell).

C. B. Berr

Burn 'Em Up Barnes (Johnny Hines). R-211.

Candler Pictures

The World and the Woman (Jeanne Eagles). R-574.

EQUITY Pictures

Mid-Channel (Clara Kimball Young). R-48, P-528; C-R, P-608. Straight from Paris (Clara Kimball Young). R-48, P-528; C-R, P-608. The Black Panther's Cub (Florence Reed). R-48, P-57; C-149. Hush (Clara Kimball Young). R-57; C-149.Charge It (Clara Kimball Young). R-485; C-163. Needless Moths (Audrey Munson). R-748.

EXPORT and IMPORT FILM COMPANY

Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C. Film Sales


George H. Davis

Isobel, or the Troll's End. R-47; P-465. The Heart of the North (Roy Stewart). R-281; C-614.

The Film Market


Film Distributors League

(Reissues)


Graphic

Mother Eternal (Vivien Martin—Seven Reels). R; Vol. 48; P-990; C-46.

Jans Pictures

Man and Woman R-447; C-529. The Amazing Lovers.

Victor Kremer

The Stampede (Texas Guinan). I Am the Wonderful (Marie Doro). When Love is Young (Zena Keefe). Winding the Duck (Jimmie Mansfield).

Pacific Film Company

George Ovey Comedies (Single Reel—Every Two Weeks). Vernon Dent Comedies (Single Reel—Every Two Weeks). Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks). The Salesman (Two Reels). R-323; C-822.

Plymouth Pictures, Inc.

Minta Durfee Comedies (Mrs. Roscoe Ar-duck—Five Two-Reel Pictures). Every Woman's Problem (Dorothy Davenport). R-312; C-822.

Prime Incorporated


Producers' Security Corporation


Reelcraft Pictures


Mirth Comedies

(Red Reels Each)


Rainbow Film Corp.

A Girl's Decision. R-98; C-347.

Radio Sound Films

You and I. R-319; C-R, Vol. 49; P-840. M. B. Schlesinger

Things Men Do. R; Vol. 49; P-423.

Sunny West Films


Sonora Films

The Twice-Born. R-235; C-739. Tradition. R-411; C-272.

Sunrise Picture Corporation


Western Pictures Exploitation

A Dangerous Pastime. That Something. R-308. Sattered Stories (Two Reel Comedies). Western Pictures Corporation


World Film Corporation

Whispering Shadows (Lucy Cotton). The Wadsworth Case (Herbert Rawlinson). R-787; C-49. Judgment (Foreign Prod.). R-692.
From India
Motiram Vallichia writes from Karachi, India, as follows:

Dear Mr. Richardson: I am glad to be able to send you, under separate cover, a plan of what we may call an average projection room here in India. This particular one belongs to Kohinoor Cinema of this town. It is in charge of Muridar Batt.

The main contrasting point between it and your rooms is that you will notice there is only one projector, and not a battery of them as with you. As I said in one of my previous letters, projection rooms nowadays are so constructed that they will compare favorably with some of yours, but on the whole the condition is not satisfactory.

You will notice that the projector table switch is left idle, as some projectionists find it more convenient to use the switch on the main board. Current is taken from a 220 volt D. C. dynamo, through a rheostat. Thirty-five to forty amperes are used at the arc.

Two buckets, one containing water and the other sand, are in near touch of the projectionist. There is no working bench, as projectionists are not able to undertake repairs, but on the wall at the back of the projector (this cannot be seen in the plan), a few tools are kept for the purpose of alterations or adjustments.

There is also a neat cupboard for keeping sundry goods. The room itself is 10½x8 feet, with a 3½x4 entrance.

The projector is tilted a little. The size of the picture is 13½ feet, as about 18 feet projection distance. You won't find anything of a rewinder in the plan, as we do that in a separate room, where we also keep our films and extra goods. I would like to have your comment on this matter.

No License Law

In April 16th issue we read much about the licensing of projectionists, and some school course. There is no license law here. Consequently there are about fifty per cent, more "operators" than there are theatres, and in view of the fact that there are no unions either, projectionists at large suffer to some extent.

More than half of our men cannot read English, therefore, they are unable to read the Handbook, etc. I would urge them to learn and furthermore to form unions.

The district electric inspector has full authority in controlling projection room construction, equipment, location, operating conditions and all sorts of matter, and in

some instances very serious blunders are made.

As to the censor board we have here in India, pictures are censored because they prove tasteless to the board, whereas in no sense represents the theatre-goers. Pictures like "The Virgin of Stamboul" have been censored here.

About the school course, well I think it would be universally accepted, if it is a proper course. If the beginner has both sides to study—I mean practical and theoretical—the conditions can be ideal.

Such of Which to Complain

I have much of which to complain in Friend Manager's inability to supply proper material, but maybe it is not his fault. There are hardly half a dozen firms dealing exclusively in motion picture supplies, and they are sometimes "out of stock." Only recently we needed a complete film trap assembly, and a complete intermittent assembly for the Simplex, which we have sent for from the Precision Machine Company direct, as we were not able to obtain it here.

I'll keep on writing, Friend Richardson, but you see it is a hard task for me, by the time you receive the letter. In closing this letter I will let me express my kindest regards to yourself as well as to all good projectors of the United States and Canada.

I would be glad to hear from you any time this you have facts of interest to discuss. Could you not send a group photograph of a few projectionists? Would be glad to have it.

As regards the projection room diagram, it seems to be very much like the ordinary one. As for the installation problems, I think that the room is 10½x8½ feet, which is a very good size for that kind of installation, but why don't you pipe the top of your lamphouse to the outer air. By so doing you would get rid of both the fumes generated in the arc, and also much of the heat, and I would imagine the latter would be quite a consideration in India.

The projector, we note, is a Simplex. The rheostat should be placed higher, where its heat will not make it so uncomfortable for the projectionist.

It is too bad so many of your men cannot read English, hence have most of the avenues of projection knowledge closed to them, but that of course cannot be helped.

From Portland, Oregon

W. F. Schuster says:

Friend Richardson: A short, trouble—

beset year has passed since I last wrote you. In fact I have written only two small letters in an endeavor to break into your list of correspondents.

This present effort is to further our acquaintance, and incidentally to "sponge" upon you for some of the information I have been unable to obtain elsewhere. I say "sponge," because that is the position I feel myself in when I think of how willingly you deal out your seldom-erring knowledge. It would be better for the industrialist here, were more of your kind.

I recently joined the Auxiliary to Local 155, of this city. The organization is only two months old, and to date has, I think, about eighteen members. It met in blazing the second of its kind of the U. S. Spokane, Wash., having the first.

The local as a whole is very enthusiastic over it. Members must have lived in Portland six months, and be employed as projectionists, with pay, for three months, before being eligible to join. There is no age limit for applicants to the Auxiliary membership, but said applicant must serve two years in the Auxiliary before applying for regular examination, unless called sooner;

MOVING PICTURE WORLD

October 15, 1921

PROJECTION

BY F. H. RICHARDSON

RESSESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

Yes, you demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11½x11 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

PROJECTION ROOM, KOHINOOR CINEMA

Karachi, India, from diagram furnished by Motiram Vallichia
further, he must be of age, as per union law, even though he finds it necessary to serve six years as an assistant. The fee is $5.00, with regular $2.00 monthly dues.

**Giving Youngsters a Chance**

The Portland local feels it has taken a loss. It is in several instances promoting unionism, giving the younger aspirants a chance, and incidentally by promoting the work of their officers and future vice-presidents as well, but these, along with the faults, will work out in time.

Personally I want to say that I think the Portland local is composed of as red-blooded a membership as there is anywhere, if not more of the fellows as I have ever met, and I hope and believe that my trust will never be betrayed. I have not been employed as a projectionist for several months, due to business depression, and I think I can prove this latter statement. Next season I will doubtless show up during the opening season.

I have been asked to keep up with the times by devoting every edition of the paper, and have gleaned much from the Portland Association Handbook. This reminds me of the fellow who apologized in the July 16th issue, and I take this occasion to place myself in line with the Handbook, reference further. He offered several suggestions, but I have none.

Regarding the questions which have recently appeared in the beginning of the month, will say I think they ought to be a part of the service which the users are trying to make something out of their positions.

In the future, the profession will be going, in the near future, to mail to you the solutions of the questions, and trust you will find time to check them, or to have them checked.

**Now for the "Sponge"**

So much for the "sermon." I feel better since I have written it, and now for the "sponge."

A short time ago I picked up a "sheet" which is one of the same format as the projectionist manufacturing companies, giving size of pictures projected at distances varying from 15 to 150 feet, which I read while it was 10 inch E. F.

I am in doubt in the conclusion that any projector lens of a given E. F. will focus a picture at any distance, within its limits, the size of the screen being proportioned. If so, what is the relation between the projection distance and the working distance?

On the Handbook, reference is made to Figure 147, page 331, saying that 25 amperes will enter at binding post 1, flow through the resistance and leave binding post 2 as 25 amperes, a similar occurrence taking place for the two remaining resistances. In the two currents combining and passing to the arc as 50 amperes, or the same as the amperage of the two resistances.

Here, again, on the bottom of page 339 the fact is mentioned that if resistance is decreased, amperage will increase, but page 338 the matter is explained in problem form, namely, that amperage is proportional to resistance. This line seems to be a contradiction. If the latter reference is correct, is there a definite ratio between the voltage and amperage of any rheostat?

**What Does Term Imply?**

In March 19 issue a diagram of several shutters was printed, one of which was referred to as a "type." What does the term imply, and what terms would be applicable to the other shutters?

The last page of the Handbook, mention is made of a 1 to 6 intermittent movement. If the Bell and Howell movement is made more rapidly it would do the work of the interval. I am not capable of making the master blade of the shutter. This is too much for my experience and I will be grateful for an explanation.

After getting this far, I can offer a little help to one of the fellows who are new in the profession.

From time to time one is obliged to run a short advertising film or some other sub-

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**MOVING PICTURE WORLD**

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**No Such Thing as “Sponging”**

With regard to "sponging," there is no such thing. One of the functions of this department is to keep the information, as ours is entirely legitimate, so you have the RIGHT to ask the questions.

You are entirely correct in supposing that any projection lens of a given E. F. will focus a picture at any distance, the term any distance meaning within a few inches of its front end to as far as sufficient illumination can be obtained.

As to the matter of resistance, there is no contradiction. It is all very simple, once you understand the Thing. If a house is a Handbook, and we have two 110 volt rheostats, each one of which is of 25 amperes capacity. That is the point you seem to have overlooked. A certain number of amperes will pass through a certain given number of amperes when opposed to a given voltage. In these two rheostats there is just enough resistance to let through 25 amperes when the resistance is opposed to 110 volts, therefore each one of the rheostats will deliver 25 amperes to the arc.

If one of the rheostats were removed, and another were substituted which had a 35 amperes capacity, or in other words had enough less resistance so that it would let through 35 amperes, then you would get a total of 60 amperes at the arc, 25 through one rheostat and 35 through the other, exactly the same as if you opened valve C in Figure 146 fully, and valve D only partly.

In this case valve D would represent the 35 amperes rheostat, and valve C the 35 amperes rheostat. Owing to the fact that valve C to deliver a certain number of gallons per minute, we will say 35 gallons when it is wide open and valve D to be a little larger, so that it would deliver 35 gallons. Do you get the idea?

**As to Page 339**

As to the page 339 matter, certainly, if the resistance is decreased the amperage is increased. Amperage is proportioned to resistance, but remember this in Figure 147, each one of the rheostats has exactly the same resistance, so that each one lets through exactly the same number of amperes. I do not know how I can make the matter any more clear.

The 1 ½- to 1 shutter is a two-wing shutter which really acts as a three-wing, because instead of making one complete revolution to each cycle of the intermittent movement, it makes 1½ revolutions, so that numbering the blades 1 and 2, blade 1 covers the lens while the intermittent acts, blade No 2 acts as a ficker blade and blade No 1 also acts as a ficker blade, blade No 2 being the master blade covering the lens during the next time the intermittent act.

The other two shutters are the three-wing and two-wing shutters, each of which makes cuts out of the entire revolution of the intermittent, under which condition one blade of the three-wing is always the master blade, the other two acting as ficker blades, and when the intermittent is true of the two-wing shutter, except that the two-wing has only one ficker blade.

1 to 6 or 6 to 1 intermittent movement means that the intermittent sprocket is in motion 1/7 of the time. Put in another way, the member which drives the intermittent sprocket, or in other words the "cam," revolves at a certain rate which makes contact with the star and moves the intermittent sprocket will be in contact during 1/7 of the complete revolution of the cam.

Put in another form, dividing the circumference of the cam into seven sections, the 6 to 1 movement would be a little more than 1/51 degree movement. The only right way of expressing the matter is in degrees, and I believe the fastest movement to be obtained now using is a 60 degree movement, or 1 to 5.1
It is very difficult to make you understand matters of this kind without a series of rather elaborate drawings, but gradually you will grasp the idea, and once you have grasped it you will find it very simple. Remember that the master blade of the revolving shutter only covers the lens during the time the intermittent is in motion, and naturally the shorter the time (faster the movement), the intermittent sprocket is in motion, the longer time would it be necessary to cover the lens, hence the more narrow the master blade may be.

Correct Errors

In the September issue of the department, we published a description of the projection room of the Rose Theatre, Glendive, Montana. Fred C. Shivers, projectionist, writes concerning the same, as follows:

You have made certain errors in commenting on my projection room, which I wish to correct. First, you said that the walls of the room were apparently white. As a matter of fact they are a dark green shade. The photograph was made by flash light, which made them look white. The observation ports are round, but are twelve inches in diameter and not six as you state. A clear view of the projectors is fairly good.

Regarding the light that apparently hangs over the observation port, it really hangs between the projectors. If it was over the port it would do no harm, because a first-class projectionist will have no light burning except when it is necessary to thread the projector.

You have said that the projectors should stand eighteen inches from the wall. Well, mine are twenty-four inches. How does that suit you? My lenses are all long E. F. which permits this. I have mounted extension cones to one-half of the douser, which prevents any light from the condensers showing on the front wall of the room. In fact the room is lit only by the light which I find helps to deliver high-grade projection.

Dark Green Is Excellent

I think you willagree that I was justified in supposing the room to be white. Dark green is excellent, and your plan of extension douser cones is very good indeed. If you have a clear view of the screen when standing at the rear of the projector, that should be sufficient, though more and more I am coming to the belief that a port even as large as twenty-four inches square is advisable, but if it is as big as that it should be covered with plate glass, set at an angle to kill the reflection, with possibly a hole twelve inches in diameter cut in the center of the glass. The placing of the projectors back from the wall is very good indeed, as prescribed on Brother Shivers, who has broken away from accepted practice to follow improved practice.

You are entirely correct with regard to the lights doing no harm. I would be by it in the hands of a conscientious, careful man, who religiously keeps it out when it is not actually used for something which requires his whole attention.

The fact of the matter is, however, that the custom of the unintelligent use of lights in projection, as pointed out, is that one is justified in assuming lights hung in this position are wrong, unless the projectionist, at the time, explains the situation.

My compliments to Brother Shivers. He evidently is a progressive man and a real projectionist.

Fair and Unfair

We are in receipt of a telegram from the Gem Theatre, Chicago, which are asked as to the fairness of certain proceedings. It seems that the Paducah local, within whose jurisdiction Cairo lies, is seeking to unionize the Gem Theatre, which it has a perfect right to do, and which, for that matter, ought to be done. The Gem Theatre says it is in direct competition with another theatre, the proprietor of which is a union member and does his own projecting and uses the union slide.

We have advised the Gem Theatre that, not knowing all the circumstances in the case, it would be impossible for us to offer any intelligent advice, but that every city and town in the country is within the jurisdiction of some union, and that that union has a perfect right to organize the projectionists in that town if it can.

I do hold, however, that the using of the union slide by one who is not a member of his own projecting is unfair if a theatre enters into competition with another theatre which employs union projectionists.

Working Histories or Wages

Why? Simply because in the very nature of things nobody knows whether the projectionist-proprietor is paying himself union wages or not. It is the same thing as the conditions often prevailing in print shops in small towns, where the union compels the owner of a large shop to employ union printers and then allows him to open a small shop and enter into direct competition with the employer of union printers, using the union label, without anyone knowing whether the typewriter-proprietor, or proprietors, are making union wages or not.

By all rules of common sense this sort of thing is unfair. It is not right, and certainly, allowing union wages to be afforded to the union itself is unfair. I do not believe if the union in question is doing this that it has given these matters proper consideration. I also believe that after it has given them consideration the slide will be withdrawn from the proprietor-projectionist, although of course there is no way of knowing whether it is no longer entering into competition with another theatre which is employing union projectionists.

Screen Paint

Thomas Crosby, Lily Theatre, Buffalo, N. Y., says:

I have a twelve foot screen made of taff and plaster, and have painted it with a white talcum powder, which gives poor results. Would appreciate a receipt for painting the screen in such a way that it will improve the picture.

I am going to suggest something to you that will, to a certain extent be in the nature of an experiment, but it is one that won't cost you anything, and if properly done I think will give you very excellent results.

First wash the surface off clean. Then get some white chalk at a hardware store, such as carpenters use for chalk lines. Whiten the surface of your screen thoroughly with this chalk, being sure that you get an even, perfectly white surface. The most you can do will be waste some time, and I believe it is well worth the try. If you do this I should be glad to have a report as to results.

As to a paint, you can get very good results by calcimining your screen with Murialite, Alabastine or one of the tinted white calcimines, or you can paint the surface as follows:

If Surface Is Porous

If the screen is porous, first size it thoroughly, either with a good glue sizing, or with shellac. Shellac would probably serve your purpose best, because it dries very quickly.

Then paint the screen with one-half boiled linseed oil and one-half turpentine. Apply it in a tolerably heavy coat of this and let it dry for at least twenty-four hours.

You will be able to project a picture on it for one night with fair, though not high-class results. Next day mix zinc white with about one-quarter boiled linseed oil and three-quarters turpentine. Give the screen a rather thin coating of this, and as soon as it has dried thoroughly, another coat, making three coats all together. It is possible it may take even a fourth thin coat, but I think not.

By the way, I nearly forgot. In the paint, place enough cobalt or ultramarine blue to give the paint a very faint blue tint in the pot. This will make it dead white on the screen.

Up to date, I know of no better way of preparing a plastered screen, except possibly the chalk coating, which some has been highly recommended to me.

Get a Book Free

The Eastman Kodak Company, Rochester, N. Y., has issued a paper covered booklet of twenty-four pages entitled, "The Motion Picture Theatre, its Interior Illumination and the Selection of the Screen.

We are advised by the Eastman Kodak Company that any projectionist may obtain this book free of cost upon request. We have examined the booklet carefully, and whereas there are one or two points in theatre auditorium lighting to which we would take exception, still the book is most valuable, and we heartily recommend it to the consideration of projectionists.

Address the Eastman Kodak Company, Rochester, N. Y., attention George A. Blair. Mention that fact that I have said the book will be sent free, and you will receive a copy.
Uniformity, latitude in exposure, long scale and fineness of grain—

EASTMAN POSITIVE FILM

Combines these qualities—all so essential to the printing of successful motion picture positives. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Moving Picture World
October 15, 1921

Better Equipment
Conducted by E.T. Keyser

Why the Well-Dressed Crowd Rushes to Fill a Vacuum-Cleaned Picture House

Let's go down to the Palace," said the tired businessman man to the lady who pours his coffee and administers the obesity care to his bank accounts. "They have a corrugated good comedy down there and I think you would like it first rate.

"Y-e-s," said the lady without any great degree of enthusiasm. "I suppose it would be rather nice. I have been wanting to see that comedy myself, but to tell the truth I would a whole lot rather go to the Royal tonight.

"What are they showing," asked the tired business man?

"I don't know," admitted the lady, "but I guess it is something pretty good. You see I really don't feel that we can afford to go to the Palace. Every time that I go there with a georgette waist or baronette skirt, it is a case of another cleaners job."

"I don't know why. It is a nice looking house and it is nice and cool and airy and the show is good and the funny thing about it is I never have been able to find as much visible dirt in the entire house as I always carry away on my clothes.

"All right," said the tired business man, "I don't suppose you would enjoy the best show on earth if you knew all the while you were looking at it how you were putting your clothes on the toboggan."

"Well," said the lady, "that's the way I feel about it and I don't know how or why it is I can wear anything to the Royal and come out after the show feeling and looking just as nice and clean as when I went in.

The Solution of the Mystery

And so they went to the Royal and they went early and, just before the first picture was put on, the accompanying slide popped out on the screen and the mystery was solved.

This constitutes a slant on an exhibiting problem that is becoming more important each day since women have been dressing themselves like flower gardens and with materials almost as susceptible to damage as the petals of a particularly delicate bloom and when even the men are wearing light colored and easily soiled palm beach, flannel and linen suits.

The audience does not always know why it accumulates dust and soil in some houses, while from others it emerges as immaculate as when it paid the admission; and it is a serious problem for the exhibitor, because, with the best intentions in the world to give his patrons everything that is coming to them in the way of program, music, comfortable chairs and an artistically decorated house he has often overlooked a mighty important item.

Hand vs. Vacuum Cleaning

It is easy enough to figure out when one thinks about it that a picture house catering to two, three or more audiences per day has brought into its precincts by each of these audiences a certain amount of dust and dirt, which constant passage up and down the aisles stirs up into the atmosphere to settle on the seats, thence to be transferred to the clothing of the patrons.

No matter how much hand cleaning is done, it is a physical impossibility to remove all this dust between shows. With vacuum cleaners, however, seats, hangings, walls, floors and every nook and corner of the house may be given a cleaning massage between each show at a minimum expenditure of money and labor.

From a dollars and cents point of view, the vacuum cleaner operating cost is extremely moderate. Take for example a house measuring 80 by 150 feet, in which the seating is all on one floor, say the capacity of this house is 1,200 seats net, one No. 341 T Arco Wand Vacuum Cleaner will permit of the thorough cleaning of the house in about two hours.

At two cents per kilowatt hour, the cost of running each of these cleaners, each equipped with a one-half horsepower motor, would be four cents! And operated by one attendant it would do the work of three attendants using ordinary hand cleaning methods. Labor cost would be cut to one-third.

From a point of thoroughness there would be no comparison.

Conveniences of the Truck Vacuum Cleaner

The beauty of the Truck Vacuum Cleaner lies in the flexibility and adaptability of such a system. The trucks are absolutely portable, may be run to any part of the house and the radius of activity of each machine may be increased at will by lengthening its wiring.

At any time when due to increasing seating or additional decorations, hangings and floor coverings, it becomes necessary to double up on the cleaning force in order to have the work performed within the time limit, the problem may be met by the installation of one or more additional trucks, thus insuring that until there is actual work for additional cleaners, it is not necessary that they be installed.

Those who have read the descriptions of the more elaborate picture houses which have appeared of late in the Moving Picture World, are in a position to realize that in addition to the regular house seating a tremendous quantity of expensively upholstered furniture is now used in lobbies, foyers and lounges and this furniture whose luxurious comfort invites its constant use has quite as much attraction for dust as it has for the house patrons. Such furnishings which in themselves represent a large outlay cannot be kept in good condition without the aid of a vacuum cleaning system.

Among the houses already equipped with vacuum cleaning systems by their far sighted managers are the following, in which Arco Wand truck cleaners have been installed:

Boosters for the Arco Wand

Anniston Theatre, Anniston, Ala.
Biograph Theatre, Chicago, Ill.
Chateau Theatre, Chicago, Ill.
Central Park Theatre, Chicago, Ill.
Coliseum Theatre, Columbus, Ohio.
Commercial Theatre, Chicago, Ill.
Covent Garden Theatre, Chicago, Ill.
Crawford Theatre, Chicago, Ill.
Crown Theatre, Chicago, Ill.
J. F. Farrell Theatre, Ellensburg, Wash.
Ferry Field Theatre, Detroit, Mich.
Frederick Mercy Theatre, No. Yakima, Wash.
Ford Opera House, Baltimore, Md.
Great Northern Hippo, Chicago, Ill.
Knickerbocker, Chicago, Ill.
Logan Square, Chicago, Ill.
Lemon Theatre, Newton, Iowa.
Lincoln Square Theatre, Detroit, Mich.
Maryland Theatre, Baltimore, Md.
Mercy Amusement Co., Yakima, Wash.
Metropolitan Theatre, Seattle, Wash.
Michigan Theatre, Chicago, Ill.
Miles Theatre, Cleveland, Ohio.
Orpheum Theatre, Oakland, Calif.
Osmar Moving Picture Theatre, Bremerton, Wash.

Pantages Theatre, Portland, Ore.
Pantheon, Chicago, Ill.
Paramount, Chicago, Ill.
Pershing, Chicago, Ill.
S. Z. Poli Theatre, Wilkes-Barre, Pa.
Princess Theatre, Lincoln, Neb.
Proctor's Grand Theatre, Albany, N. Y.
Riviera, Chicago, Ill.
Rivoli Theatre, Denver, Colo.
Savoy Theatre Co., Wilkes-Barre, Pa.
Spencer Square Theatre, Rock Island, Ill.
Strand Picture Theatre, Altoona, Pa.
Terre Haute Theatres Co., Terra Haute, Ind.
Tremont Temple Theatre, Boston, Mass.
United States Theatre, New York, N. Y.
Vanderbilt Theatre, New York, N. Y.
Vitagraph Theatre, Chicago, Ill.
West End, Chicago, Ill.
Wilson, Chicago, Ill.

Entitled to Consideration

This would indicate to the thoughtful exhibitor that the subject of vacuum cleaning as a house attraction is entitled to careful consideration.

And, once installed, such a system should be given all possible publicity both on the screen of the house and in all of its advertising.

Realizing the importance of correct vacuum cleaner installations in the picture theatre, the Better Equipment Department of the Moving Picture World will gladly advise its readers who desire information regarding cleaner equipment suitable for their individual requirements of their respective houses and who will accompany their inquiries with data as to seating capacity, house arrangements and nature of upholstery and hangings.
More and more exacting are becoming the requirements for the more perfect presentation of motion pictures, and progressive exhibitors interested in giving to the public the best, find it necessary to review their shows before presenting them. In the larger houses, equipped with orchestras and possibly with a stage which can be employed for giving prologues, are frequently found screening rooms for the purpose of reviewing the entire show—pictures, music, prologues.

Such screening rooms require projectors the counterpart of those in the projection room.

With three

PROCTOR AUTOMATIC PROJECTORS

in the projection room, one or two U. T. E.-Proctors would be the logical set-up for the reviewing rooms. The same features of the U. T. E.-Proctor which make this projector invaluable for regular projection room work make it equally invaluable for the screening room.

Among its most important features are:

- Direct Motor Drive
- Direct Coupled Automatic Constant Tension
- Take-Up
- Automatic Stop If Film Breaks.

You will want to know more about this projector. Full details are given in Bulletin "PW."

Write for one today.

If the limitations of your theatre preclude the use of the professional type projector for reviewing purposes, the

HALLBERG PORTABLE PROJECTOR

can be used to excellent advantage. It takes up very little space, GIVES A LIGHT AS BRILLIANT AS THAT OF THE 600 TO 900 WATT Mazda equipment of the professional type and projects a wonderful picture at 30 to 75 feet.

The REVIEWING can therefore be done IN ANY CONVENIENT ROOM OR OFFICE, and the projector can be quickly set up and as quickly put away, so as never to be in the way when not needed.

Bulletin No. 201 will give you more interesting details. Send for your copy today.
How Shea’s Hippodrome and Criterion Played Up Their Musical Programs

HAROLD B. FRANKLIN, managing director of the Shea picture houses in Buffalo, this season has been putting much skill into special stage backgrounds for the vocal numbers at the Hippodrome and Criterion.

Last year Mr. Franklin offered each week some special setting usually depicting an event in American history, a famous art subject, paintings of well-known men and scenic gems. This year, however, with more attention being given to the musical program, Mr. Franklin is doing away with the settings formerly featured and is using in their place scenes appropriate as a surrounding for the soloists. These are meeting with enthusiastic approval of patrons.

The accompanying illustrations show recent settings at Shea’s Hippodrome and Shea’s Criterion. The scene depicting an artist’s studio was used as a background for Frank Corbett’s vocal rendition of Bartlett’s “A Dream.” The Criterion set was used in the prologue for “At the End of the Road.” Realistic electrical effects were used. A revolving light was installed in the lighthouse. An electric fan blowing against the painted canvas gave a rolling wave effect. In this setting a quartette sang “The Bell in the Lighthouse.”

Recently at the Hippodrome, Mr. Franklin used a large calendar, with each month in the year, painted on a black screen. A heart was cut in the center of each month and through the hole appeared a girl’s head. Twelve young women assist in the scene. Frank Corbett sings “I Want a Girl for Each Month in the Year.” Shea stage settings are becoming one of the big features of every Franklin program.

Charles D. Peck Goes to Yale Theatre Supply Co.

Charles D. Peck is the latest addition to the sales force of the Yale Theatre Supply Company, Seventeenth and Main streets, Kansas City, Missouri, exclusive distributor of the Simplex Projectors and other Simplex products for the states of Oklahoma, Kansas, Western Missouri and Northwestern Arkansas.

Mr. Peck comes to the Yale Theatre Supply from Wichita, Kansas, having recently severed his connection with the Peerless Amusement Company of that city.

As chief projectionist for the Peerless Amusement Company he had direct mechanical supervision over all the projection equipment in the many theatres operated by this company and he comes to his new position with a wealth of knowledge concerning the Simplex gained through his experience with Simplex Projectors formerly under his care.

His experience as a projectionist dates back to 1905 when he secured his first position as an “operator” at the old Wonderland Park in Wichita.
Experience counts in theatre design

Picture theatre construction has made rapid strides. To keep pace, it is necessary to know every step in the development of design and construction.

We designed one of the first moving picture houses in Philadelphia. Since then we have been architects and engineers of a hundred houses.

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Loew's Buffalo State
Will Open October 17

The new Loew State Theatre, Buffalo, will open Monday, October 17. Al Beckerich, former manager of the Olympic Theatre on Lafayette square, and now manager of the Niagara Falls, N. Y., will be at the head of the State.

The house, which has a seating capacity of 3,000, is one of the most elaborate in the Loew chain. Marcus Loew will come to Buffalo to preside at the opening ceremonies.

The new State has entrances on both Main and Mohawk streets and will have an elaborate electric display over each marque. Latest type of equipment has been installed. The policy of the house will be week-run pictures and vaudeville.

Workmen are now tearing out the interior scaffolding and installing seats. Day and night work has been made to have it ready for the opening day.

Stern's Enterprises Has
Four Houses Under Way

Joseph Stern's Theatrical Enterprises has broken ground for a new 1,500 seat house, the Capitol, at Belleville, N. J.

This makes the fourth Stern theatre now under process of construction, the others being the Castle of Irvington, to open Election Day, the Tivoli, at Orange and Grey streets, Newark, to open January 1, and the Roosevelt, at Bloomfield and Belleville avenues, Newark.

S. Radier, 806 Ordway Bldg., Newark, N. J., is general manager of the Stern Enterprises.

Becker Expands

The Becker Theatre Supply Company, Buffalo Simplex distributor, is enlarging its quarters at 184 Franklin street by annexing the adjoining store.

Picture Theatres Projected
ASHDOWN, ARK.—C. M. Solly has purchased Royal Theatre and will make extensive improvements.

ELDORADO, CALIF.—Eldorado County Board will purchase moving picture machine for use in schools in county.

YUBA CITY, CALIF.—Frank Atkins, Marysville, has purchased site at Second and Bridge streets for erection of amusement park and modern airroom.

WASHINGTON, D. C.—Skinner & Garrett, 1416 F street, N. W., have contract to erect one-story moving picture theatre and store building, 66 by 118 feet, at 1515 Seventh street, N. W., for J. S. Leatherman, to cost $50,000.

ANNA, ILL.—Jean Dagle has purchased Barth Theatre.

MINOOKA, ILL.—O. P. Moore and Gus Cook have purchased Royal Theatre.

ROCK FALLS, ILL.—Arthur W. Wheeler will open new theatre in December under management of H. B. Frank.

EVANSVILLE, IND.—M. L. Connolly is having plans prepared for new building to replace Blinn Theatre destroyed by fire.

INDIANAPOLIS, IND.—Plans have been approved for erection of $350,000 moving picture theatre.

Address W. T. Petty, Spink-Arms Hotel.

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FOR COMBS AND SPRAYS
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SITUATIONS WANTED

YOUNG MAN, manager of a small movie theatre, would like to make a change where there are good opportunities. Will go anywhere. Write, Ed. J. Perch, 250 Burton St., S. W., Grand Rapids, Mich.


MANAGER, OPERATOR, PUBLICITY EXPERT—Over ten years’ experience, desires permanent location in town of 10,000 or over. Expert Sign and Poster Artist, Lobby Displays, Street Ballyhoos. Last position over two years. Excellent references.

SITUATIONS WANTED

VALENCIA, IND.—Charles Lemeke Company has contract to erect two-story Premier Theatre, store and office building, 62 by 132 feet, at Lafayette street and Lincoln Highway, for G. G. Stauer & Sons, Flint Lake Farm, to cost $60,000.

ASHLAND, KY.—Daniel Norton and U. S. Slayers will erect new theatre with seating capacity of 1,400, to cost $100,000.

HENDERSON, KY.—Starling and Baskett will erect new moving picture theatre.

BALTIMORE, MD.—Guilford Building Company, Fidelity Building, has plans by Edward J. Storeck, Munsey Building, for cement brick theatre, 30 by 155 feet, to be erected at 924-26 South Sharp street, to cost $15,000.

NEWTON, MASS.—Thomas L. Goodwin, Newton Highlands, has contract to erect community theatre at Washington and Beacon streets for Newton Theatre, Inc., 415 Center street, to cost $150,000.

PITTSTON, MASS.—Jardin Company, 507 Fifth avenue, New York, has contract to erect theatre for Majestic Theatre Company. Address Calvin Ford, president.

PETOSKEY, MICH.—J. L. Gaston has plans by E. H. Meade, Harbor Springs, for theatre, to cost $50,000.

YPSILANTI, MICH.—B. A. Morhorst is new manager Wuerth Theatre.

MINNEAPOLIS, MINN.—Merit Federation Film Company has been organized with $150,000 capital. Albert Wunderlich is president.

CARTHAMO, MO.—F. B. Logan will erect new theatre on East Fourth street, to cost $35,000.

COLUMBIA, MO.—F. F. Barrett & Son have purchased Broadway Odeon Theatre.

MONROE, CITY, MO.—T. F. Miller, Palmyra, has purchased Gem Theatre.

FILMS WANTED

WANTED—Pipe Life of Christ, 5 reels, Kaleum’s “From Manger to Cross” preferred. Must be in good condition, with posters. Bert Johnston, Franklin, Tennessee.

FILMS FOR SALE OR RENT

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I CAN TELL YOU how to get better pictures—and that means repeat patrons! I can give your projectionist tips on handling his machines that will save you money. I can show you HOW TO MAKE MONEY with your present projection equipment by improving the quality of the pictures it delivers.

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THEATRE OWNERS ARE HEREBY WARNED AGAINST THE USE OF IMITATIONS OF THE ORIGINAL PATENTED NEWMAN TICKET CHOPPER
The improved mechanism used in our machine is covered in a thorough manner by U. S. Patent No. 1194771, granted Aug. 15, 1916. Under the law Manufacturers, Dealers and Purchasers are liable to prosecution. Our rights have been infringed upon and we are planning to take action at once.

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How is this fellow to quench his thirst?
He and lots more just like him are your matinee guests along with mother. He develops a thirst and with it a high "bawl" that disturbs the house. You want the good will of his folks. Don't let them leave the house to satisfy him. Provide convenient, round cups from which he, as well as the big folks, can drink in comfort and safety.

DIXIE Cup PENNY VENDING MACHINES
cater to big and little folks in up-to-date picture houses. Everyone gladly pays a penny for a clean, snow white Dixie Cup. Thus the service is self-supporting and yields you a liberal profit besides.

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516 FIFTH AVENUE, NEW YORK CITY
A photoplay of tempestuous love between a madcap English Beauty and a bronzed Arab chief

From the novel by EDITH M. HULL
Scenario by MONTE M. KATTERJOHN

It's a Paramount
This double-spread advertisement will appear
Jesse L. Lasky presents a

GEORGE MELFORD

PRODUCTION

with AGNES AYRES and RUDOLPH VALENTINO

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"When an Arab sees a woman he wants
he takes her"

THAT was the meaning of love in
the desert until The Sheikh met the
English girl.
That is the heart of the plot of "The
Sheik," which in book form is the year's
sensation on both sides of the Atlantic
and which as a Paramount Picture finds
and thrills a multi-million audience.
Don't miss the thrill of seeing the
proud mad-cap English girl snatched
from the sand by the hard-riding Sheikh
of a hundred tribes.
You will be amazed at her life within
the tented luxury of the Sahara.
You will see love making by the hand-
some Rudolph Valentino as The Sheikh
which is in the full torrent of Oriental
tradition.
How shall the lovely and aristocratic
Agnes Ayres, as the
English girl, escape
with life and honor?

Ask your
theatre when
it's coming.

Picture

FIRST SHOWING
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NEXT WEEK

in the Saturday Evening Post, November 26th
The Century Theatre Company
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operating the
Century Duplex Theatres
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Baltimore, Md.

October 6th,
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Famous Players-Lasky Corporation,
485 Fifth Avenue,
New York, N.Y.

Gentlemen:

While discussing pictures last week I was asked what picture I was playing against "ANATOL". I replied "THE GREAT IMPERSONATION." My inquirer replied: "That's a good picture." I said "Yes, but we are not doing any business. 'ANATOL' is doing it all."

But "THE GREAT IMPERSONATION" picked up every day until the end of the week, and we have done a wonderful business on it. I don't know when we have had so many of our patrons stop to tell us what a wonderful picture "THE GREAT IMPERSONATION" was.

Very truly yours,

THE CENTURY THEATRE COMPANY.

C. E. Whitehurst
Pres.

CEW.ac.

It must be some picture to play against "Anatol"!

Jesse L. Lasky presents a

George Melford Production
"THE GREAT IMPERSONATION"
with James Kirkwood
from the novel by E. Phillips Oppenheim
Photoplay by Monte M. Katterjohn.
A Paramount Picture
Every woman in the world asks this question; every woman has asked it, some thousands of times. Many women have found the answer. Millions of others spend sleepless, futile nights praying, wondering, hoping, seeking for the answer.

And one woman, with gigantic power, has put the whole problem of the world's women into a motion picture of astonishing breadth of appeal—so broad that you will wonder if there is anyone in your city or town who would not want to know Lois Weber's answer.
AN IDEAL ACHIEVED

About three years ago, after having spent years in freely expressing my ideas as to some things that I thought should be done in the film business, I decided that most executives in a position to use ideas in the film business considered them worth what they cost, and since mine then cost only ten dollars a year the executives did not use them fast enough to suit me.

At that time I turned over control of my publication, Wid's Daily, to J. D. Dannenberg and Jack Alicoate, two real men who had long been associated with me. I haven't written anything for publication since that time.

I went out to California, got myself a nice little home for the family and devoted my time, energy and ideas to advisory work in association with two independent producers, with whom I had substantial interests.

I presume that it is no news to most folks in the industry, although it may be to some, that I was associated with George Loane Tucker from the time he returned from England four years ago, until his recent untimely death.

I was instrumental in many ways in the organization of the Associated Producers.

Years ago I stated emphatically many times my opinions as to why an independent merchandising service was needed in the film business to give direct contact between the actual maker of pictures, the creator or independent producer, and the theatre owner.

Now I can announce the successful development of an ideal of years—a fundamentally sound sales merchandising organization for the proper co-ordination of the film industry so as to bring direct contact between the independent producer and the theatre owner.

This organization, which I control, was announced to the trade last Spring as the F. B. Warren Corporation. The policy of this corporation is an actual working out of the soundest fundamentals ever applied in the film industry.
I am proud of the product that has been gathered as the first offerings of this corporation. The first pictures were, in my opinion, the best ever offered by any new company in the history of the film business, and I have seen every existing company start.

This corporation will offer in the coming month three productions which, in my opinion, are even better than our earlier offerings.

These three coming productions are—first, a visualization of Charles Dickens' "Our Mutual Friend," which is truly a gem—second—a human little drama that will ring the cash register, visualizing the song "The Old Oaken Bucket," and, third, an exceptionally powerful offering from Lois Weber, with the sure-fire title "What Do Men Want?" considered by the producer, by myself and others who have seen it, her best.

Now I am in the position of being able to say that I shall quit preaching about the film business and how it should be run and practice what I have preached in the operation of an independent sales organization which has been constructed entirely for the purpose of giving a market to any producer of worthy product.

This corporation functions solely as a sales-service organization acting for the independent producer as a salesman in forming a contact with the theatre owner. The same terms for distribution are given to every producer who has product worthy the efforts of a high-powered organization. Each production will be sold on its merits. There will be no grouping of productions together under the name of the corporation.

This corporation is operating on practically a cost-basis, and in planning it I have worked out another constructive ideal. The men who really do the work are the ones who are being well paid—in other words, our branch managers and salesmen are working under a profit-sharing plan.

In the course of the next six months I hope to be able to shake hands, personally, with the hundreds of my very good friends among the theatre owners who have always taken such a gratifying interest in my efforts to in some way improve this wonderful industry of ours.

Yours for constructive effort.

[Signature]
Treasurer
F. B. WARREN CORPORATION
Announcing an exciting group of short features

GOLDWYN presents

The SPORT REVIEW

Edited by GRANTLAND RICE
Produced by JACK EATON

Distributed by arrangement with Artclass Pictures Corpn
The American People Are a Nation of Sport Lovers - Your Patrons Will Welcome "The Sport Review"

When "Babe" squares off at the plate for a four base belt—when "Big" Bill Tilden zips a bullet ace into the other court—when Tommy Kerrigan nicks a mean one with his niblik—or Champion Jack hits the French republic in the solar plexus—.

The great army of rooters sound their barrel organ voices—and the echo is heard from the Rio Grande to the St. Lawrence, from the Hudson to the Barbary Coast.

Goldwyn presents "The Sport Review" the most vivid chapter on action that the screen world can possibly see. Sport is speed and "The Sport Review" is speedy, every inch of the way.

The greatest stars in the world—the heroes who have been talked about in all the papers, whose total number of column inches of publicity outrivals the space taken up by the Great War—may be shown on your screen. "The Sport Review" is different, faster, and has more action than anything you have shown. It is popular before it starts. Sign up for the output.
Dear Mr. Johnston:

Such commendation is a full reward for the efforts of our organization. I want to express my heartfelt appreciation.

Sincerely yours,

[Signature]

October 7, 1921

Mr. Alexander Reyniss, Vice Pres. & Gen. Mgr.

Exceptional Pictures Corporation,

1540 Broadway,

New York City.

I want to extend my sincere compliments on the masterly manner in which you presented the Chicago picture, "The Nibs." It is a picture of popular appeal, not only because of its assets, but also because of its exploitation at the box office. The picture is fine and has many points of popular distinct novelty which you have brought out with remarkable skill. Your casts of the picture are fine, and your exploitation of angles and the character of the store lobby, the costumes of the actors and of the music, all of these accentuate the rare personality of "The Nibs" to New York in the best possible style and with the home appeal of the picture. You not only introduced "The Nibs" to New York but also to the other cities to follow. You have given a criterion for all other exponents to follow.

If the exhibitor who books this picture does half as well and takes any advantage at all of the widely known name of Chicago, there won't be any question at all about his box-office profits.

With best wishes, I am

Sincerely yours,

[Signature]

President.
GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION
THE MAN FROM LOST RIVER
BY KATHARINE NEWLIN BURT A GOLDWYN PICTURE
GOLDFYN PRESENTS

THE

MAN FROM

DIRECTED BY

BY KATHARINE NEWLIN BURT
ANOTHER BIG GOLDWYN FEATURE

Goldwyn is pushing "The Man From Lost River" as one of the prize features of a prize program. "The Man From Lost River" is a big picture—one of those strong, two-fisted, red-blooded, out-door yarns that every picture-goer enjoys.

This sort of story has made Katharine Newlin Burt and her "The Branding Iron" famous. But "The Branding Iron" was not quite so active, not quite so tender, not quite so swift as this new, vivid box-office production.

It is the kind of picture that made motion pictures popular. House Peters is at his best as The Man.

FRANK LLOYD'S PRODUCTION

LOST RIVER

FRANK LLOYD
A GOLDWYN PICTURE
GOLDWYN PRESENTS FRANK LLOYD'S PRODUCTION

THE MAN FROM LOST RIVER

BY KATHARINE NEWLIN BURT A GOLDWYN PICTURE

DIRECTED BY FRANK LLOYD
Thousands, millions of women are poor in purse but rich in reward through having solved the problem of what to do with and for their men. Thousands of women, laden with riches and luxuries, are impoverished by not knowing the answer.

Lois Weber has written and produced an amazing story—we proudly announce it as "The Great American Drama of the Hunt for Happiness." It's worth more than all the money in the world to learn what everyone who sees this picture will learn. You can't keep them out with an epidemic sign if you'll let your public know intelligently about "WHAT DO MEN WANT?"
One of the most exquisite creations the screen or stage—or the entire art world itself—has ever seen

MARY PICKFORD

in

"Little Lord Fauntleroy"

A picture that will ever delight lovers of things beautiful. From Frances Hodgson Burnett’s famous story.

SCENARIO BY BERNARD MCONNIVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

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MARY PICKFORD
DOUGLAS FAIRBANKS
CHARLIE CHAPLIN
D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT.
UNITED ARTISTS CORPORATION

presents

ABEL GANCE'S

sensational production

"I Accuse"

"I Accuse"

will startle—thrill—

and amaze America as

it has startled—thrilled—

and amazed Europe—

a splendid achievement—

a monumental

production

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MARY PICKFORD • CHARLIE CHAPLIN

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HIRAM ADAMS, PRESIDENT
FIRST RUN
Know Pictures

Two SELIG-RORK
Short Reel Features
have been released.

Both pictures were immediately given Broadway runs. Mr. Rothafel featured "The Northern Trail" on the first short-reel program ever run at the Capitol Theatre, New York, the largest in the world.

Mr. Plunkett of the Strand Theatre, New York, played "The Ne'er to Return Road" on the same program with Charlie Chaplin in "The Idle Class," and said--

"Congratulations upon your ability to supply a two-reel picture that can contain all the commendable attributes of a five-reel production! 'The Ne'er to Return Road' is an invaluable asset to a short-feature program such as we presented here last week with Charlie Chaplin's latest picture."
SHOWMEN
With a Punch

Other First Run Showmen Say:

THE MADISON THEATRE—DETROIT
"I do not know of any other short subject which has given
greater satisfaction—let me know release date of next picture."
T. D. MOULE for JOHN H. KUNSKY

RIALTO—OMAHA
"For dramatic quality and heart interest 'The Northern Trail'
surpasses many of the five- and six-reel features—our patrons
were more than pleased."
JULIUS K. JOHNSON

THE CIRCLE—INDIANAPOLIS
"I have just seen 'THE POLICEMAN AND THE BABY,' a
two-reel drama, and must say that I am looking forward with
pleasure to booking this in some week, giving our patrons a
regular treat."
RALPH W. LIEBER

A. H. BLANK ENTERPRISES—DES MOINES
"A newspaper critic gave more space to your two-reel subject
than to the feature."
A. G. STOLTE

LOEW'S STATE THEATRE—INDIANAPOLIS
"'The Northern Trail' met with unusual success. It is just the
thing to fit in with lighter numbers."
WALTER DAVID

and they are among Educational's Nationally
Advertised Short Subjects

Educational's
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Subjects

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E. W. HAMMONS, President
Think of It!
A Peter B. Kyne Story with Two Famous Stars.

An ARROW Triumph Now Ready for the Independent Field.

A Big Picture; Big Stars; A Big Author; Big Theatres; A Big Money-Maker for Exhibitors and Exchange Men.

ARROW Offers
MARJORIE DAW and ROY STEWART in

A MOTION to ADJOURN

by Peter B. Kyne

Produced by Ben Wilson
From the famous story in The Saturday Evening Post

Selling Now! First Come, First Served
First of a Series of Four

ARROW FILM CORPORATION, 220 W. 42nd St., New York City
Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street, London
Ask Chadwick, New York, What He Thinks of This Arrow Masterpiece. And it’s the First of a Series of Four!

W. E. Shallenberger,

ARROW Offers
GRACE DAVISON, with Ralph Kellard and Julia Swayne Gordon, in

LOVE, HATE, and a WOMAN

Directed by Charles T. Horan
Produced by J. G. Pictures Corporation

A Society Drama Portraying the Lights and Shadows of Life. Teems With Vivid Action. First of a Series of Four.

ARROW FILM CORPORATION, 220 W. 42nd St., New York City

Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd., London
WHY DO MEN WANT

Home? Happiness? Babies?

Think—backward and forward—in the romance or the tragedy of married life and try and decide whether you know "What Do Men Want?" There are hundreds of men and women who come to your theatre who would give everything they’ve got on earth to know what you are going to let them know for a 25 or 50 cent admission.

Lois Weber knows what men want, and she has woven the answer—the great question in millions of lives—into a motion picture of amazing power and beauty. How many pictures have you ever had in your theatre that would strike home to every person in every seat?

F. B. WARREN
1340 Broadway, New York City
REALART STAR FRANCHISE
License for Thirty-six (36) Photoplays, Starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May McAvoy
Season of 1921-1922

AGREEMENT made in triplicate this __________ day of __________, 192_, between REALART PICTURES CORPORATION, a Delaware corporation, hereinafter called the "Distributor," party of the first part, and ___________________________, County of ___________________________, State of ___________________________, hereinafter called the "Franchise Owner," party of the second part, owner or lessee of and operating the __________________________, Theatre, located at Number __________________________, Street, City (Town) __________________________, such agreement being made and entered into at the Exchange of the Distributor, WITNESSETH:

WHEREAS, the Distributor proposes to release during the period hereinafter specified one or more 36 photoplays, including the photoplays as follows:

FIRST: the photoplays to be released shall be those described in the schedules which have been submitted herewith.

THEREFORE, the Distributor desires to exhibit thirty-six (36) of said photoplays in the above named theatre:

NOW, THEREFORE, in consideration of the mutual covenants herein contained, the parties hereto agree as follows:  

SECOND: The Distributor agrees to exhibit each of such photoplays at the above named theatre, for the period designated by the Distributor. The Distributor agrees to mail or deliver to the Franchise Owner from time to time, at least two printed copies of the dates of exhibition thereof, written notice designating the photoplays and the dates in accordance with the following paragraph, upon which the Franchise Owner shall be entitled to exhibite the same.

In the event that the Distributor is unable to deliver a photoplay on the date so designated, from prints held to be issued by the above-mentioned Exchange, the Distributor may at any time give notice changing the dates and the photoplays so designated.

THIRD: The Franchise Owner shall have the option of releasing each of such photoplays in the same or in such other locality as hereinafter designated, following the pre-release showing thereof (if any) therein:

If a new is specified herein, it shall be understood to be the same new as described in the records or on maps on file in the office of the Distributor. A run shall not be exclusive, unless so expressly designated herein. The Distributor or its licensees may exhibit any one or more of the above specified photoplays in the same theatre or any other theatre or in any locality as designated by the Franchise Owner, and the Distributor shall continue to make available the specified photoplays for this term of the agreement.

IF the Franchise Owner shall fail to exhibit any photoplay at the time designated as in Article Second, prior to the expiration of the term of the present or any subsequent agreement, then any such photoplay shall be surrendered to the Distributor, the Distributor, in such case, may refuse to continue the term of the present or any subsequent agreement, and the Franchise Owner shall thereupon be liable to the Distributor for the full price of such photoplay, as stated in the printed notice as aforesaid.

FOURTH: The Distributor agrees to pay to the Distributor, at its above-mentioned Exchange, for the license hereby granted the sum of

Dollars ($_______), in installments which shall be due and payable as follows:

Dollars ($_______) upon the execution hereof, the receipt whereof is hereby acknowledged, and a sum equal to the thirty-sixth (36) of the total, that is

Dollars ($_______) on Monday in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning

19________________, until the full license herein described shall have been paid, being understood, however, that seven (7) days shall intervene between each such fourteen (14) day period. If any such Monday shall be a legal holiday, such installment shall be due on the next day not a legal holiday.

As long as Section 904 of the Revenue Act of 1918 shall remain in force, the Franchise Owner agrees to pay to the Distributor a sum equal to the thirty-sixth (36) of the total, that is

Dollars ($_______) upon the execution hereof, the receipt whereof is hereby acknowledged, and a sum equal to the thirty-sixth (36) of the total, that is

Dollars ($_______) on Monday in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning

19________________.

FIFTH: The Distributor agrees that it will use its best efforts to have a print of the photoplay next to be exhibited by the Franchise Owner, at its above-mentioned Exchange, ready for delivery to the Franchise Owner in sufficient time to permit the same to be shown in and upon the date specified in the notice referred to in Article Second. The Distributor shall not be liable in any way for any failure or delay in making delivery of any photoplay by reason of accidents, labor troubles, fires, delays of common carriers, orders of courts, ruling of censors, delays in making a print of any photopla or failure or delay of any other franchisee or exhibitor in returning a print to the Distributor, or other causes not within the control of the Distributor, whether of a similar or of any other nature.

SIXTH: The Distributor agrees to deliver to the Franchise Owner or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation (with the containers properly addressed), all prints of photoplays and all reels, containers and other accessories furnished by the Distributor, immediately upon the termination of the period fixed in the aforementioned notices of delivery for the delivery of said photoplays. The Franchise Owner shall pay all delivery charges both ways, and agrees that all carriers shall be the agents of the Franchise Owner and not of the Distributor.

Seventh: If the Distributor shall fail to deliver any print or prints of any photoplays to the Franchise Owner as hereinabove provided for, the Franchise Owner shall have the right to demand delivery of such photoplays by the Distributor, the Distributor, in such case, may refuse to continue the term of the present or any subsequent agreement, and the Franchise Owner shall thereupon be liable to the Distributor for the full price of such photoplay, as stated in the printed notice as aforesaid.

EIGHTH: This license and agreement is personal to the Franchise Owner and may not be assigned or transferred by the Franchise Owner or any other party whatsoever without the written consent of the Distributor.

NINTH: If the Franchise Owner shall fail in the performance of any provision of any term, agreement or condition herein contained in the performance of any contract or agreement between the parties hereto, the Distributor shall have the right to withhold delivery of any photopla until such default shall have been cured, or as the Distributor's option, terminate this agreement, and retain all payments made thereunder, as a waiver or consent to the specific performance of any or all of the terms thereof. The Franchise Owner shall retain in its own use all moneys theretofore paid to it by the Distributor, the Distributor shall furnish to the Distributor a receipt for such use, retention or delay in delivery, and an additional 15% interest on the same. 

A Contract Has Two Sides:

You read much about what the Exhibitor is obligated to do, but hear little about the Distributor's pledges. A Realart Star Franchise imposes very definite obligations on the Distributor.

Realart obligates itself:

To produce and deliver 36 productions, starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady and May McAvoy.

36—no more, no less—no hold-outs or hold-overs for bigger prices.

To supply these productions as a season's service, not as individual pictures.

To guarantee that no one star will appear in more than eight pictures during the season.

To deliver pictures on specified dates, fixed for a full year in advance at the time a Franchise is signed:

To divorce playing dates from paying dates, and accept remittances on the installment plan.

To declare at the outset exactly what the complete service will cost for a year:

no special assessments.

To provide adequate exploitation and advertising service for each production.
BEBE DANIELS
"The Good Little Bad Girl"

IN
THE SPEED GIRL

It's Bebe at her daringest, dashingest, good-little-bad-little-girlishness. She is bewitching on horseback, unbeatable in her speedster, dazzling in her airplane—and lovable in jail.

Sign a Realart Star Franchise and speed for prosperity!

Adapted by Douglas Doty from an original story by Elmer Harris
Directed by Maurice Campbell
Brakes Off! Slip her into high! Now step on it!

Forty per — That's nothing, only a chicken's head.

Fifty — There goes your hat! But what do you care! You're having a good time and Bebe's driving!

Sixty — What's that put-putting in the rear?

Seventy — Gosh, those telephone poles look like a picket fence!

Eighty — Can't we shake that "put-put" back there?

Ninety! Jumping bullfrogs — he's passing us! Good-night — it's a speed cop. S'long Bebe — we'll see you in jail — !

Speed cops! You'll need traffic cops, fly-cops, reserves, constables and white wings to keep 'em from tearing down your house when you show this one.

Here is a six-cylinder, hundred-and-twenty fun-power, record breaking comedy with Bebe Daniels at the wheel. Step on it!
Scenes behind the scenes of a great moving picture studio have a fascination for most fans. Here is a faithful and a thrilling story of a famous star's life.


Down—down—down. She reaches the lariat's end, swinging like a pendulum high above the road. A knife flashes up above. Faces peer over the brink. A hoarse shout from the director. And then—darkness.

Here is the graphically human story of a moving picture star—whom circumstances drove to a desperate bargain with life.
The dramatic story of a modern girl who had the moral courage to defy Society and her father's millions for what she believed to be the right.
MONEY. Money to burn! That was the whole trouble. He wrapped his soul and body in his millions and with them bought exemption for his family from every social responsibility.

And then one day while out driving with her lover this money-maker's daughter ran over a boy.

As her father again reached for his check book, the daughter saw the cowardice of hiding behind money bags. And she rebelled.

The battle of wills that followed was nothing less than thrilling.

Here is offered another opportunity for Alice Brady's dramatic fervor and emotional fire, and her rare gift of wearing clothes like a thoroughbred.

Your audience will appreciate both.
There’s a Branch Office Near You—

Within a few hours of your theatre by mail, or a few minutes by wire there’s a Realart Service Station manned by competent, courteous, co-operating people who are there to give you service that really serves.
Here is one of the best cast pictures of the year and a certain dollar winner for exhibitors. The plot is excellent and has lost nothing in the screen telling. It has perfect continuity and unaltering suspense throughout its interesting six reels. * * * Miss Valentine is so convincing an adventur- ess that one might believe that she had never been cast in any other sort of role. She never overacts. She uses none of the tricks supposed to be part of such a person's demeanor. She is a crook and one gets to believing it in the first reel. Harry Morey shares in the honors. He begins by looking the part of the financier, and throughout he is the big man of business, meeting serious domestic problems in quite the way such a man might. The rest of the cast, too, is hand picked for its various work. * * * A great measure of the success the picture is sure to have will be due to the excellent choice of players. Each fits happily into character. * * * It will be surprising if audiences anywhere do not prove that these things are appreciated by motion picture patrons, by spreading the news of the splendid entertainment qualities that are in this feature production.
Every woman in the world is puzzling over how to please and hold her man. What must a woman do to make a man happy and contented? What makes men drift away from the woman who took him "for better or for worse?"

Lois Weber knows the answer to these questions and the thousands of other questions that arise to becloud the lives of men and women. She has put her fine intelligence and power into what we know to be one of the great motion pictures of all times and the great picture of the fall and winter season of 1921.
A new type of home picture is presented in Selznick’s “A Man’s Home,” which carries such powerful, human strokes and realistic touches, and which builds with ever-increasing suspense because of its rich array of dramatic clashes, that it is entitled to a place among the exceptional features of the year. It appears to be not only Selznick’s triumph, but an individual triumph for the director, the adaptor and the several members of a perfectly balanced cast. Not a few will say that “A Man’s Home” is entirely original in conception and treatment. Certainly what is offered in theme and characterization seems like something new when one takes into consideration that the screen has become surfeited with stories of white-haired mothers and their brood of children, whose purpose it is to bring pathos into their lives. **“A Man’s Home” is a picture of invention and suggestion. Ralph Ince is to be commended for what he has wisely left out as much as for what he incorporated. He has appealed to one's intelligence. However, Edward J. Montagne has given him a wonderfully compact scenario which carries all the sure-fire ingredients—all of which are given their proper emphasis. Harry T. Morey plays the financier in his rugged, sincere fashion and at all times keeps to the rock-bed of humanity. Kathlyn Williams as his wife, Faire Binney as the daughter, Matt Moore as the youth, Roland Bottomley and Grace Valentine as the parasites—these players are not only perfect as to types, but also in the interpretation of their respective roles. The picture is technically correct.

LEWIS J. SELZNICK
presents
“A MAN’S HOME”
A Ralph Ince Production
From the play by Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne
CARL LAEMMLE presents
PRISCILLA DEAN

in
Stuart Paton's Stupendous Sensation of the Great North Woods

From the famous Red Book Story by Clarence Budington Kelland
"CONFLICT"

Supported by Herbert Rawlinson

RESERVE DATES IMMEDIATELY

The biggest spectacle of the year is here—the one actress in all filmdom on whom you can absolutely count for a house crowded to the guards—a production which for scope of emotions and grandeur of settings surpasses anything ever attempted in pictures of the Great North Woods. Made from a famous story by a famous author and masterfully directed by that past-master of suspense, Stuart Paton, the man who made "REPUTATION." Save dates now for the earliest possible showing of the picture that will make you more money than anything you have shown this year. Get in touch with your Universal Exchange today.

UNIVERSAL JEWEL
SUPER-PRODUCTION
CARL LAEMMLE presents

HARRY CAREY

in

"The Fox"

A big, breathless, spectacular, thrilling drama of the Great Southwest—as clean as the desert sands through which thousands of horsemen ride to battle with a band of desperate outlaws—as vivid as the gorgeous Painted Waste where its action climaxes in one of the biggest scenes ever screened, led by the master Western character player in pictures.

SHOW IT NOW!

The First Western Super-production ever Screened

UNIVERSAL-JEWEL de LUXE
The new Universal Serial that will need no Censor

---right out of the pages of American History---

the adventures of

Kit Carson and General John C. Frémont

Testimonial No 5

"An exhibitor ought to have the easiest time of his life filling his theatre with this feature."

"We have something to be thankful for. And the censors won't have to complain of overwork when they look this feature over. It's replete with romance and drama that give it an appeal to the older minds as well as to the entire boy and girl world.

"An exhibitor ought to have the easiest time of his life filling his theatre with this feature—there are so many angles to work from. This is a serial that should be advertised in a generous way. It will pay you good dividends at the box office. It has a big, dramatic punch and also has a big appeal from an artistic viewpoint.

"Art Acord was selected to head the cast and he demonstrates his ability to play a part that requires an abundance of nerve, physical power and love of adventure. It's a he-man part and Acord puts it over in great shape.

"The direction demonstrates Edward Laemmle's remarkable talent in this field."

Carl Laemmle presents

ART ACORD

in

Universal's Red-blooded American History Serial

Directed by EDWARD LAEMMLE

"WINNERS of the WEST"
EDITOR OF MOTION
PICTURE NEWS

Says:—

"The Rosary" is Classed as
"Remarkable Picture"

W e were privileged this week to
preview the Selig-Rork produc-
tion, "The Rosary," a print of
which has just arrived from the Coast.
There had been rumors that this was a
notable production; but this does not
express the enthusiasm which a small
audience of practical film men accorded
practically every foot of this fine effort.
"The Rosary" will be reviewed at
length in a future issue. We will not-at-
tempt here to give credit, so well de-
served, to all those whose skill in many
ways evolved this well-rounded success.
The story, the continuity, the casting,
the acting, the atmosphere—all are of
high order. Some members of the not-
able cast, such as Lewis Stone, Jane No-
vak, Robert Gordon, Wallace Beery,
have done their very best work on the
screen. And we cannot pass over the fine
character delineations by Bert Wood-
ruff, Dore Davidson, Harold Goodwin,
Eugenie Besserer, Pomeroy Cannon, and
Mildred June. And, of course, to Ber-
nard McConville and Jerome Storm will
go the plaudits of successful creative
and directorial effort.

In a season quite remarkable for big
pictures of a very broad box-office ap-
peal, pictures marked by genuine sincer-
ity and skill, "The Rosary" will take its
place and hold its own. We are partic-
ularly pleased to give it here something
of what the picture deserves because it
is an independent production, and be-
cause we have always believed that the
health of this industry will always be
quite largely dependent upon the ade-
quate encouragement of this source of
production. WM. A. JOHNSTON.

—Motion Picture News, October 15, 1921.

Releasing Arrangements to Be Announced

SE L I G - R O R K

Studios Los Angeles

Executive Offices: 576 Fifth Ave., New York
If the world's women knew what to do with—and for—the world's men there'd be a social revolution in every country on earth. What do men want? And what women know what they want? What does a woman have to give, create, devise or plan to satisfy the restlessness of man?

Lois Weber has found the answer. It is in her newest and greatest motion picture. It is solid and sound. It is simple and complex. It is elusive and matter of fact. It amazes you and satisfies you. It solves the huge riddle of domestic relations. Everyone, without exception, in your city will want to see it.
The virile, manly Russell in a society drama of intrigue and adventure.

William Fox
presents

WILLIAM RUSSELL
in
The Lady from Longacre

Story by Victor Bridges
Directed by George E. Marshall

A "different" Russell picture
William Fox presents

Buck Jones in BAR NOTHIN'

Story by
Jack Strumwasser
and Clyde C. Westover
Directed by
Edward Sedgwick

They tried to brand this Westerner with dishonesty, but he fought his way out of every predicament

Buck Jones scores again!
A BENJ. B. HAMPTON Production

ZANE GREY'S
Powerful Story

The
MYSTERIOUS RIDER

with

ROBERT MCKIM—CLAIRE ADAMS

and CARL GANTVOORT

Produced by
Benj. B. Hampton and Associates
Zane Grey Pictures Inc.
Do men want the things that women think they want? Do women know as much as they think they know about satisfying the wants, longings, desires, ambitions of their husbands and sweethearts? The multitude of divorces in America cry aloud the fact that women do not understand men, and that men do not understand women.

One woman understands both. Lois Weber has written and produced an astonishing motion picture as proof of her understanding. Everybody in America will be talking about this picture, and curious millions everywhere will be overturning ticket-boxes to pack into theatres to see it.
“MOVING PICTURE WORLD, which ranks at the top of motion picture trade journals.”

“Has a nation-wide circulation within the industry and well may be taken to reflect widespread sentiment on the topics dealt with.”

—SOUTHERN ENTERPRISES.

S. A. LYNCH
OF THE LYNCH ENTERPRISES

Controlling the

HOWARD THEATRE
OF ATLANTA

which marks the last word in theatre building and motion picture presentation,

READS

Moving Picture World

Mr. Lynch is influenced by what he reads—just another proof of the influence of this publication.
DON'T MISS ME IN "School Days"

Wesley Barry
WARNER BROS. ANNOUNCE
THE THREE BIG HITS OF THE SEASON

"WHY GIRLS LEAVE HOME"
With ANNA Q. NILSSON

WESLEY BARRY
(By Arrangement with Marshall Neilan)
in
GUS EDWARDS'
"SCHOOL DAYS"

VERA GORDON

"HER DAUGHTER IN-LAW"

PRODUCED BY
HARRY RAPE

WARNER BROS.
1600 BROADWAY,
NEW YORK.

ADAPTED AND DIRECTED BY
WILLIAM NIGH
Built for Your Use

To the Motion Picture producer, theatre owner, and picture fan, the three Brewster Publications, *Motion Picture Magazine, Motion Picture Classic* and *Shadowland* offer services of unusual value.

The Motion Picture producer can, through continuous and judicious use of their advertising pages, announce new releases direct to five millions of picture fans, and make his trade mark a household word in a million homes.

The Theatre owner has for years been profiting by the ever increasing interest which they are silently creating in motion pictures, and the use of their many beautiful and remarkable illustrations for lobby display will serve him in a more direct way.

The picture fan can find a wealth of information and enjoyment in their many pages of illustrations, descriptions and stories of the plays and players which will give him a keener interest in motion pictures.

The Brewster Publications, *Motion Picture Magazine, Motion Picture Classic* and *Shadowland* have become an institution of tremendous influence in the Motion Picture industry. They are like three giant links between the producer, the theatre owner and the picture fan.

Are you using them?

You should read them every month.

Write for subscription prices.

BREWSTER PUBLICATIONS, INC.
EUGENE V. BREWSTER, President
175 Duffield Street, Brooklyn, N. Y.
Publishers of
MOTION PICTURE MAGAZINE / MOTION PICTURE CLASSIC / SHADOWLAND
Ore-Col Film Corporation presents

The Family Closet

From the Saturday Evening Post story 'Black Sheep'

By Will J. Payne

Directed by John B. O'Brien

Distributed by Playgoers Pictures

through Pathé Exchange

Foreign Representative for Playgoers Pictures

Sidney Garrett

The fear of a carefully guarded secret—a proverbial "skeleton in the closet"—sealed his lips as the disaster of discovery threatened the happiness of his family.

The story opens with a thrill; sweeps through startling developments with an intensity of interest seldom equaled on the screen; builds up a remarkable element of suspense and crashes to a totally unexpected and amazing climax.

If there ever was a feature of curiosity-arousing strength, genuine dramatic power and a complete "surprise ending," this is it!

Book it, by all means!
Cameo Classics present
Home-Keeping Hearts

FROM THE STORY "CHAIRS" by CHARLES BARRELL
Directed by CARLYLE ELLIS
Distributed by PLAYGOERS PICTURES
THROUGH PATHÉ EXCHANGE INC.

FOREIGN REPRESENTATIVE FOR
PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 45TH STREET, NEW YORK CITY

Direct, sincere, inspiring and truly entertaining
"Home Keeping Hearts"
is bound to please your patrons. It is a drama of
rural America, a story of the lives of real people.
It is perfect in atmosphere, plot and dramatic presentation.
Exhibitors and public agree in declaring that it
"rings true".
It is a feature which will produce profits and promote
good will.
PLAYGOERS PICTURES presents

"WOMEN WHO WAIT"

With an All Star Cast including Marguerite Clayton, Creighton Hale and George MacQuarrie
Directed by Philip Van Loan

A Colorful Drama
of brave men who go down to the sea and fair women who await their return. A story as alluring as the call of the deep; as adventuresome as a storm at sea and as romantic as the star-filled heavens.

Its worth is proven
It has made good on every program. Be sure it is on yours.

Distributed by PLAYGOERS PICTURES THROUGH PATHÉ EXCHANGE INC.
R-C PICTURES CORPORATION

Presents

William Christy Cabanne's

"THE BARRICADE"

By Daniel Carson Goodman

A Story of How Love Broke Down the Wall of Prejudice

"Great heart interest in picture with a lesson. If they like a story with a moral, give them this."

—Wid's Daily.

"The sort of picture which people continue to enjoy year in and year out. It is as safe and sane as Gibraltar."—Morning Telegraph.

"The subject interests and the picture will find favor with the general public."—Moving Picture World.

WILLIAM H. STRAUSS

KATHERINE SPENCER

"THE BARRICADE"
What does every exhibitor want? *Money* and a big, satisfied patronage. You want pictures that *pack 'em in and please 'em!* You want pictures that will be talked about while playing and remembered after they have ended their engagements.

Lois Weber has written and produced a picture that will get these results—everywhere. A picture for Pittsburg and Peoria; for Chicago and Colorado Springs, for big city and little town. That's the kind of picture "WHAT DO MEN WANT?" is—a drama that delivers you dollars.
Christie
On the way
with
BOBBY VERNON

Pure and Simple
"He yumped right in and
yumped right out again"

Fresh from the Farm
"Have you ever tried to
ride a greased pig?"

A Barnyard
Cavalier
"Don Quixote of the stables,
Swashbuckler of the hay fields"

Produced by
Christie Film Company
INCORPORATED
LOS ANGELES, CAL.
Comedies

with

NEAL BURNS

A Rambling Romeo
"He wooed too well—a sweet heart on every floor"

No Parking
"Dogs, babies, landlords—hot and cold folding homes"

A Pair of Sexes
"He thought he was daddy to a fine pair of twins"

These Comedies included in new series of 24 now booking thru

Educational Pictures
"The spice of the program"
My dear P. T. A.:

Your criticisms are the first thing I turn to in each issue of the WORLD. They are understanding, fair and helpful. Keep to it! It helps us all.

HOWARD O. PIERCE,
John H. Kunsky, Inc.

JOHN H. KUNSKY

Controlling the Beautiful

MADISON THEATRE

OF DETROIT

one of the country's leading showmen reads

Moving Picture World

Mr. Kunsky is influenced by what he reads—

another indication of the influence of

MOVING PICTURE WORLD

The oldest trade paper in the field.
Best Football Picture Ever!
NOW Is the Time to Book It!

Don't miss the chance to run this picture while the football season is on.
Everyone is talking and thinking football—young and old.
College spirit is in the air. They'll pack your theatre to see a corking spectacle of the gridiron.
You bet it's got enthusiasm and speed—fast as chain lightning.
Knock your box office for a couple of goals!

Arthur S. Kane's presentation of

For the glory of his college and Her—he galloped down the field for a touchdown at the last minute. You can feel the thrill! You can hear the cheers!

Written by Richard Andre; directed by Charles Ray, and produced by Charles Ray Productions, Inc.; photographed by George Rizard.

A FIRST NATIONAL ATTRACTION
The Capitol Gets

Read Rothapfel's Letter

Marshall Neilan's presentation of

"Bits of"

Photographed by David Kesson

Adapted from the stories by Hugh Wiley, Walter Trumbull, Thomas Morrow and Marshall Neilan; Scenario by Lucita Squier.
October 22, 1921

MOVING PICTURE WORLD

Neelan’s Novelty

CAPITOL THEATRE
MORECALL REALTY, CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT
EDWARD J. BOWES, VICE PRES & MANAGING DIRECTOR

BROADWAY - 507 - 515 STREETS
NEW YORK

October 3, 1921.

Mr. J. D. Williams,
Associated First National, Inc.,
6 West 48th Street,
New York.

Dear Mr. Williams:

I have just finished looking at "Bits of Life" and while still under its influence I cannot help but tell you that in my opinion it has gotten hold of me in such a way that it has made me think. Here at last is something different. It is as though I was listening to a series of clever stories by an excellent story-teller, and fortunately for us all, the story-teller was our own friend "Mickey."

Of course, I need not tell you what I personally think of his directorial genius and picture making. I have always had a sneaking idea that he was perhaps our greatest director. But here, in a way that brings forth his own personality that inimitable humor and those deft touches that have made his pictures so popular with the masses, are evidenced in a greater degree and in a clearer and more suitable way than I have yet seen in motion picture work. It cannot help but make a great impression on its audiences and the exhibitor will do well to study this and then exploit it accordingly.

Here is a new idea with an excellent chance that he need not be afraid to step out. He need not pull his punch, and in his presentation there will be many little things that will own to him that will, I think, enhance the presentation. I am extremely proud to have the honor of presenting "Bits of Life" and I am looking forward with a great deal of interest to the week of October 16th.

Yours sincerely,

[Signature]

First National Pictures
A FIRST NATIONAL ATTRACTION
A Drama That Sets New

Read what Manager Joseph Plunkett says of the record-breaking business done by "One Arabian Night" at the New York Strand. It kept them standing in line—and packed them in ALL WEEK.

Watch the box office records at the following cities where there are early bookings:

DETROIT  BUFFALO
CHICAGO  CINCINNATI
DES MOINES  INDIANAPOLIS
MILWAUKEE  BROOKLYN

WATCH ALL THE BIG KEY CITIES

for new records established by

POLA NEGRETI

in

ONE ARAB

There'll be a Franchise everywhere
Mr. J. D. Williams
First National Exhibitors Circuit,
6 West 48 Street,
New York City.

Dear Mr. Williams:

Congratulations on Pola Negri in "One Arabian Night". We opened Sunday to record breaking business, this, even though the picture runs one hour and thirty-five minutes. On Monday, despite the hard rain all day, over four hundred people waited on line for the doors to open. The business on the day was more than double our usual Monday business and it goes to prove that you can do the business no matter what the conditions are, if you have the goods and Pola Negri in "One Arabian Night" is more than the goods, she is a sure fire hit.

The picture itself is splendid and was acclaimed by the daily press in its reviews.

With kindest regards,

Sincerely yours,

MANAGING DIRECTOR.

IAN NIGHT

There'll be a Franchise everywhere
It's a Great Life and a Gay One!

Read what the magazine
LIFE has to say:

"If ever we want to punish our very unborn offspring severely, we shall tell him, or her—or them, that he (she, they) cannot go to see: Buster Keaton in "The Playhouse." Then we shall go out and kick ourself for being an unmerciful parent.

"Detail upon detail, he has built up a consummate monument of characterization that is a fitting tribute to his great understanding of, and broad sympathy for, an humble people."

Speaking of
Joseph M. Schenck's presentation of

BUSTER KEATON

in

"The Playhouse"

Written and directed by Buster Keaton and Eddie Cline

This is Keaton's first First National. There'll be six of them released on an independent basis (not sub-franchise plan). You can contract for the first three as a series or each comedy separately.

A FIRST NATIONAL ATTRACTION
A PPEALING to the Finance Committee of the United States Senate on the merits of the case, the moving picture industry, through the personal efforts of William A. Brady, Saul E. Rogers and Jack Connolly, has scored a splendid victory in securing a vote for the repeal of the five per cent. film rental tax. This tax in two years has cost the exhibitors of the United States $10,000,000 and the success of the repeal means an annual saving of from $5,000,000 to $6,000,000.

The happy result followed weeks of hard, intelligent and persistent effort to which leading exhibitors of the country gave their whole-hearted cooperation. The intensity of the situation and the difficulties with which the champions of the industry's just cause had to contend can be better understood when it is observed that the vote committee stood five to four.

It is generally conceded in Washington that the Senate will ratify the vote of the Finance Committee and that the House of Representatives will offer no serious opposition when the revenue measure is returned for final passage. The fight is not over, but the big difficulty has been overcome and there will be no let down in activity until after the measure has become a law.

The industry has reason to be proud of the earnest and able efforts of Mr. Brady, Mr. Rogers and Mr. Connolly. Their fine service should not be allowed to pass without full and complete recognition. Their work is splendid evidence of the value of a united front in dealing with problems which affect the industry as a whole.

The burdensome and unfair tax on the exhibitor affected all of the industry and therefore was the problem not of one class but of all elements of the business. The National Association of the Motion Picture Industry was also able to enlist the support of other industries whose leaders appreciated that the help of the Government was needed to permit the screen's business to readjust itself.

President Brady has expressed himself as proud to have been identified with the campaign on behalf of the National Association and he has given unstinted praise to Mr. Rogers, as chairman of the Taxation Committee, and to Mr. Connolly.

The position of the industry was absolutely sound and fully justified by the facts. Our representatives were able to present this position to the Finance Committee so forcibly that they secured the necessary votes for the repeal of the tax. It is a pleasure to report the victory and an added source of gratification to point to the generalship which was so successful in behalf of our business.

Having demonstrated its ability to present a united front, and by so doing to secure justice for the industry, a precedent has been set that should never be departed from. Any other course is a cordial invitation to disaster. Disagreements within the business we probably will always have but unity of action for problems which affect us all has been found possible. The gratifying victory with its saving of millions of money each year to a most important branch of our business tells the story of cooperation better than anything that has been brought to pass in our business history.

Not only do we congratulate Mr. Brady, Mr. Rogers, Mr. Connolly and the National Association, but we congratulate the entire industry in all of its elements on having been so ably represented.
Millions of Dollars Are Saved Industry Removes the Film Rental Tax;

Annual Burden Has Exceeded $5,000,000; Expect Ratification

Millions of dollars were saved the motion picture industry and very necessary aid extended it by the action of the Senate Finance Committee at its final session on Monday, October 10, when it voted to remove the 5 per cent. film rental tax from the revenue bill. This tremendously important action is the first decisive step toward removing a film rental excise burden of between $5,000,000 and $6,000,000 a year which has been paid since 1919.

The recommendation of the committee will doubtless be ratified by the Senate and no serious opposition is anticipated in the House of Representatives when the revenue measure is returned there for final passage.

The vote for the abolition of the burdensome rental tax was five to four and followed a vigorous discussion in which Senator Reed Smoot of Utah ably championed the cause of the motion picture industry. He was largely responsible for the favorable action.

Senator Smoot had an uphill fight to make and he was defeated on the first vote taken on his proposal. He had taken the matter up with the Republican members of the committee on Saturday, telling them of the injustice in the imposition of the tax. In commenting on the matter later, he expressed the view that when one takes into consideration the fact that the 5 per cent. tax on the leasing of films is passed on to the same people who are compelled to pay the seating capacity tax, together with all the other taxes imposed on other business men, and who are also responsible for the admission taxes, it is unfair and unjust and there is no one who can conscientiously defend this levy.

The senators who were opposed to striking out this tax provision from the existing law declared that its retention simply meant taking the money “from a great monopoly.” Senator Smoot showed that this was not correct; that it was a tax on leases and therefore, as a part of the overhead expense of the theatres, it was a tax on everybody who patronized the picture theatres.

The matter was again pushed on Monday and after long discussion the senator was successful, the vote being five in favor and four against him. Those voting for the repeal of the tax were Senators Smoot, Utah; Calder, New York; Dillingham, Vermont, and LaFollette, Wisconsin. Those opposing repeal were Chairman Penrose, Pennsylvania, and Senators Watson, Indiana; Curtis, Kansas, and Sutherland, West Virginia.
As Senate Finance Committee

Thanks Are Due to Senator Reed Smoot

Utah Legislator Worked Unceasingly for Repeal of Nuisance Tax

Senator Penrose states that he expects the bill will be passed by the Senate before the end of the month. There is no way of forecasting the action that will be taken on the repeal of this particular provision. Most of the nuisance taxes have been recommended for repeal, but there are still a number of manufacturers' taxes that will be retained, including those on jewelry, musical instruments, automobiles and motorcycles, and the so-called luxuries.

There is little doubt but that the transportation taxes as a whole will be repealed. These include the levies on freight and passenger transportation, Pullman accommodations, express and parcel post shipments. The original proposal was to cut the rates in half, effective January 1, 1922, and to repeal them in full January 1, 1923. They are now due for repeal January 1 next.

News of this big victory was conveyed in a telegram received by William A. Brady, president of the N. A. M. P. I., from Senator William H. Calder of New York and Jack Connolly, Washington representative of the National Association.

Those who have carefully followed the campaign for the removal of the tax accord great credit for the result to President Brady and to Saul E. Rogers, chairman of the National Association's taxation committee, both of whom led the campaign for the tax repeal and worked indefatigably for many weeks to convince the Senate Finance Committee that the industry should be relieved of this oppressive burden.

Many conferences were held with Senator Smoot, Senator Calder, Senators LaFollette of Wisconsin, Dillingham of Vermont, Sutherland of West Virginia and other members of the committee. Under their leadership the repeal campaign was ably augmented by prominent theatre owners in many territories and by leaders in other businesses who were convinced that the picture industry needed such governmental aid to enable it to readjust itself to successfully meet present conditions.

In commenting upon the action of the Senate Finance Committee, President Brady said:

"This is a wonderful victory for the motion picture industry and one which will accomplish much in relieving an acute condition which every branch of the business has felt for many months. I am not only gratified but proud to have been identified with the campaign on behalf of the National Association."

"Great credit is due to Saul E. Rogers, vice-president and general counsel of Fox Film Corporation, who is chairman of the

(Continued on page 884)
High Spots in the Week's News

OVER $5,000,000 is saved the industry as the Senate Finance Committee votes to remove the 5 per cent film rental tax from the revenue bill. Its recommendation is expected to be ratified by the Senate. Most of the credit for the victory goes to Senator Reed Smoot of Utah. On the other hand, the Senate clings to the seating capacity tax. Admission taxes will remain as is, except that they will not apply on 5 and 10 cent tickets and passes. All transportation taxes will be repealed. Salesmen can claim exemption for food and lodging paid for by them when on the road, when making income tax returns. The excess profits tax is to go, effective January 1. The capital stock tax will stay. Corporation income tax rates are to be lower.

Representative Bland of Indiana introduces a bill providing federal censorship of the screen. There would be three members appointed by the President, each to receive $5,000 a year. Provision also is made for volunteer censors.

Mayor Hylan of New York City comes out against censorship.

Rates of duty under the American valuation plan will be based on the costs of commodities as of August 1 last, under a decision of the Treasury Department.

Stephen A. Lynch and the Southern Enterprises, Inc., asks the Federal Trade Commission to dismiss its formal complaint against the Famous Players-Lasky Corporation, Adolph Zukor and other organizations and persons. The claim is made that the commission is without jurisdiction in the case and that the charges are not well founded.

The American Railway Express Company offers greatly improved facilities in an effort to get part of the film traffic now being done by parcel post.

Sault Ste. Marie, Mich., film men and ministers are battling over the question of the Sunday opening of theatres. Though threatened with arrest, exhibitors will test the case in the courts. Meanwhile, other amusements are allowed on the Sabbath.

Richard A. White succeeds Herman Robbins as Fox general sales manager with charge of distribution. Jack Sichelman is made head of the contract department.

Exhibitors' Days to Be in November

Kansas City, Mo., October 11.

(By wire to Moving Picture World)

The organization has declared that November 2 and 3 will be Exhibitors' Days when 50 per cent of the profits will go to the organization. The week of October 21 has been designated as the week in which the party officers and executive committee members, with Attorney General Hopkins of our council, will tour the state in the interests of Exhibitors' Days. Please give wide publication.

MOTION PICTURE THEATRE OWNERS OF KANSAS.

Los Angeles business men and newspapers are uniting with the industry in a determined fight against censorship.

Famous Players will probably dispute in the courts the ownership of First National's "One Arabian Night."

Three hundred and sixty-one companies with a total capitalization of $22,999,300 were incorporated in the first nine months of 1921 to enter the industry.

H. D. H. Connick completes financial work for Famous Players and resigns.

Paul Brunet promotes E. A. Eschmann to position of general sales manager of Pathé.

Thanks to W. R. Cuff, exhibitor, Chillicothe, Mo., no longer has blue Sundays.

St. Louis court frees Audrey Munson and B. N. Judel, her manager, charged with conspiracy to give a performance subversive to public morals.

Tax collections for August indicate an increase in business.

F. C. ("Wid") Gunning discusses the F. B. Warren Corporation, pointing out innovations.

October marks the fifth anniversary of Christie Comedies as an independent film making enterprise and the tenth anniversary of Al Christie's advent into Hollywood.

The American motion picture industry exported 15,000,000 feet of film, worth more than $600,000, during August. Less than a dozen foreign countries are using American raw stock in the production of films.

India has all facilities for the production of pictures but lacks organization.

National President Sydney S. Cohen announces that the M. P. T. O. A. conferences with Famous Players have not yet been concluded.

JACKIE COOGAN IN HIS NEW FEATURE FOR WESTERN PICTURES EXPLOITATION COMPANY

Center panel shows Jackie as the immigrant boy and Claude Gillingwater as the old sea captain in a characteristic scene from the production
Mayor John F. Hylan Against Censorship

At A. M. P. A. Luncheon, He Places Himself Squarely In Line With Democratic Party’s Position

THE Hon. John F. Hylan, Mayor of the City of New York and candidate on the Democratic ticket for re-election to that office, has placed himself squarely on record as opposed to the censorship of moving pictures. In this stand he has been joined by Charles L. Craig, candidate for Comptroller, and Murray Hulbert, candidate for president of the Board of Aldermen. All three are leaders of national prominence and their open action is in accord with the plank adopted by the New York Democratic State Convention, pledging the party to a repeal of the censorship law at the earliest possible time.

The open pledges were made before a large and representative gathering at a luncheon of the Associated Motion Picture Advertisers at the Cafe Boulevard, the permanent headquarters of the A. M. P. A. President Yeartley presided and Major J. T. O’Mahoney, as chairman of the speakers’ committee, introduced the guests. Mayor Hylan made an excellent impression on his auditors and was warmly cheered when he arose to speak. The speaker coupled censorship with the transit situation, saying that the same influences were responsible for both. He came out squarely in his opposition to a legalized censorship of the screen, and there were no ifs, ands or buts about it. The other speakers were equally frank and they were cheered to the echo. On motion of Harry L. Reichenbach a vote of confidence was given Mayor Hylan and the record is now complete.

The situation as it now stands in the State of New York is as follows:

The Democratic party is absolutely committed to the abolishing of censorship. The Republican party is divided on the measure with Governor Miller, father and mother of the censorship law, making speeches and giving interviews to bolster up his position, and Major Curran and a group of New York City leaders, who have vision, opposed to legalized censorship. As a result the industry is asking for the record of the Assemblymen now candidates for re-election. They want to know who supported censorship and who opposed it.

In order to provide this information for those interested, Moving Picture World will publish the list in next week’s issue.

While the real war on censorship in the State of New York will be fought next year because at that time the State Senators are to be elected, the preliminary skirmishes are already on. There is no desire on the part of the moving picture industry to go in for partisanship and it certainly will not do so unless it is driven to it by the stubborn refusal of the Miller group to see the handwriting on the wall. It is asserted freely in the industry that the only thing that will prevent a pitched battle with censorship as a campaign issue will be a following by the entire Republican party of the example set by Major Curran to his brother and sister Republicans.

The issue is so clearly one of liberty of expression as against the slavery of expression that thousands of Republicans are anxious to see their party on the right side of the question.

The public is beginning to understand that the censorship law is not a cure for film errors in either taste or morals, and that the previously existing laws afforded full and complete protection for the public morals. The newspaper goes to press without supervision by a legalized board and is at all times liable and responsible for what it publishes. The picture on the other hand must be submitted to a political board which decides what is proper for the public to see. A man accused of murder has his chance to defend himself in court. The screen has no such privilege under the present law. It doesn’t take a giant intelligence to understand the situation once it is presented.

Mayor John F. Hylan
No Receivership for Timely Films, Inc.,
Only Alleged Partnership Involved

THROUGH an error this paper in last week’s issue of Moving Picture World stated that a receiver had been appointed for The Timely Films, Inc., Timely Topics, Inc., and Adventure Films, Inc., and takes this occasion to correct the matter. There has been no receivership asked for and only the alleged partnership of H. B. Freedman and Abe E. Siegel is involved.

The error was due to a suit which had been brought by one Herman B. Freedman of 1246 President street, Brooklyn, N. Y., against his partner, Abe E. Siegel, of 566 West 159th street, in which Timely Topics, Inc., Timely Films, Inc., Aesops Fables, Inc., and the Adventure Films, Inc., were made party defendants. The corporations, however, were merely made defendants because of interests which Freedman and Siegel had in same.

As a result of this suit Siegel made counter allegations to those of his alleged partner, Freedman, concerning the interests of both men in the above film corporations, which, however, do not in any way reflect on the integrity of these corporations.

It was in passing on these allegations and counter allegations of Freedman and Siegel, that the court appointed a Receiver of all the partnership property, interests, stocks and assets of the partnership firm of Freedman and Siegel. This order will entitle the Receiver to take over whatever assets or interests the two men have in the several film corporations party defendants led to the error stating that the Receiver had been appointed for The Timely Films, Inc., Timely Topics, Inc., and Adventure Films, Inc., which we now correct.

S. A. Lynch Replies to Trade Commission;
Denies Control of Many Southern Houses

DISMISSAL by the Federal Trade Commission of its formal complaint against the Famous Players-Lasky Corporation, Adolph Zukor, and other organizations and persons, is suggested in the answer filed with the commission this week by Stephen A. Lynch and the Southern Enterprises, Inc. The application for dismissal is based upon the claim that the commission is without jurisdiction in the case and that the charges are not well founded.

Stephen A. Lynch, former president of the Stephen A. Lynch Enterprises, and the Southern Enterprises, Inc., are named in Paragraph 12 of the complaint, in which it is charged that the Famous Players-Lasky Corporation, Jesse Lasky and Adolph Zukor "combined and conspired with others" to extend Famous Players' activities, and that in further pursuance of said program "said respondents combined and conspired together and with Stephen A. Lynch, formerly president of the Stephen A. Lynch Enterprises, a corporation which owned and operated a chain of theatres in the Atlantic and Gulf states from North Carolina to Texas and in the State of Tennessee and parts of Arkansas and Oklahoma ** control and dominate the distribution and exhibition of motion pictures in the southern states of the United States, and in furtherance of such conspiracy and combination, Famous Players-Lasky Corporation created as a subsidiary corporation under the laws of the State of Delaware, Southern Enterprises, Inc., a $5,000,000 corporation, which purchased all the assets and business formerly owned, controlled and conducted by the Stephen Lynch Enterprises, and of which corporation Stephen A. Lynch became and is now president and general manager, and which corporation now owns, operates and controls more than 140 theatres located in the principal cities and towns of North Carolina, South Carolina, Tennessee, Georgia, Alabama, Mississippi, Arkansas, Louisiana, Texas and Oklahoma, and acquired and owns 40 per cent. of the capital stock of the Saenger Amusement Company, of which Ernest V. Richards, Jr., is vice president and general manager and the directing figure, and which owns and controls more than twenty-five-theatre houses, and has the exclusive right to book pictures for more than sixty-eight theatres, throughout Louisiana, Eastern Texas, Arkansas, Mississippi, Alabama and Western Florida. That in acquiring many of these theatres Southern Enterprises, Inc., and Saenger Amusement Company have coerced and intimidated, and have attempted to coerce and intimidate, theatre owners into selling their theatres or into giving aforesaid respondents exclusive rights to book pictures for their theatres by threats of erecting competing houses, and of interfering with their film service, and by interfering with their film service and causing cancellation of the contracts therefore, and by other means, and in all of these theatres Paramount Pictures and Paramount-Artcraft Pictures are either shown exclusively or are given a preference over others, and independent producers are either entirely excluded from the territory or can only lease their films at a loss or upon unsatisfactory conditions."

In answer to these charges, Stephen A. Lynch and Southern Enterprises, in their joint response to the commission’s complaint, “specifically deny each and every allegation which contains any charges of unfair competition or other unlawful acts done or committed by these respondents or either of them; but respondents admit that the respondent, Southern Enterprises, Inc., is a corporation organized under the laws of the State of Delaware and that said corporation has purchased but not yet paid for, certain of the assets and business formerly owned, controlled and conducted by the S. A. Lynch Enterprises, Inc., a corporation of the State of Maryland; and that respondent, Stephen A. Lynch, is the president of said corporation. These respondents further deny that the respondent, Southern Enterprises, Inc., operates or controls any theatres operated in the cities and towns in the states mentioned in said paragraph, but admit that said respondent does own and hold, in whole or in part, the capital stock of certain corporations, some of which own and some of which operate and control a number of theatres located in the cities and towns of said states.”

Respondents Deny Allegations

The respondents deny the allegations of paragraph 14, which charge that in the eleven Atlantic and Gulf states of the South, the pictures of independent producers are either denied a showing or, if exhibited at all, are booked upon terms and conditions dictated by Southern Enterprises, Inc., and in answer to paragraph 15 deny that the Famous Players-Lasky Corporation is a virtual monopoly in the moving picture industry.

The commission has announced that an extension of time has been granted for the filing of replies by Jesse L. Lasky, Adolph Zukor and the Famous Players-Lasky Corp., until about October 20.
Federal Censorship Again Threatened as Bland Presents Revolutionary Bill

FEDERAL censorship of motion pictures cropped up again in Congress in definite form when Representative Oscar E. Bland of Indiana introduced a bill following the well known Hughes bill, which caused the industry much concern some years ago and which was allowed to slumber in the archives of Congress following an exhaustive hearing by the House Committee on Education. This new measure (H.R. 8826) has been referred to the House Committee on the Judiciary.

The bill calls for the establishment of an independent board to be known as The Federal Board for Motion Picture Censorship, to be composed of three members appointed by the President by and with the advice and consent of the Senate. One of the original members of the board would be appointed for a term of one year, one for two years and the third member for a term of three years, the term of office thereafter to be for three years. The salary is to be $5,000 a year.

This board would have authority to designate as official censors (a) any officer or employe of the board; (b) with the consent of any board of motion picture censorship or similar agency established by the law of any state, territory, or possession, any officer or employe thereof. This latter would permit of the acceptance of the service of officials or employes of reform organizations, church societies and others seemingly interested in bringing about federal regulation of the industry.

There is a clause inserted in the bill that all official censors, other than those who are officers or employes of the board, shall serve without compensation from the United States. In other words, opportunity is given to a lot of volunteer censors to pass upon films and have supervision over an industry as big as motion pictures.

The bill provides that the board shall impose fees, according to footage, to be sufficient to cover the cost of administering the proposed law. Sec. 5 (b) provides that “The board and the official censors shall approve only such films as are moral and either educational, amusing, or for proper advertising purposes. The board shall, from time to time, after public notice and hearing, issue regulations or modify existing regulations establishing such detailed standards for films as, in its opinion, constitute moral and either educational or amusing films. (c) If the official censors find any film censored by them to be in accord with the standards established by the regulations issued under subdivision (b), they shall approve the film. Such approval may be (1) conditioned as to the place in which or the audience before whom the film may be exhibited, (2) conditioned upon the modification or elimination of any portion of the film, or (3) conditioned in such other manner as the board may by regulation prescribe. If the official censors find that the film does not accord with the standards established by the regulations issued under subdivision (b), they shall disapprove the film. Such approval or disapproval shall be certified in writing, shall include a statement of the basis for the action taken, and shall constitute the decision of the official censors.”

The Free Ticket Draft.

Appeal from a decision of the official censors could be taken to the board, and further to the courts, which would have the usual authority to confirm, modify or set aside the finding of the board.

Certificates of censorship are to be given all approved films, which are to be handled in the same manner as the censorship seals of the states at the present time. A certificate of the film is to be made a part of the introductory portion of the film and exhibited at each exhibition of the film.

Any member of the board, or officer thereof, or any official censor specifically authorized by the board in writing for the purpose, would be permitted to enter any place of public accommodation in which a film is exhibited, for the purpose of inspecting the film. If any person is refused entry as above, it would be unlawful for the exhibitor to receive in interstate or foreign commerce any film until such entry or inspection is granted. Under such a clause as this, exhibitors located in cities or towns where the censorship board may be located or represented, may look for an enormous and to say the least, unwelcome, addition to their free lists.

Duties of the Board.

The duties of the board are designated as follows:

1. It shall maintain its offices in the District of Columbia;
2. It shall investigate and study the relations between the motion picture industry and the public, and gather, compile and publish from time to time information relating to such matters, to the end that the board and the official censors may be properly equipped to perform their duties under the act, and that the public may be properly informed;
3. It shall make regulations necessary for the efficient administration of the functions invested in it by the act;
4. It shall at least annually collect and publish the decisions and regulations of the board and all court and administrative decisions in respect to the act, together with a cumulative index digest thereof; and
5. May, subject to the provisions of the civil service laws, appoint and remove such officers and employees, and fix their salaries, and make such expenditures for rent, printing, telegrams, telephone, books, law books, books of reference, periodicals, furniture, stationery, office equipment, and other supplies and expenses, including salaries, as are necessary for the efficient administration of its functions. No film is to be censored unless the fee prescribed therefor has been paid to the board at the time of application for censorship.

Would Amend Revenue Law.

Section 11 provides “that no person shall (1) ship or receive from shipment in interstate or foreign commerce any film which has not been certified as approved by the board, or which has been so certified, but does not have a negative of the certificate as a part of the introductory portion of the film; or (2) exhibit in any territory or possession, or the District of Columbia, any such film; or (3) exhibit in any territory or possession, or the District of Columbia, contrary to the conditions of its approval, any film which has been so certified. Violations of this section would be punishable by fines, imprisonment or both. Seizure of an offending film is also provided for.

The bill further suggests an amendment to the revenue law of a tax to be paid by an exhibitor displaying a film that has not been certified by the board or, if exhibited, contrary to conditions of approval or without the seal, in an amount equal to 75 per cent. of the admissions received from such a performance. Fortunately, this is one of the things that the Ways and Means Committee would have to deal with, and it would hardly countenance such a proposal.

Huge Appropriation Needed.

A huge appropriation would have to be made by Congress for the support of the board and the censorship machinery, and a provision has been inserted in the bill for that purpose with the amount left blank. The bill would become effective upon its passage.

State censorship is a failure, accord-

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Sault Ste. Marie Exhibitors and Clergy
Battle Over Sunday Opening Proposition

MICHIGAN film men are vitally interested in the spectacular contest that is now raging in Sault Ste. Marie between the Motion Picture Theatre Owners Association of that city and exhibitors to settle permanently whether there will be Sunday moving pictures in the upper peninsula city.

Three exhibitors have advertised that they will not obey the ministerial mandate to close their shows beginning on next Sunday, but will give both matinee and evening performances. The ministers, on the other hand, have come back with advertisements in the Sault Ste. Marie paper, asserting that the arrest of the exhibitors and all employees of the theatres will follow any such action, and in addition that every patron of the Sunday showing will have to face trial on a charge of violation of the Michigan Sunday laws.

The outcome of the situation is being keenly followed by every theatre owner in the smaller towns of Michigan, because a good percentage of them are facing more or less concerted opposition on the same matter of Sunday shows. The Sault Ste. Marie theatre men have decided to test the matter in the courts and they are welcoming arrest, believing that no jury can be found that will convict them or their patrons on such a charge.

Unfair Enforcement of Law.

"The same law which applies to theatre performances on Sunday applies to all other businesses and amusements, and yet football games and many other businesses and amusements are permitted by Sault Ste. Marie officers to operate on Sunday. We mean to find out why," declares George Cook, manager of the Temple and Strand theatres.

The theatre men, believing that the sentiment of the city was for Sunday movies, attempted at the spring election to get the proposition put on the ballot, but this was denied them at the last minute by the election commissioners.

The ministers say that they will station themselves at the doors of each theatre and take the name of every one who enters next Sunday in order to secure their arrests. The prosecuting attorney and the sheriff say the arrests will be made, but they will refuse to interfere with football contests being arranged by the American Legion team.

Tax Repeal

(Continued from page 879)

association's taxation committee and who has worked day and night on this campaign. Valuable aid was rendered also in Washington by Jack Connolly.

"The entire industry should be grateful to those senators who have championed our cause, particularly Senator Reed Smoot of Utah, who co-operated so heartily and so effectively with us in the move to abolish this oppressive tax."

Chairman Rogers of the taxation committee said:

M. P. T. O. A. Committee Conferences with Famous Players Are Not Yet Concluded

THE conferences of the committee of the Motion Picture Theatre Owners Association, appointed, as per mandate of the Minneapolis convention, to adjust all grievances and complaints of exhibitors against the Famous Players-Lasky Corporation, have not yet been concluded, announced National President Sydney S. Cohen, who writes MOVING PICTURE WORLD as follows:

"The filing of charges against that company by the Federal Trade Commission and the advice of their counsel to discontinue all public hearings of our committee, as well as the illness of its national counsel, Senator Walsh, and a member of the committee, W. A. True, president of the Motion Picture Theatre Owners of Connecticut, have delayed the official hearings of the committee and our negotiations in the matter, but our general manager and myself, with members of our organization in this territory, have made several visits to the offices of Famous Players-Lasky where we conferred with its president, Adolph Zukor, and Mr. Kent, general manager of distribution, and

"I am indeed gratified at the removal of the 5 per cent. film rental tax by the Senate Finance Committee. This is a partial victory. I would have been infinitely more pleased if the committee had removed all of the nuisance taxes. The burden of my work as chairman of the taxation committee of the National Association was greatly relieved by President William A. Brady and Jack Connolly, who are exerting efforts to have both of whom were of inestimable value."

The removal of the rental tax will have a far reaching effect in the solution of the exhibitors’ problem in regulating their overhead expenses to meet present conditions, and many theatres which closed down several months ago will undoubtedly be enabled to open their doors.

During the twelve months ending May 31, 1920, the sum of $4,072,852.42 was paid to the government in film rental taxes. In the year ending May 31, 1921, the total amount of the rental tax was $5,931,187.73.

The campaign inaugurated by the National Association for the repeal of the tax will not be discontinued because of the action by the Senate Finance Committee. In fact it will be continued with renewed vigor, now that complete victory is in sight.

The support of every senator and every congressman will be sought prior to final action by the Senate and the House, and every branch of the industry is being urged by President Brady and Chairman Rogers to exert all available influence upon representatives to ratify the action of the finance committee in eliminating the rental tax from the revenue bill.

Federal Censorship

(Continued from page 883)

ating to Congressman Bland, who explained that his bill would require the kind of censorship that “leaders of the industry realize is needed for its future development.

"The unrestrained immoral tendency of film makers," he added, "unless in some manner brought back to the lines of respectability, will do the moving picture business irreparable damage."

Criterion Theatre to Start a New Policy of Two Shows a Day

On Saturday, October 15, the Criterion Theatre, under the managing directorship of Hugo Riesensenfeld, will enter upon a new policy, presenting two performances a day, at 2:30 and 8:15 p. m. This radical departure is said to have been dictated by the prospect of a large number of big features of multiple-reel length which Dr. Riesensenfeld now has on his tentative schedule for future showings.

The opening picture under this new policy will be George Fitzmaurice's Paramount production, "Peter Ibbetson." The prices will be scaled to $2.00 top and the performances, taking advantage of the features; the overture and music of the Criterion standard, will run about the same length of time which prevails in the legitimate houses.
Michigan Sessions Spectacular, Colorful; Eloquent Addresses, No Sign of Friction

Michigan exhibitors are back guarding the turnstiles once more but the memories of the second annual convention, held in Jackson on Tuesday and Wednesday, October 4 and 5, will not leave them for some little time. In fact, it is doubtful if they can ever forget the entertainment and the sessions that will go down in the records as the finest and most enthusiastic ever held in the United States. President Sydney S. Cohen paid this compliment to the gathering on several different occasions.

The most spectacular and colorful feature of the convention, of course, was the banquet at the Jackson City Club on Tuesday evening, when with more than 300 delegates and film exchange attaches in attendance, a deluge of oratory and entertainment was poured forth that has never had an equal at a like affair. Besides President Cohen, there were Dr. Francis Holley, director of the Bureau of Commercial Economics at Washington; Prof. F. M. Henderson, director of visual instruction at the University of Michigan; Harry L. Hurlburt, warden of the Jackson State prison; Lieut. Gov. Tom Read; A. J. Moeller, general manager of the national organization of exhibitors, and former manager of the Michigan office, and Henderson M. Richey, present manager of the Wolverine organization, manager of the Wolverine organization of exhibitors.

W. S. McLaren of the Majestic Theatre was the toastmaster for the occasion.

Eloquent Addresses.

It is hard to distinguish among the addresses of the evening the one that struck closest to the delegates' hearts because they were all of a nature destined to wake interest and enthusiasm in the most fatigued exhibitor present. All of them, too, were delivered by speakers who by their personal magnetism and manner of delivery alone, could hold almost any audience spellbound.

Dr. Holley electrified the delegates with the fervor of his plan for placing the motion picture as an education feature in every school in the country by means of the theatre and the members of the national organization. Michigan is the first state in the union to be picked for the work and it is a remarkable tribute from the government to the perfected machinery of organization now functioning in the Wolverine State. Dr. Holley's department will co-ordinate with the department of visual instruction at the University of Michigan, as the distributing center, and the exhibitors of the Michigan organization will be expected to cooperate with the school heads in their towns in every manner possible.

Saturday mornings are to be school mornings at as many theatres and institutions as can be lined up, with the plan going into effect immediately. Through the prompt co-operation of Manager Joseph Denniston of the Family Theatre, Monroe, that city is to be the first in Michigan and the first in the United States to put the plan into actual operation.

Promise Real More Help.

Michigan exhibitors see in Dr. Holley's plan a wonderful opportunity to come in closer contact with the children and with their parents and there is good reason to believe that the donations of time, apparatus and theatre at certain periods will be broad cast upon the waters of public approval and a continued asset to the exhibitor in his fight against local conditions and reformers. It will place the theatre, they believe, on a firm foundation as a real civic institution in every town.

Lieut. Gov. Read, a favorite with every exhibitor in the Middle West, was given tremendous ovation and he responded by impressing upon the exhibitors the fact that the public trust was in their own hands. The man who defeated the censorship candidate for State office, by the united aid of the State exhibitors at the recent election, told his friends that censorship was a responsibility strictly up to them and that they should guard their public's morals as best they could themselves. President Cohen later paid the lieutenant-governor a handsome tribute for his work in the interests of the exhibitor by promising the united aid of the exhibitors of America should the time ever come when he aspired to higher pub-

BANQUET OF MICHIGAN MOTION PICTURE EXHIBITORS' ASSOCIATION, CHARACTERIZED BY PRESIDENT SYDNEY S. COHEN AS "THE GREATEST GATHERING OF EXHIBITORS EVER HELD IN THE UNITED STATES"
lic office. Cohen was given a tremendous ovation after this remark.

Not a Sign of Friction.

The business sessions at the convention were spiced with precision and brought gasps of wonder from the few delegates from other states who had decided to come over and "look in" at the Michigan organization. Much work was accomplished, plans were laid out for future campaigns and legislation and every committee appointed transacted its work in a manner that evoked plaudits.

The election of officers was accomplished without the slightest friction. James C. Ritter, who has been the president for two years and who has been an inspiration to others to "carry on" in the work, decided to retire from the chair, and the delegates chose Claude C. Cady, of Lansing, to succeed him. Cady was the logical choice because he has always been active in the organization's heaviest tasks and has succeeded in obtaining much-needed legislation at the state capitol. Mr. Ritter was honored with the office of vice-president. H. T. Hall, secretary, was returned to his office, while Fred Rumler again will be treasurer.

Of the list submitted to the delegates for the board of directors they returned the following eleven with the greatest number of votes: Joseph R. Denniston, A. J. Kleist, Jr., W. S. McLaren, William Slocum, J. F. Weurth, George W. Trendle, Phil Gleichman, W. S. Butterfield, Fred DeLodder and G. L. Willer. Gleichman, Slocum and DeLodder are new directors, succeeding Mr. Cady, Charles Garfield and Charles Q. Carlisle.

President Cohen was the principal speaker at both sessions on the closing day, although Dr. Holley again spoke to the delegates in outlining further his plans for the school campaign. He also touched briefly on the matter of church opposition and stated that the U. S. Revenue Department was now listing all churches showing pictures for an admission price.

Cohen Raps Griffith

After lauding the Michigan organization for its work accomplished during this and other sessions, Mr. Cohen brought before the board several matters which, he said, needed immediate attention. Hundreds of compliments, he said, had been received at national headquarters regarding the high rentals and exhibition values placed upon pictures by two distributing concerns, the United Artists and First National.

The United Artists' method distributing "Way Down East" was particularly cited in the charges against this company. An example was cited of several towns in the East where, Cohen said, the exhibitor had been ignored entirely in regard to the showing and that the picture had been exhibited in the town hall. Cohen upbraided Griffith for playing productions at the legitimate houses and then turning them over to the exhibitor. He put it up to the delegates to organize among themselves to fight these tactics.

First National Also

Cohen said he had communications from exhibitors and franchise holders of Associated First National Pictures complaining against alleged high rentals and exhibition values placed on pictures. Cohen characterized some of them as "not only exorbitant but confiscatory." He said a full investigation was to be made immediately upon his return.

The profits on advertising accessories being realized by the distributor were also attacked by Cohen. He said photographs selling to exhibitors now at 75 cents and $1 should be no more than 15 to 25 cents, and that in other accessories the margin was correspondingly as large.

Zukor Making Good

The national president was in a conciliatory mood toward Famous Players and Adolph Zukor. Mr. Cohen told the delegates that while Zukor had broken his pledges once, he was now fulfilling his written agreement, made several weeks ago, to the letter and that adjustment of exhibitor grievances in every legitimate case were rapidly being made. He called upon all exhibitors who had complaints against this company to make them within the next few weeks in order that they could be adjusted within that time.

Home office executives and wasteful producers were not spared either while Mr. Cohen was in the mood. He cited many examples of waste in the industry and pledged the organization to fight this and resultant high rentals to a finish. Many home office heads of producers, Cohen charged, are men of only ordinary merit who have surrounded themselves with high salaried publicity departments to "put them over." Other matters of a minor and purely local nature were also handled by Mr. Cohen.

In conjunction with the Herbert Hoover unemployment committee's work, the association voted to notify the mayors of all towns in Michigan that the screens of their theatres are open to use in any manner they may see fit to use them.

President Cohen's suggestion that the corporate name of the association be changed to the Motion Picture Theatre Owners of Michigan, to correspond with the national title, was carried without a dissenting vote.

The following is a complete list of those who attended the convention:

- Fred DeLodder, Detroit; J. C. Ritter, Detroit; G. L. Willer, Grand Rapids; Fred R. Rumler, Detroit; J. R. Demnston, Monroe; H. R. Pfeifle, Detroit; O. S. Varis, Remus; Mr. Schulte, Detroit; W. S. McLaren, Jackson; Steve Springett, Jackson; J. Kuhlman, Jackson; W. J. Carroll, Jackson; H. T. Hall, Detroit; Carl M. Chausn, Detroit; J. E. Niebes, Detroit; B. Sargent, West Branch; E. V. McGrath, Detroit; J. H. Cochrane, Hillsdale; Geo. W. Trendle, Detroit; H. S. Gallup, Marquette; W. S. Butterfield, Battle Creek; E. W. Fieli, Mio; C. C. Cady, Lansing; W. C. Green, Bellaire; Claude E. Cady, Lansing; Glen A. Cross, Battle Creek; H. George, Monroe; A. J. Kleist, Pontiac; H. C. Reinhardt, Jr., Bay City; E. J. Miller, Chicago; K. Fitzpatrick, Chicago; O. W. Stuch, Allegan; P. C. Schram, Kalamazoo; F. J. Buchte, Kalamazoo; E. L. Wood, Lakeview; J. E. Weber, Chelsea; J. E. Stocker, Detroit; Frank Joslin, Belding; Bert Silver, Greenville; Fred W. Wells, Milford; Ernest Vetter, Concord; W. H. White, Detroit; Miss R. Hemington, Saginaw; J. C. Carr, Saginaw; Anthony Tzian, Detroit; George Laskari, Detroit; Guy Fish, Waterveit; Edwin Reeves, Paw Paw, Estes & Estes, Brooklyn; R. W. Adams, Mason; W. C. Hoffman, Kalamazoo; Carl H. Groose, Bronson; Charles O. Carlisle, Saginaw; M. E. Hanna, Holland; L. McLoey, Battle Creek; D. R. Vanes, Coldwater; W. H. Arthur, Marshall; F. W. Harris, Hart; Paul Schlosman, Muskegon; H. S. Robbins, Grand Haven; L. C. Jewell, Plymouth; E. J. Cohn, Rochester; A. J. Petersmark, Detroit; Thomas Lynch, Detroit; T. D. Williams, Detroit; Wm. Koons, Vicksburg; Jack Kulms, Grand Rapids; Peter J. Jeul, Detroit; C. B. Hill, Lake Odessa; Mrs. F. A. Henskey, Mulliken; J. B. Hunter, Grand Ledge; W. J. Thompson, Lansing.

(Continued on page 888)
Los Angeles Business Men Uniting in Determined Fight Against Censorship

The fight to prevent the enactment of an ordinance providing for the censoring of films in Los Angeles is still going on. The proponents of the censorship blue laws gained a temporary victory on September 27 when the City Council passed a resolution ordering the city attorney to draft an ordinance providing for a censorship board of seven members.

This resolution, which was passed over the protests of the Chamber of Commerce, the Merchants and Manufacturers Association and the Affiliated Picture Interests, was carried by a majority of four, but with only six of the nine members of the council at the meeting. President Crisswell and Edward Roberts, representing the Affiliated Picture Interests, tried in vain to delay the question until all members of the council were in attendance. No time was set for a return of the report, and it is expected that the three councilmen who were absent will be at the meeting when the proposed ordinance is presented for adoption.

Merchants Oppose It

The various business organizations of the city are strongly opposed to censorship, and the action of the four councilmen, composing a minority of the council membership in putting through the resolution has occasioned much adverse criticism from members and representatives of a wide variety of industries. Both the Merchants and Manufacturers Association and the Chamber of Commerce have passed resolutions condemning the idea, and these resolutions were read at a meeting of the City Council called to consider the matter. The daily papers of the city have devoted much editorial space to the subject and are uniform in their condemnation of the proposed law.

The Chamber of Commerce has published statistics showing that the film industry is greater than any other industry in the city. The figures show that the annual production value of films amounts to $150,000,000, and the weekly pay roll shows a distribution of $500,000. This heavy weight tops the petroleum industry, the city's next largest business. The oil business shows only $93,000,000 annual production, while the weekly pay roll is less than half that of the pictures.

Sunshine No Longer Essential

These figures were published by the Chamber of Commerce in an attempt to convince the public of the magnitude of the industry, and that it would be poor policy to harass it with foolish, unjust and restrictive laws that would prevent its further growth.

As a matter of fact, most of the practical and level-headed people of the town are opposed to censorship. They know the importance of the film industry and what it means to the city's growth and character, and during the fight that has been going on in opposition to the censorship measure, they have been told repeatedly by word of mouth and through the press, that as a result of the perfection of studio lighting, California sunshine is no longer the great asset that it was, since pictures can be made in other cities, and that the passage of the censorship law would result in many producers seeking more friendly surroundings and prevent others from locating here.

Press Is Friendly

A telegram from Myron Selznick to M. C. Levee of the Brunton Studios to the effect that he was holding off on a proposition to bring a number of producing units to the Brunton plant until the censorship question had been settled, and a story from Marshall Neilan announcing the delay of plans for a new plant for the
same reason, have been given wide publicity in the press.

The agitation for censorship in Los Angeles is the direct outgrowth of a practical demonstration on the part of the industry to discourage the production and prevent the exhibition of films that might have a tendency to lower the standards of the art, as evidenced in the Clara Smith Hamon case. When the Hamon film was ready for release, an old ordinance designed to regulate the showing of objectionable pictures, which had been inactive for years, was set to functioning to prevent its exhibition.

Refused Appointment
At once there was a clamor for the law to be kept in force. Mayor Cryer thereupon appointed Estelle Lawton Lindsey as film censor at a salary of $2,100 a year, as provided in the old bill. Mrs. Lindsey refused the appointment and a movement to repeal the act was set afoot.

Immediate opposition to the repeal of the bill developed. The Rev. G. A. Briglieb of the Ministerial Alliance and S. T. Montgomery of the Anti-Saloon League became active propagandists for censorship, with the present state of affairs as the result. Mayor Cryer seemed to favor a censor board at first, but now he declares that censorship is a national, or at least a state, issue, and it is thought that there is a possibility of the bill being vetoed by him if it finally becomes a law. But even if this should be done, the danger will not be over since an agitation for state censorship has been started.

Appeal to Governor
An appeal to Governor Stevens has been made to include in his call for a special session of the legislature the subject of the censorship of moving pictures. The petitioner, Chester M. Cline, assemblyman of Riverside County, declares in a letter to the governor that the attention of the entire nation has been focussed on the moving picture industry because of recent happenings (the Arbuckle case) and that the time is now ripe for legislation on the subject.

The blue law proponents seem inclined to judge the entire industry by an isolated instance, and to be of the opinion that submitting films to the scrutiny of a censoring committee would have some kind of restrictive effect on the sale of booze and wild parties.

Film Taxes Indicate Increase in Business
A slight revival in the movie industry is indicated by tax collections for the month of August, just made public by Commissioner of Internal Revenue Blair, Washington, D. C., which show a total of $5,926,818 collected from the tax on admissions, as compared with $3,822,972 in July. The August collections, however, were $952,504 below those for the same month of last year.

Collections of the film rental tax in August totaled $358,292, as compared with $503,431 in July, while collections from the seating tax amounted to $365,412, against $796,926.

That better business is general throughout the country is indicated by the fact that transportation taxes show more goods are being shipped and more people are traveling than was the case early in the summer.

Damage To Our Business
Motion Picture News uses the Arbuckle case as a basis for an attack on the actors and actresses of the screen, contumptuously describing them as creatures of celluloid.

Exhibitors’ Trade Review uses Governor Miller’s effort to explain away his censorship blunder to attack William A. Brady, president of the National Association of the Motion Picture Industry, which is like going to Germany for an opinion of England after the war had begun.

If these publications are friends of the industry, who are its enemies? If they smirch their own business what can we expect from the politicians and the reformers? Isn’t it time to call a halt on this loose thinking and this loose talk?
India Begins Production of Pictures; Organization Is the Need of the Hour

Calcutta, September 8.

India is awakening from her slumber at last. There is activity in the leading cities among people interested in film production, as they are no longer satisfied with looking at pictures imported from America or England and think the time has arrived when they should produce on their own. I will not flood you with names of companies that have started producing, as, speaking from your standpoint—the standpoint of American production—production in India is but child's play, and the film has yet to be produced that may compare favorably with the production of the worst-equipped studio on your side. I do not speak in a spirit of disparagement of anybody. All beginners are crude, and necessarily the beginning in Indian production is crude, and millions of feet of film and millions of rupees will have yet to be thrown away before experience will be purchased, and then perhaps the industry will be in a position to produce something really worth producing.

What I cannot quite understand is the inability on the part of producers in this country to profit by others' misfortunes, to learn quickly what others have learned in years, to take the field well-armed with the experience which others gained at tremendous sacrifice. We are really, what Tennyson called, "heirs of all the ages"—the wealth of knowledge handed down from the remotest times being our heritage. Why should not India, which has entered the producing field so very late in the day, make a much better start than those countries that started earlier and paid dearly for their experience? This is a thing I cannot swallow.

Organization Lacking

India has the money and the material in both actors and actresses and scenery and settings. India has a climate that includes snow and desert heat. India has a sky that is not less blue than the sky of Italy. India has an atmosphere that is in no way inferior to the atmosphere of California. What, then, is lacking? The principal thing lacking is organization, you can take my word for it—organization out here is a thing unknown. If there is a person who can take an indistinct still photograph, he will pretend to be a full-fledged cameraman, knowing all about his own work as well as that of others. If there is a proprietor of a producing concern, he thinks he is wiser than Solomon and there is nothing that he does not know of the various aspects of production. Indeed, everybody knows too much in this country with the inevitable result that production so far has not been a success.

Profit by Others' Mistakes

Imagine the presumption of a company producing for the first time and not being satisfied until the film had gone into the ninth or tenth reel! All beginnings must be small. To attempt an undertaking for which the requisite capacity is lacking is foolish, though the enterprise might be laudable. How did America begin her film production? The early days of the film saw small single-reelers—then came the two, three, four, five and six reelers, and even now very few dramas go into the ninth or tenth reel.

Why not begin as America has begun? India need not necessarily begin with one-reelers, with the experience of America as a guide, but no sane person would think of launching a big ten-act subject as his first attempt. Train your actors and actresses, give your production the right settings and atmosphere, write your scenarios properly, let one person be responsible for each department and not take on himself the responsibility for the various departments unless he is qualified, stop waste of films, and have the whole thing organized in the only sense this expression is understood. Unless producers in this country permit themselves to be taught their business from A to Z by a competent hand from America, it will take a much longer time for India to produce the right article. At the moment, there is nothing to be afraid of in the producing line in India, but the time will come some day when India will take her place among the leading producing countries in the world.

INDIO.

Chillicothe No Longer
Is Blue on Sundays

Chillicothe, Mo., no longer has a Blue Sunday. W. R. Cuff wired the Motion Picture Theatre Owners of America Headquarters on October 7, thanking officials for having rendered so freely their assistance and co-operation during the entire period, which helped to the successful outcome of the long battle. Chillicothe was blue until Sunday, July 24. On that date Manager Cuff of the Strand Theatre decided that the Blues should no longer dominate, so he opened his theatre to the public. He was arrested, found guilty and fined $100. An appeal was taken and on all succeeding Sundays the theatre was again opened to the public, and on each succeeding Monday, Cuff was arrested.

Following his second arrest he determined on a definite course of action, assisted by the most able attorney in the town. A series of ads entitled "Fair Play" were started. Wires were dispatched to national headquarters for 2,000 booklets of "The Case Against the Blue Laws." Each time Cuff was arrested front page articles appeared. After the first arrest, the city attorney could obtain no conviction. Finally, Cuff succeeded in having the Blue Law ordinance repealed.

Little Gloria Wood, baby daughter of Sam Wood, director, appears in the cast of "Don't Tell Everything," which he recently completed for Paramount. This is the triple-star photoplay in which Wallace Reid, Gloria Swanson and Elliott Dexter have the leading roles, with Dorothy Cumming, Genevieve Blinn, the DeBrie twins and others in the supporting cast.

CONWAY TEARLE AND HIS LEADING WOMEN IN FORTHCOMING SELZNICK PRODUCTIONS

Left to right: Doris Kenyon, Gladys Hulette, Conway Tearle, Zena Keefe and Martha Mansfield
White Now Fox General Sales Manager; Robbins Resigns; Sichelman Is Promoted

The Fox Film Corporation announces the appointment of Richard A. White to the post of general sales manager with charge of distribution business and branches throughout the United States.

This appointment, which became effective October 6, is another step in the progress made by Mr. White since he first entered the employ of the Fox organization in June, 1919. At that time White, who was well grounded in business experience but without knowledge of the picture industry, joined the contract department at the Fox home office. From this beginning his rise has been rapid. He spent part of the summer of 1919 in the Washington branch and acquited himself so well that he was recalled to the home office and made manager of the contract department in October, 1919, which position he has held ever since.

Robbins Leaves

Herman Robbins, who has been identified with Fox since 1914, and since 1918 has been general sales manager in charge of United States exchanges, has resigned. Mr. Robbins leaves the Fox organization with no change in the cordial relationship which has existed between himself and the corporation which he has served so long.

Mr. Robbins rose from booker to manager of the Syracuse, N. Y., exchange, and later assumed more important duties at the home office. He has made numerous tours of exchanges. He has made a host of friends among the owners of picture theatres.

Sichelman Made Head

Coincident with the advancement of Mr. White, Fox Film announces the promotion to head of the contract department of Jack Sichelman, first assistant head of that department for two years. Sichelman has been with Fox since September, 1918, when he started as deposit clerk in home office. Subsequently he held other positions of greater importance in connection with the contract department and finally became the first assistant to Mr. White, whom he succeeds in taking control of the department.

Eschmann Receives Another Promotion

E. A. Eschmann, successively branch manager at Chicago, feature sales manager, and latterly assistant director of exchanges of Pathe Exchange, Inc., has been appointed general sales manager of the Gold Rooster organization by President Paul Brunet.

Mr. Eschmann is a typical product of the Pathe organization, and with his way to his new high rank by his wide knowledge of selling and his ability to get results. This is another example of the Pathe policy of "promotion from within its own ranks."

It was after a thorough training in the sale of general merchandise that Mr. Eschmann entered the film industry by way of the World Film Corporation. Four years later, after serving as assistant to the president and general manager of the World, he began his career with Pathe as branch manager at Chicago. Subsequently he was called to New York as feature sales manager. Last March he was designated assistant director of exchanges, which position he held until his selection as general sales manager.

Managers Accused of Violating the City Building Laws

Managers of moving picture exchange branches in Winnipeg, Manitoba, were surprised recently when they were served with summonses in which they were charged with violations of the city building bylaw under which they were required to occupy fire-proof premises of specified type for the storage and ordinary handling of films.

The matter had been hanging fire for some weeks and the exchange managers had pointed out to civic officials that it was impossible to secure a suitable building immediately. It was understood that the new statute would be held in abeyance until the exchange officials could find an available building in which the offices could be grouped.

Charges were preferred against J.


Gunning Quits Wid's and Takes Control of Warren Company

The fact that F. C. ("Wid") Gunning withdrew from participation in the affairs of Wid's Daily several years ago is announced by Joseph Dannenberg, president and editor, and John W. Alicote, treasurer and business manager, who now control the destinies of the publication.

This announcement comes coincidently with the announcement by Mr. Gunning that he has become identified with the F. B. Warren Corporation, the distributing organization.

At the time Mr. Gunning quietly severed relations with Wid's Daily he went to California and devoted himself to production affairs in which he was financially interested. With these concluded to his satisfaction, he returned east as the Warren company was being organized and obtained a controlling interest in it, if, indeed, he did not actually aid in its organization.

Ray Coming East for First Time in Career

Charles Ray is coming East for the first time in his career! Several times he has planned visits to New York City, but always the demands of production have kept him in Los Angeles. A combination of circumstances now ordains that certain scenes in a coming production for First National release will have to be made in the East. Another reason for the trip is to talk over business matters with Arthur S. Kane. Mr. Ray wired Mr. Kane that November 15 had been set as the day upon which the star and Mrs. Ray, together with Richard Willis and Albert A. Kiddler, Jr., executives of the Ray Productions and George Rizard, his cameraman, would leave Los Angeles for New York City.
Warren Firm Distinctively Different,
Says Gunning, Stating Its Activities

F. C. GUNNING, better known as "Wid," who announces this week his activities in the distributing of independent productions as the culmination of an ideal long cherished, made some interesting statements in discussing the position of his distributing organization in the industry. He pointed out some definite differences between this sales-service corporation and any existing organizations.

Mr. Gunning, who controls the F. B. Warren Corporation, retired from his publication, known as Wid's Daily, about three years ago, turning over control of this publication to J. D. Dannenberg and John W. Alicote, who had been associated with him for some years. Since that time Mr. Gunning has not written anything for publication, although the name Wid's Daily has been continued in use by the publication.

Separately, on Merit

Mr. Gunning was actively associated with the late George Loane Tucker, and has been living in California for several years, acting in an advisory capacity with independent producers with whom he has had substantial interests.

The new distributing corporation announced to the trade as the F. B. Warren Corporation this summer was built to provide an absolutely independent sales-service organization, devised solely to provide a direct contact between the independent producer and the exhibitor. Mr. Gunning, in discussing this organization, pointed out particularly that each production is sold strictly on its merits, and each production is sold separately; it being a definite policy that at no time shall various productions be grouped together and listed under the heading of the corporate name.

Difference in Contracts

Mr. Gunning, in analyzing the distinctive difference between the contract given the independent producer by this corporation and the customary contract given in the past, emphasized the fact that his corporation is not in any case giving to the producers advances of any character or guarantees or financial commitments of any sort. In explaining why this was so essentially sound, Mr. Gunning pointed out that if a producer-distributor corporation were guaranteeing to a producer the cost of his negative upon delivery that there must be something fundamentally unsound about the distributor's reasoning and knowledge of production, since the distributor was actually, by that guarantee, financing the production. If the distributor intended financing the production it would be ridiculous for him not to make his own productions, providing of course he knew how, because then when selling them he would have 100 per cent. of the proceeds instead of a much smaller percentage.

Mr. Gunning pointed out that while many contracts have been made in the past wherein various distributors have guaranteed certain amounts as an advance upon the delivery of negative by the independent producer, that invariably difficulty has arisen later on in the matter of the selling of the product, either as to the gross amount of sales accomplished or as to the proper disbursement of the monies taken in from the theatres in the form of rentals.

He made it clear that he had discovered many times the amount of product he had expected to be available in the first year for such an independent organization, and stated that he considered that which had been accepted for distribution of a higher quality than any product ever held by a new company in the history of the film industry. He emphasized the fact that in selecting product for distribution only one consideration entered into the negotiations at any time, and that was the quality of the product submitted, the only requirement being that the product be worthy the efforts of a high-powered organization.

Another unusual innovation which has been developed in a truly extensive form is the elaborate plan of profit-sharing evolved for the branch managers and salesmen, whereby the entire organization is really a partnership of a score or more of men, with the earnings of those men entirely depending upon their individual efforts, which means for the first time in the film industry the elimination of unnecessary and unearned profits, leaving the three real factors, the actual creator of the film, the actual salesman of the film and the exhibitor as the only three people entering into the negotiation between camera and screen.

H. D. H. Connick Resigns from Paramount Company

H. D. H. Connick, who for the past two years has been chairman of the finance committee of Famous Players-Lasky Corporation, having shaped the company financial policy to the entire satisfaction of the management and having successfully completed the task of organization allotted to him, has resigned to take up other work. Frederic G. Lee, senior member of the finance committee, now becomes its acting chairman.

The vacancy on the finance committee created by the resignation of Mr. Connick has been filled by the election of Theodore F. Whitmarsh, president of Francis H. Leggett & Company.
Express Company Offers New Facilities in Attempt to Win Back Film Traffic

Greatly improved facilities are being offered by representatives of the American Railway Express Company in an effort to bring about a diversion of a part of the film traffic now being turned over by the exchanges to the parcel post service. Members of the Washington Exchange Managers' Association were addressed on the subject of transportation by S. R. Riser, traffic agent, and L. B. Thornton, inspector of wagon service, at a meeting held at the Famous Players exchange.

There are nine features in the offer. First is "discontinuance of the loss of stamps." This refers to the requirement that parcel post shipments bear the requisite amount of postage, whereas express shipments go collect or, when paid, are taken care of by the office cashier in the exchange.

The express company further offers insurance against loss and delay. In other words, the $50 loss and damage clause would be applicable where through failure of the company to perform its service a theatre is "left dark." At present, shipping through the mails neither exhibitor nor film exchange has redress in case of failure to deliver plays on time.

Other Features

A third very desirable service is that of having a representative of the express company stationed at the Mather Building all day to receive and handle film shipments. It is proposed by the company to designate the man who now "makes" the film building to this duty. He doubtless would have charge over the special wagon to be furnished for rush shipments as the fourth service.

A regular service with pickup three times a day will be afforded the exchanges. It is further proposed that film shipments be handled in a manner similar to valued, with hand-to-hand signatures, so that the whereabouts of a film shipment is known at all times.

Another desirable thing is the twenty-four hour service on Sundays, and then the twelve-hour service on the Norfolk and Washington Steamboat Line. Shipments received as late as 5 p.m. destined to Norfolk, Newport News, Old Point Comfort, Portsmouth, Hampton, Va., and Elizabeth City, N. C., would go forward on that day's boat.

The ninth service would consist of weekly accounts with reliable exchanges.

Difference in Rates

There are manifestly a number of other benefits to be derived through the handling of shipments by express instead of parcel post, including the $50 insurance feature of the former, but these benefits are clouded through the difference in rates. In the first zone mail rates are one-fourth the express charges, and while in the second zone the difference is not so great and in the third zone is practically on a par, few of the shipments out of Washington are outside the second zone.

Further, the express company could not touch the Baltimore-Washington service under the arrangements the exchanges now have for automobile service. The managers as well as the exhibitors throughout the territory are vastly interested in the offer of the express company officials, and the latter have been assured that the question of rates is that which operates against their getting the business.

Court Frees Audrey Munson and Manager in St. Louis

"Not guilty!" was the verdict returned by a jury in Judge Calvin N. Miller's division of the St. Louis Court of Criminal Correction after listening for three days to testimony against Audrey Munson and her manager, Benjamin N. Judel, of Minneapolis, who had been charged with conspiracy to give a performance subversive to public morals.

The charge against Miss Munson and Judel resulted from the showing of the film variously called "Purity" and "Innocence," in which Miss Munson is the star, and Miss Munson in personal art poses at the Royal Theatre on October 1. The arrests were made on orders from the prosecuting attorney. Judel has the state rights on the film for Missouri and seven other states.

Senate Committee Works Out American Valuation Plan

Rates of duty under the American valuation plan will be based upon the costs of commodities as of August 1 last, under a decision of the Treasury Department. Conferences between James B. Reynolds, director of the investigation division, which has been created in the Treasury Department for the purpose of furnishing the Senate finance committee with cost data, and representatives of manufacturers' and importers' associations, have been held during the past few weeks for the purpose of determining the basis upon which the division should work.

The Senate committee is desirous of learning what the American value of American products is, and the competitive selling prices which they have to meet on the foreign article. This information will enable it to determine the amount of protection necessary to American manufacturers to meet foreign competition. The treasury's investigation division is faced with the task of securing data on every commodity in the bill which will bear an ad valorem duty, and will furnish the finance committee with information regarding the American product and the competing foreign goods.

The information is to be secured from American manufacturers by means of a questionnaire, and they will be asked, in addition to giving data regarding their own product, to furnish information regarding the foreign competing article. This information will then be checked against similar statistics which it is planned to secure from importers. In view of the opposition of the importers to the American valuation plan, which they declared during their conference on October 3 would doom the importing industries, some difficulty is anticipated in securing full information from them regarding foreign costs and profits.

It is planned by Director Reynolds to take up the bill schedule by schedule, paralleling the progress of the finance committee as closely as possible. To this end, the work will first be concentrated on the chemical, earthenware and glass, and iron and steel schedules, in order that information regarding those commodities may be furnished the committee without delay.

Manufacturers attending the conferences, which have been held by Mr. Reynolds, have expressed themselves as well satisfied with his plans for handling the work and have assured him of their utmost co-operation in getting out the information. The importers, however, are not showing the same enthusiasm in the matter, taking the attitude that the entire proposition is against their interests and the government, accordingly, should not look to them for willing assistance.
361 Companies With Total Capitalization of $22,999,300 Were Incorporated in First Nine Months of Year to Enter Film Industry

In the first nine months of this year, a total of 361 companies have incorporated in New York state for the purpose of engaging in the motion picture business. These companies represent a total capitalization amounting to $22,999,300. In point of capitalization, these companies exceed any other individual business which has incorporated during this period.

That New York city is the mecca of the industry is clearly demonstrated month after month, when practically every company incorporating has had its principal office in the metropolis.

In the month of September 34 companies were incorporated in New York state to engage in some phase of the motion picture business. These represented a capitalization of $2,199,700. Only one of these 34 companies is located outside of the metropolis.

The supreme importance of the business is shown in comparison with others which rank first among those incorporating. In comparison to the 108 companies which incorporated to engage in garment making in New York state in September, and which had a capitalization of $1,697,100, the motion picture companies, numbering but one-third of those in the garment-making, nevertheless exceeded in capitalization by approximately $500,000.

Peak Reached in May

While seven times the number of motion picture companies were incorporated by realty companies, nevertheless these totaled only twice that in capitalization which the film industry represented.

Last January fifty companies incorporated in the state with a capitalization of $3,383,400. The month of February found 32 about to engage in the motion picture business, these having a capitalization of $2,710,250. In March, there were 42, capitalized at $3,322,000.

April brought forth a total of 49 companies, representing a capitalization amounting to $2,529,500. The peak was reached in May, when fifty companies incorporated in New York state with a capitalization of not less than $3,848,500. In June, there were 44, with a capitalization of $2,036,000. During the month of July, there were 31, or one for every day in the month, and these revealed a capitalization of $1,284,200.

During the month of August, 28 companies, undismayed by any demands of censorship, embarked in the business with a capitalization footing to $1,685,750.

In nine months, there have been incorporated in New York state, all told, a total of 12,125 companies with a capitalization of $515,253,905.

While the 361 companies incorporating in the motion picture business represent a trifle less than 3 per cent. of the total number of companies of all sorts and descriptions which have started in business since last January, the capitalization of the motion picture companies, representing the vast sum of $22,999,300, is about one-twentieth of the sum which all these companies represent in the way of capitalization.

This splendid record teaches but one lesson. It is "hands off."

Ownership Disputed

E. J. Ludvigh, head of the legal department of the Famous Players-Lasky Corporation, has announced that proceedings have been started against Associated First National Pictures, David P. Howells and the Strand Theatre, New York, over the ownership of "Sumurun," released under the title of "One Arabian Night." So far as is known, no papers have been served.

It takes Lon Chaney three hours to make up for one of his two roles in "The Octave of Claudius," by Barry Pain—the role of the hunchback. Jacqueline Logan, the "Follies" beauty, plays opposite him.
charge of the contract department was not content with being efficient now and then. He gave continuity to his efficiency. In selecting him for the greater place, and it is a most important place, William Fox, has given further evidence of his keen judgment as a picker of men. We extend our best wishes to Mr. White, who is a modest man in the matter of keeping out of the pitiful rays of the limelight, and we congratulate Mr. Fox on setting an example to his entire organization in promoting men of ability and industry within the organization itself.

Censorship has again raised its dismal head in Washington through a bill introduced by Representative Oscar E. Bland of Indiana, calling for a Federal Censorship Board of three persons to be appointed by the President by and with the advice and consent of the Senate. The bill provides that each censor shall be paid $5,000 a year.

It is needless to point out to the industry that Federal censorship would not solve the State censorship problem, as the writer in correspondence with the Governors of all the States of the Union found these executives unwilling to forego the State sovereignty in the matter of censorship no matter what the Federal government might decide to do. It was this information that caused the proposal in Moving Picture World that agitation be started for supporting an amendment to the Constitution of the United States which would specifically guarantee freedom to the screen. Although the Constitution guarantees a free press and the best legal authorities have held that the screen is, under the law, identical with the press, the States that have adopted censorship have overlooked this important principle. If any progress is to be made toward a lasting relief from this evil which menaces not only the screen but the liberties of the people, and which is a definite step backward into the dark ages and the days before human liberties were recognized, it must be a movement which will embrace the entire country and on which will serve to settle the question once and for all.

The Bland bill, which has been referred to the house committee on the Judiciary, is similar in form to the Hughes bill of several years ago which Congress permitted to die of inanition. A huge appropriation would have to be made by Congress for the support of the board and the censorship machinery, and the unimaginative Mr. Bland in presenting his measure left the amount required blank.

The prompt attention of the important elements of the industry is necessary in this as in other instances and it is to be hoped that there will be a united front and an absence of separate delegations in the visits to Washington against the measure.

**The Greater Picture**

Into a year of great pictures comes the greater picture, "The Sin Flood." The Goldwyn Company having scored two of the season's big successes with "The Old Nest" and "Dangerous Curve Ahead" is Babe Ruthing the situation by going after its own record, and with "The Sin Flood," to speak in world-series-palais, it drives the ball of success over the bleachers and into the wide, wide world. This may sound like high praise. It is so intended because "The Sin Flood" is in all respects a high water mark picture which will reflect the greatest credit on the screen itself. It is both intelligent and entertaining, and it will serve to satisfy those in our trade who are passionately fond of money.

Taking a group of well defined characters from several strata of life, locking them into a place from which they can figure no escape and with death a few hours and finally a few minutes before them, letting them work out their own restoration and readjustment for immortality—there's material for you! In the development of the play with flawless character drawing and a certain plot, the dramatist, Henning Berger, and the director, Frank Lloyd, have given the survival of the love of a man for a woman the big restoring and satisfying place.

"The Sin Flood's" comedy relief is legitimate and funny. The structure is builded with care and then the evidences of the structure itself are concealed with graceful art. Dramatic, human and most unusual, "The Sin Flood" is a fine type of the Greater Picture.

Arthur James
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W).

**After Midnight**
(Caryn Tearle—Selznick—4,500 feet)
M. P. W.—The cryptic dangers and dark intrigue of San Francisco's Chinatown have been artfully suggested without the usual obvious touches that make such pictures overdrawn.
E. H.—Fairly interesting story with Tearle in a dual role. Wolf up to Selznick standard in both direction and excellence of performance.
N.—Satisfying entertainment derived from this dual role melodrama.
W.—An old situation that makes average offering.
T. R.—As a whole may be listed as possessing considerable box office value.

**A Certain Rich Man**
(Featured Cast—Haddock—5,900 feet)
M. P. W.—Great story extraordinarily well produced by Benjamin B. Hampton.
T. R.—This picture will make money. It should prove one of the season's best box office attractions.
E. H.—Adapted William Allen White story makes acceptable screen material. Picture has forceful lesson back of it. Character drawing especially fine and all parts well acted.
N.—Effective drama and moral in this Hampton production.
W.—Story with a moral forcibly told and given good production.

**Red Courage**
(Hoot Gibson—Universal—4,881 feet)
M. P. W.—Actionful Western. The production is well handled as a whole, although the sections which cover the election of the two "pals" and the running down and capture of the murderer are not coherently developed.
W.—Entertaining Western built around newspaper theme.
E. H.—A Western story crammed full of action.
N.—Good type of Western featuring the picturesque Hoot Gibson.
T. R.—This is the second of the Hoot Gibson series, and it is every bit as good as the first.

**Go Straight**
(Frank Mayo—Universal—4,220 feet)
M. P. W.—Is a safe bet for an average house, notably so where the audiences like fights, life savings, small town intrigue 'n everything.
N.—It moves fast enough and its vigorous characterization and local color compensate for the weakness of the plot.
E. H.—There is a dramatic fire scene and director William Worthington has kept the action attuned to the story's requirements.
W.—"Movie" Meller, but it has some very good action.
T. R.—As a whole the picture should go strong with the exhibitors' audiences who favor melodramatic features of this type.

**Footlights**
(Elsie Ferguson—Paramount—7,978 feet)
M. P. W.—The chief claim to merit of "Footlights" is the opportunity it offers Elsie Ferguson to register as a versatile and highly accomplished player.
E. H.—An evenly developed drama that registers strongly.
T. R.—There is every reason to believe that "Footlights" will prove a highly popular film.
N.—Entertaining and skillfully constructed vehicle for star.
W.—Will satisfy because of star's performance.

**After the Show**
(Featured Cast—Goldwyn—5,503 feet)
M. P. W.—There are just three words to be said about "Dangerous Curve Ahead"—Don't Miss It!
N.—Rupert Hughes scores again with an exceedingly clever domestic comedy-drama.
T. R.—"Dangerous Curve Ahead" is a picture replete with human interest, beautifully photographed, skilfully directed, presented by an admirable cast of players and registering as an attraction of great artistic and commercial value.
W.—Don't worry—unless you can't get it.

**The Idle Class**
(Charlie Chaplin—First National—2 reels)
M. P. W.—"The Idle Class" as a whole is exquisitely humorous.
T. R.—The picture is done swiftly and the audience has no difficulty in following Chaplin in his two roles and his mental illusions in the tramp part where his thoughts about the wife are depicted on the screen. It affords first rate entertainment.
W.—Plenty of good and new stuff in comedian's latest.
N.—It is the best thing that Chaplin has done from the artistic standpoint.

Seventeen Reviews of Current Productions in this Issue. See Pages 943, 944, 945, 946, 947 and 948.

"THE NORTHERN TRAIL:" AN EDUCATIONAL SELIG-RORK PHOTOTRAN
Record Bookings on Universal Product
Reported at New York Sales Conference

ONE of the most important Universal sales conferences of the year was held last week in New York City when Universal salesmen from the New York and adjacent territories became acquainted with the new products and fall plans with various Universal executives. The conference followed a beef steak dinner at which Charles Rosenweig, newly appointed sales manager for the Big "U" Exchange, was master of ceremonies.

E. H. Goldstein, general manager of Universal, and H. M. Berman, general manager of exchanges, emphasized the importance of the salesmen to the organization. Mr. Goldstein urged the salesmen at large to continue their efforts, and Mr. Berman congratulated the salesmen at the conference for their hard work and dedication.

A remarkable increase in the popularity of Universal pictures and Universal stars was reported by various salesmen. From various parts of New York City, from New Jersey, from Upper New York State and from Southern New England, came the word that exhibitors in all parts of the country are asking for more Universal special attractions as being almost 100 per cent, better than last year's product, itself a vast improvement over preceding years.

A highly instructive sales talk by Mr. Goldstein was a feature of the conference. His subject was "Intelligence in Salesmanship." He particularly emphasized the value of the salesmen, many of whom newcomers to Universal, the necessity for an intelligent, co-operation with the exhibitors in their territory and the emphasis placed upon goodwill. The theme was the importance of the salesmen to the exhibitor by the Universal organization.

Charles Stark Goes to Thomas Cusack Company

Charles F. Stark has just accepted an important position in the sales department of the Thomas Cusack Company. This move connection of the man who for ten years was commercial manager for the Essany Film Manufacturing Company and later, when that firm was dissolved, served as president of the Thomas Cusack Laboratory Machine Company, places him where he will be of valuable service to producers, distributors and exhibitors. To many who are familiar with his personality and past success, the announcement of his appointment to the Cusack sales force, where his wide experience and knowledge of the film industry will play an active part, will be sure to awaken confidence in his new endeavor.

Upon accepting Mr. Stark's resignation, George K. Spoor mingled his regrets with his congratulations when he said: 'Mr. Stark, severing his connection with this company to accept a position in the advertising field, and we feel that we must compliment our successor to his services (the Cusack Company) upon its good judgment in making this choice, and at the same time express our regrets at his departure from our organization.'

Three $100,000 Firms Are Formed During Week

Without the exception of three companies incorporating at $100,000, the capitalization of motion picture companies filing papers in the Secretary of State's office, Albany, this week was for comparatively small amounts. The companies with the amount of capitalization and the directors for the first year are:


First National Meeting to Be Held in Chicago

The national "Get-Together" of Associated First National franchise holders will be held, according to final decision, in Chicago, at the Drake Hotel in Michigan avenue, beginning Monday, October 24 and continuing for four days.

The primary cause for the week's post-meet will be the "get-together" was the cable from England the⎨ proposals of the British exhibitors which was being formed to come to America and study the Associated First Nationalfranchise arrangements. The next, said, would sail from Southampton on the Aquitania October 15. By fixing the date of the meeting for October 24 instead of October 17, the British element with its representatives, will meet the delegates of the franchise holders in person, and obtain first-hand testimony concerning the practical workings of the franchise which would be practiced under any other conditions, without a great expenditure of time and money in traveling.

Baynes and Screen News Ask Dismissal of Suit

Answer to the suit brought in the New York Supreme Court by Fred C. Quimby, Inc., against Associated Artists Corp., and George McLeod Baynes, its president, has been filed in the New York County Clerk's office.

Its answer the Screen News and Baynes make a general denial of all the allegations of the Quimby complaint, except that Baynes admits that in London, England, he sold to the Western Import Company for $5,000, the rights for the exhibition of the motion pictures of the Dempsey-Carpentier fight in certain foreign territories, and with this admission asks that the suit of the Quimby concern be dismissed.

Vignola Honored on His Leaving Coast for N. Y.

Robert E. Vignola, director of special productions for Cosmopolitan Film Company was honored by a series of parties by the Los Angeles Movie Colony, prior to his departure last Saturday for New York, as a testimonial to the esteem with which he is held by his co-workers in Hollywood.

Pauline Frederick, who was at one time under Mr. Vignola's direction, gave an old-fashioned western barbecue and rodeo at her home in Beverly Hills, Los Angeles, in honor of "Bo." More than 150 were present among western screen and motion picture stars, including Marion Davies, Julian Eltinge, Sessue Hayakawa, Director Colin Campbell, Thomas Holding, and many cowboys, who were once directed by Mr. Vignola.

Other film celebrities to entertain Mr. Vignola during his brief stay on the coast were Ethel Clayton, Kathleen Williams, May Allison, George Melford and Alice Hollister. The occasion for these entertainments of Mr. Vignola was his return to Los Angeles after an absence of more than a year and a half. Prior to his affiliation with Cosmopolitan, Mr. Vignola directed his productions on the west coast, but since aligning himself with Cosmopolitan more than a year and a half ago, he has been almost constantly in New York. His return to Los Angeles was due to the necessity of taking the largest coast exteriors for his next production, starring Marion Davies, the working title of which is "Beat of the Womb." Because of this, all probability will be before it is released.

The Wanda Hawley-Coffee has left for Los Angeles, hoping for some hot weather as their schedule calls for a long sequence of water scenes. The hard-hearted weather man, however, has been Moscow, mistaken for disagreeable climatic. This story, in which Miss Hawley is supported by T. Roy Barnes, will be a February release for Reelart.

E. A. Warren has been added to the cast of "Gouverneur Morris," "Yellow Men and Gold" which Irving V. Willat is directing with Richard Dix and Rosemary Theby in the leading role. The company is now at Catalina Island after spending a week at San Pedro. Two ships have been chartered to make the sea scenes.
The box office is the dependable guide for all exhibitors in moving picture productions. In this department, your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you’d like a free supply of report cards.

Associated Producers


First National


NOT GUILTY. A good picture, well liked, interest throughout, give us more on this order and cut out the questionable parts in so many. Advertising: two dailys, billboards, photos, slides. Patronage: home, mostly adults. Attendance: good. W. J. Clark, Orpheus Theatre, Eureka, California.

LOVE’S PENALTY. One of the season’s good pictures, Hope Hampton does some good work, book it, it’s a good one. Advertising: posters and papers. Patronage: better class. Attendance: very good. J. Carborell, Monroe Theatre, Key West, Florida.

PASSION. Wonderful, it will please and add prestige to your theatre, it’s history will live long after you have shown it. My patrons are still talking. Advertising: newspaper, post cards, heralds, street advertising and plenty of paper. Patronage: neighborhood. Attendance: great. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


GREAT ADVENTURE. A good comedy, should draw good under normal conditions. Advertising: usual. Patronage: high class.


DEVIL’S GARDEN. I am at loss to understand why First National would accept such a picture. It will not do the franchise any good. Advertising: extra strong. Patronage: high class. Attendance: very poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.


PECK’S BAD BOY. A sure money getter, everybody pleased, extended run. Adverti‐

SCENES FROM ERNEST TRUEX’S LATEST PATHE RELEASE, “LITTLE BUT OH MY!”
Straight from the Shoulder Reports


Fox

TEXAN. Patrons said this was the best of the Mix pictures. Tom is our most popular actor. Advertising: mailing list, photos and sheets. Patronage: town. Attendance: good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

THE ONE MAN TRAIL. Good, in fact extra good. If your people like western pictures get this one sure; it will please 100 per cent. This is no cheap western, but clean and full of action. Advertising: automobile. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


The Book Agent. Absolutely nothing to it, the first silly Fox Comedy we have ever shown. Advertising: ones and threes. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

OVER THE HILL. Splendid picture, played percentage and had to charge too much admission for this locality, 1.10 top. Four days run, last day poorest. Advertising: four times regular posters, 10-24 sheets, newspapers and photos. Patronage: all classes. Attendance: good to fair. W. J. Clark, State Theatre, Eureka, California.

Goldwyn


Hodkinson


Metro


Famous Players-Lasky


EXCUSE MY DUST. Picture is a typical Reid, all we have to do is to say "It's a Reid," the rest is automatic. Reid is a "life preserver" these trying financial times. Advertising: lobby and screen slide only. Patronage: mixed. Attendance: good. E. J. Brigger, Crystal Falls, Michigan.


WOMAN GOD CHANGED. Excellent feature but court room scene in first three reels rather tiresome, too long, beautifully produced, acting and story fine, best suited for high class audience, will make money. P. W. King, Orpheum, Stoughton, Mass.

SECRET SERVICE. Every one liked this picture, good story and plot, held their attention from the start. Advertising: Paramount week, free adv. photos and sheets. Patronage: city and tourists. Attendance: very good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.


THE GREAT MOMENT. Very good audience picture, good drawing possibilities, attendance fair due to pageant in city. Advertising: four 24 sheets, sixteen 1 sheets.


TRAVELING SALESMAN. Just a fair attraction, not Arbuckle's best. L. M. Zing, Rialto Theatre, Jerome, Idaho.


LOVE SPECIAL. Very good picture, good cast, attendance fair. L. M. Zing, Rialto Theatre, Jerome, Idaho.


Use Blank on Page 900 to Send in Your Reports on How the Picture Goes

Pathe


THE AVENGING ARROW. On the 11th episode and holding up about as good as could be expected. We play serials for children and since school started their attendance has decreased, no faults of picture Bell Advertising: sixes and ones. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


TAHOMA. Did not see this, but it's a good one, you can't go wrong on this, just a good comedy with it. Patronage: middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

Realart


THE LITTLE CLOWN. Brother, take a tip and let the people know about this one. Don't overlook the children either. It will please both old and young. It's clean,
Straight from the Shoulder Reports


SUCH A LITTLE QUEEN. Miss Binney was not given a good story, it did not please, afternoon show killed the night for me. Advertising: usual. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


NURSE MARJORIE. A 100 per cent. picture, exhibitors will make no mistake in booking this one. Mary Miles Minter at her best. Advertising: one sheets. Patronage: small town. Old Lyme Amusement Co., Town Hall, Old Lyme, Connecticut.


Setznick


United Artists


LOVE LIGHT. Well produced, but not a good story for star, Pickford's name will get it by. Patrons not quite satisfied, acting excellent, role too heavy to suit. Advertising: paper, mailing, posters, stage display. Patronage: medium class. Attendance: good. B. W. Harmon, Casco Theatre, Portland, Maine.

Universal


FIGHTING LOVER. Not as good as his last picture, but at that it's good. Mayo don't draw for me although his pictures are good. Too many dark scenes in this picture, give us more light. Business only fair on this one. Patronage: middle. Wm. Thatcher, Royal Theatre, Salina, Kansas.

Vitagraph

FIGHTING FATE. Have just completed this one and enjoyed good patronage. Denver is always good. Edith Johnson please also. Sorry this is his last serial, but will play his features. Advertising: sixes and ones. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

State Rights


HANDICAP (KRAMER). Lots of compliments on this picture, is too dark in places, night scenes too dark, picture O. K. outside of that, business hum. Wm. Thatcher, Royal Theatre, Salina, Kansas.


Niblo to Form Company

Fred Niblo, who directed Douglas Fairbanks' "Three Musketeers," is about to organize a company to produce his own features, according to announcements. Production of "The Virginian," which Mr. Niblo was to have directed for Fairbanks, has been postponed indefinitely.

Cactus Features Being Produced

A series of eighteen productions, co-starring Bob Reeves and Maryon Aye, under the brand of Cactus Features, is now in course of production by Producer-director Albert Rogell, of Los Angeles. Reeves is a typical Western player. The company is now on location at Bakersfield, Cal.

E X H I B I T O R ' S R E P O R T

Title of Picture: ___________________________ Producer: ___________________________

Your Own Report: ___________________________

How Advertised: ___________________________

Type of Patronage: ___________________________ Attendance: ■ Good □ Fair □ Poor

Theatre: ___________________________ City: ___________________________ State: ___________________________

Date: ___________________________ Signed: ___________________________

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS
TAKING A BOOTH AT THE COUNTY FAIR BROUGHT LATER BUSINESS TO A HOUSE

By EPES WINTHROP SARGENT

Even with a free exhibition, they found it hard to sell it with the magic word "free." People held back, thinking there must be some catch, but Mr. Reardon went through the crowd and ballyhooed them up to where Mr. Reardon could handle his printed matter.

Got Results

It helped business a little but not much; not enough to pay the $300 or so the stunt cost, but Monday opened at $20 better than the average, with a sellout on Tuesday and Wednesday, and they feel that they did enough permanent good to more than pay all costs.

Sold the Picture Idea

They looked far enough ahead to see that they could sell the picture idea even if they couldn't sell the tickets for the show that week. The Reardons are not quitters. They fight and keep on fighting, and they win.

Next year when your county fair comes around, be the first to apply for an exhibition space and sell your house. The cost will last all through the winter season if you do it right.

NOVEMBER 22, 1921

MOVING PICTURE WORLD

Selling the Picture to the Public

Taking a Booth at the County Fair

TAKING OFF your hats to Mr. and Mrs. Paul R. Reardon, of the Tulare (Cal.) Theatre. They are doers of things. Mrs. Reardon has been reporting to First National "Franchise" the manner in which they overcame the handicap of the County Fair week. It is a remarkable bright story of which every ballyhooer can learn.

Mr. Reardon is a representative of this house, and Mrs. Reardon knew that when people want a county fair they want that and not pictures.

She knew they would pay to small receipts that week. It could not be helped. County Fair is worse than a Chautauqua with a fireman's parade on the side. What she wanted to do was to make the event do what it could for their house.

Took Booth Space

She persuaded her husband to take a space at the fair grounds to advertise the theatre. They put up a booth, got hold of a portable projector, borrowed paintings and photographs, got all the distributed stuff they could, and went to work.

They did not try to sell the current shows so much as the succeeding ones. They did tell all about the week's program, and they made it as attractive as they could, but they kept the projector busy with trailers for coming attractions, as well as the current news reels, comedies and serials.

They also printed a small paper which was handed out. To ensure the paper being preserved, they printed a "free" coupon and then, when they found that the papers were being thrown down, they went out and talked about the coupon, and the throwaways stopped.

Kept Right Along

They ran the projector most of the time the shows were open, and one day their most earnest audience was a young man whose father would not let him go to the theatre. They let him hang around the booth all afternoon, and it is reasonably certain that the young man went home to give his parent an argument.

It Was Stewart's

Two correspondents have pointed out that the text of the advertisements used by Lem L. Stewart on "The Old Nest" in Atlanta, is being sent out by the Goldwyn press department; the inference being that he was merely using press book copy.

The idea, as stated in the story, was picked from these pages by Mr. Stewart and used for "Humoresque" in Asheville. He adapted the copy to the Goldwyn play and supplied the Goldwyn publicity department with copies before he launched his campaign, which explains how they came to have it in advance. He is entitled to full credit in the matter other than the original source, which is either Walter Linder or Orowitz, of the Paramount, who launched the idea in Pittsburg for "Humoresque." We reproduced the original advertisement, the text being so small that Mr. Stewart had to use a magnifying glass to pick out the copy, as we told at the time.

YOU KNOW WHAT MOHAMMED DID ABOUT THE MOUNTAIN

When it wouldn't come when he called it he went to the mountain. When the crowd went to the fair grounds the Reardons went after them. They couldn't get them that week, but they did get them the next week. It paid a real return.
Selling the Picture to the Public

Prints His Programs
at Rock Bottom Rate

C. A. Fesszer, of the Leader Theatre, Cumberland, Maryland, gets his weekly programs at a cost of forty cents a thousand. Stock for the 1,500 issues weekly costs him sixty cents. He does his own work on a hand press, setting his own type. The press work is as good as the average country job and the typesetting is better, since Mr. Fesszer bought his type to suit the job and does not have to take whatever a job office has to offer.

The samples sent in show a special Realart week with "A Private Scandal," "Such a Little Queen," "A Heart to Let," "The Little Clown," "The House that Jazz Built," and "Ducks and Drakes." Special weeks seem to be the demand just now, and this offers a well-visited program.

Publisher’s Hook-up
Helps New York House

Several weeks ago we announced that the Paramount Exploitation Department had arranged with publishers of the books they were to film to cooperate with the exhibitors and booksellers in window displays.

One of the first fruits of this combination was shown in New York where fourteen of the best windows in town were donated by the Liggett Company to "The Great Impersonation" at the Rialto. Fred V. Greene, Jr., the New York Paramountteer, worked with A. L. Burt & Co. in landing the deal and the result proved to be well worth while.

Best in New York

The Liggett stores are drug stores which sell everything, and they have constant drives on the cheap reprints of best sellers. For "The Great Impersonation" they made a drive on the book in some of their choice locations, flooding the windows with copies and using just enough other books to show that this was not a special sale.

One of the windows was in the store in Grand Central Station, where commuters stream past in solid formations for about two hours morning and evening. Others were in the Times Square section, the heart of the theatre district; down in the Hotel McAlpin, just across from three large department stores, where three car lines cross; and three subways and an elevated road swell the throng, while others went up to Harlem on the north and City Hall on the south.

Hymans' Novelties at the Mark Strand

Because he is offering "I Accuse," a morbidly sensational French story of the war, Edward L. Hymans is presenting an unusually elaborate musical program at the Mark Strand, Brooklyn, the week of October 16, figuring that the story will attract to the house a class of patrons who can appreciate really good music. And he is also extending his program slightly to let in one reel comedy, because he feels that it will be well to dispel the gloom of the powerful story. Some plays would be better if not followed by a comedy. It would pay to send the audience out still under the thrill of the drama, but in this case the play is too sombre.

The opening number is the polonaise from Tchaikowsky's "Eugene Onegin." The orchestra will be in blue with a magenta flood from the booth. The second number is a Chopin suite with dance interpretation. The numbers are a prelude, done with a quartet of dancers; an étude, a solo number; a nocturne, with three dancers and a violin solo played by the concertmaster, and a polonaise employing five dancers. A black and white cyclorama will be used for this with Grecian columns and figures and the dancers will wear Grecian costumes.

The Topical Review follows, leading to the prologue on the feature. The setting shows a trench in No Man's Land, and as the curtains part the Strand Male Quartet is singing "Madelon," one of the French war ditties. As the song closes an artillery duel starts up, with bursting shells and cannon flashes; the latter produced by means of red strips set down in the rear of the set. As the cannonade dies down, a tenor will spring to the top of the trench and sing the Marseillaise, standing over a glass trap lighted by two 1,000 watt lamps. A fan will be used to spread the French tricolor he carries.

The picture immediately follows, and during the last act of this there will be several musical interpolations. A baritone sings "The Trumpeter" by Dix, with an accompanied of muted trumpets, the basso will recite "In Flanders Field" and the tenor will sing "There is no death" by O'Hara. In the scene where a man is seen playing a 'cello, the 'cellist in the orchestra will play "Traumerei."

Immediately following a soprano will sing Phillips' "Wake Up," a spirited number, calculated to lift the depression, and follow with "Depuis le Jour" from Charpentier's "Louise." The comedy, "Fifteen Minutes," follows, and Saint Saens' "Larche Militaire Francaise" will serve as the organ postlude.

There have been more windows gained through general work, but this is one of the largest single hook-ups to be recorded in New York, and is an earnest of what will be done out of town.

One of the best ideas is shown in the cut, a pair of scene still cards, one reading "A Wonderful Play" and the other "A Wonderful Book." That's something to remember.

TWO OF THE WINDOWS WHICH RESULTED FROM THE NEW YORK TIE-UP BETWEEN PARAMOUNT AND BURT AND COMPANY

The Paramount exploitation department has arranged with the reprint publishers of books they have screened to supply extra copies of these books to provide for an adequate window display. The excess of books are routed just as the magazines shift their supplies. The first demonstration in New York was when "The Great Impersonation" brought fourteen of the finest windows in the city to Hugo Rienfeld
The girl whose heart was wayward, but whose life was not

Three men loved her; only one had the right.

Three men sought her, she sought but one.
One man triumphed; who was it, the rat-faced, sneaky orderly, the handsome young officer or the distinguished soldier, her husband?

What was her confession? Who did she confess to? Why did she confess, since the confession proved that though her heart was wayward, her character was not?

*De Maupassant's famous story, most ably interpreted in De Maupassant's own country.*
Pathé Review No. 120
(One Reel Subject—Released Through Pathe Exchanges)

There are some queer looking fish in this world. Pathé shows some underwater scenes in this Review to prove it. One looks like a Woolworth flowerpot and another like a dish of spaghetti. Next comes an interesting study of the cork-making process. Views are shown from the time the cork bark arrives at the factory, until they are ready to ship. The title has nobly resisted the temptation to crack a prohibition joke in regard to the present small demand for them.

Other sequences include "The Cliffs Road to Switzerland," which, in Pathe color, gives a fair presentation of the wonderful beauties of Lake Lucerne. Robert Atten, R. A., a famous sculptor, is seen at work, and marble cutting and moulding with clay will be interesting sights for the uninitiated. Some slow motion scenes show animals running, emotion scenes show animals fighting, ducks flitting and whips mapping. It is a diversified and thoroughly interesting.

Matthew A. Taylor, M. P. News.

Pathé Review No. 119

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

Harpooning a large porpoise is the most exciting scene in this single reel magazine. The porpoise or small humpback is a sea pig, as he is commonly called, and is a favorite of the Florida coast. Lord Waldorf Astor is seen in overalls and is a member of the fishing party. A slow motion section of this reel is made up of

flexible and gliding movements are shown both in

scenes in New York's Botanic, Greenwich Village.

Scenery is also shown, and girls and long-haired gentlemen are car-

tooned by the artist and then brought into motion in

real life. The hand-colored part of this varied magazine

shows views in Aithof, Switzerland, the little town

of the Alps, the mountains and valleys in this section

of the Alps, and other scenes.

William Tell, the Swiss hero, is also shown. A whole new number of Pathe Review far above the

average in pictures and entertainment value—Wiid.

A film magazine that delivers, 100%

It thoroughly satisfies the strictest requirements of the highest class house. It builds prestige for the others.

It is diversified, novel, original, clean and instructive.

It shows in one reel what people like to see and teaches them what they want to know.

Look at at least five numbers. Then ask yourself your opinion of the average quality. Your answer will be "high".

ONCE A WEEK, EVERY WEEK, FOR EVERY GOOD HOUSE
Selling the Picture to the Public

Employed Polite Rube for Street Ballyhoo

R. L. Park, who manages the Rialto Theatre, Chattanooga, and E. R. Rogers, manager of theatres, figured that the old fashioned street rube in chin whiskers and a straw hat was a thing of the past for a ballyhoo. For "Home Talent," the Mack Sennett big comedy, they used a man who might have a farmer in town for the day in his best clothes, and he was able to get up to people and slip them a throwaway before they realized that he was working the streets. He also put bills in the automobiles parked along the curb and made himself useful around the house during opening hours. He cost only $17.50, including the bills, and he held up business in the face of unusually stiff opposition. He didn't stuff the house, but he filled a lot of seats that otherwise would have been empty, so he made more than earned his money.

Borrowing an Idea Gave Simple Exploitation

Somewhat they do stick to autos for the Wallace Reid pictures. For "The Hell Diggers," his latest Paramount, Albert S. Nathan, the New Haven Paramounteer, borrowed a new car, bannered it that this was the same sort of car Lois Wilson drives, added an ad in the Advance to sell her at the Rialto in "The Hell Diggers" and gained a lot of exploitation at little cost. There is nothing very convincing about this stunt, but it does serve to get exploitation at small cost, and a perambulator will turn the trick if nothing better offers.

Most automobile concerns are glad to loan a car in return for a mention, knowing that they can get more kick out of a hook up than they could be merely sending the car out to advertise itself.

What Costs

More money has been lost through bad manners than through bad films. The trouble is that the manager can see the bad films and does not realize his bad manners. Patrons are more ready to stand for poor pictures than for discourteous treatment.

For "The Sign on the Door"

Evansville, Ind., woke up one morning recently to find every house carrying a door knob reading merely "The Sign on the Door." They were not there when the town went to bed. They were there when the milkman came, and everyone was interested. It stewed along for a couple of days, speculation ranging between the Ku Klux Klan and an advertising stunt, but B. F. Brentlinger, of the Victory Theatre, was more or less under suspicion from the start, and when he advertised Norma Talmadge in First National's "The Sign on the Door" they were all ready for it. Brentlinger had had 10,000 cards printed up, reading only the title, and boy scouts were hired to put them on starting at four o'clock, each boy being given a territory he could cover before six. Door knobs are always good, but they might have been invented for this title.

Horned in On Contest

Dan Roche, the Chicago Paramounteer, horned in on the Daily News scenario contest, for which Goldwyn is offering $30,000 in prizes, and is supplying the paper with stories by Paramount stars on what to write about and how to write it, the stories being illustrated with cuts of the alleged authors. The News is also running teaser advertisements with pictures of the Paramount stars, as, for example, a picture of Theodore Roberts with "Have you a father? Wouldn't he be a subject for a scenario?" It seems to be more Paramount than Goldwyn, though Goldwyn gets the credit for offering the prize.

Match your exploitation to your picture and your public. A stunt that will appeal to one clientele or suit a certain picture may keep away another clientele or fail to sell another picture. You would not send out for clowns or hobby horses to advertise "The Four Horsemen of the Apocalypse" would you?
Selling the Picture to the Public

Open Letters Helped to Sell "The Old Nest"

Lem Stewart is not the only one to use the open letter as a means for selling "The Old Nest." It is being very generally done, and the direct appeal helps not a little.
The always enterprising Palace Theatre, Hamilton, Ohio, issued letters to the Mayor, the chairman of the Red Cross, the Chamber of Commerce, the Postmaster, the secretary of the Y. M. C. A., a clergyman, the superintendent of the Board of Education, the judge of the juvenile court, the president of the Women's Club and others.

Ten in This Series

There were ten in the series and each ran one column, from five to ten inches, with a daily change for ten days before the showing. They were all along the lines of the letters used by Mr. Stewart and backed up larger spaces running up to have a page for the opening day break. As a result it did a full business all through the week.

Moved Editorial Page to Let in a Hook-up

Because of W. G. Atkinson, of the Star Theatre, Rockingham, N. C., took a double decker hook-up, the Post-Dispatch was forced to bounce its editorials to another page and took a stick on the front page to tell about it, which gave Atkinson some additional publicity.

Hooked Up Four Films

There was no special film to be put over. He had four Vitagraph specials in one week and wanted to put them over attractively, so he put them in the middle of a double page. It is the first time we recall a hook-up made to cover more than a single subject, but it works just as well.

"No Woman Knows" Has Hook-up Possibilities

"No Woman Knows," the Universal's adaptation of Edna Ferber's "Fanny Herself," has wonderful hook-up possibilities. Don Walk, of the local staff, put it over for its premiere at the Central Theatre with a lot of window hook-ups.
One of the best was in a drug store at Broadway and 43rd street, one of the most crowded corners in the city. Here the line was that no woman knows what boudoir satisfaction is until she has sampled the cosmetics displayed in the window.
Another told that no woman knows shoe satisfaction until she tries the advertised footwear, while a third store hooked the play to the book from which it was derived, with strips pasted on the jackets to give the changed title. The possibilities for hook-ups are limited only by the invention of the exploiter, for the line can be used to sell everything from autos to cemetery plots.

For additional publicity, Walk used a truck perambulator, and made it large enough to get the attention of everyone. It worked just as well as would the same stunt in a tank town.
The combined efforts put the play over to big business in spite of the opposition of some fifty theatres in the same district.

Important Lobby Idea Cost Almost Nothing

Munro Goldstein recently took hold of the management of the Star Theatre, Portland, Ore., and his first attraction was First National's "The Girl in the Taxi." Just to show what he could do, Goldstein had a ground piece painted with the title, and hack of that he placed a real taxi; supplied by the cab company, which also contributed the services of a driver. The passenger was one of the ushers, except in the morning hours, when silhouette driver and girl were used.

The girl just sat there and looked at the spectators and powdered her nose and acted like any other girl would in a taxi, and it put the picture over to about all the house would hold. It was not only cheap, but it was good. That was what counted most.

Some people say they cannot get along without P. T. A. How is it you can?

This girl was on her way, but she didn't get anywhere.

This big exploitation stunt for the Star Theatre, Portland, Oregon, cost practically nothing, for the taxi company donated the car and driver and the passenger was an usher, but it brought large crowds for First National's "The Girl in the Taxi."
Selling the Picture to the Public

Toohey Is Sold Solid on Exploitation Idea

Spending $175 on exploitation is a lot of money in the medium sized places, but now John Toohey, manager of the Jewell Theatre, Sioux Falls, S.D., is sold on the idea. He spent nearly $200 in putting over "The Affairs of Anatol," with the help of Leon J. Bamberger, the Paramount, but he says that if he can do 75 per cent. of the business in town with the strong opposition he had, the only way he is going to sell the big ones in future is by making the sky the limit.

He has found out what others still have to learn. A feature will sell better than a program release of its own weight, but it will bring in all the money it can only when it is exploited to the limit. The difference of a hundred dollars or so will often bring in from $500 to $1,000 in money that would not come out save through exploitation.

A Spangled Front

For the house front, Bamberger suggested a huge star dotted with spangles which glinted in the light. Cutout heads of the twelve stars were mounted on the surface. In the daytime the effect was pleasing and when the sun shone on it, it was gorgeous. At night a color wheel was played upon it from across the streets.

The idea was carried down into the lobby where gold and silver tinsel was used to decorate the signs and pennants. The signs were cut from the Paramount posters, giving a better grade of work at less than the cost of sign writing.

The telescope idea, with the change suggested in this department at the time it was shown, was a catch stunt. The tube was of a diameter to take a Ford headlight for the objective and on this was painted "See all the stars in 'The Affairs of Anatol' at the Jewell Theatre." This telescope was worked all around town with a "look free" sign hanging on the eyepiece. Most persons supposed it to be a sting, but they wanted to see what the sting was, so they looked, and were sold. It was brought down to the theatre to be included in the photographs, but it worked best away from the house. The front did all the ballyhooing necessary there.

The float was another gorgeous affair in gold and silver tinsel, with a star just back of the driver. At night storage batteries supplied current for colored lights which added immensely to the effect. It was carefully prepared and was drawn by four well matched horses driven by a liveried coachman. Even these small details were looked after to convey the suggestion of class.

There was another big picture at the opposition house, but Mr. Toohey is convinced that he got 75 per cent. of the business. From now on he signs on the dotted line with one hand while he grabs at Bamberger's coattails with the other. He knows what will sell.

Made Preparation

Special paper was prepared for the New Theatre, Baltimore, for "The Affairs of Anatol," John D. Howard, Paramount, getting the material up.

The slogan was always "Coming soon" and this was so widely used that it paved the way for a loud outcry of "It's Here! It!" when the playing date arrived, which was what Howard had been planning for from the start.

It worked great in Baltimore, and should do as well anywhere.

Gave Patrons Prizes for Best Drawn Work

Herbert H. Johnson, of the Luna Theatre, Lafayette, Ind., worked a clever idea for Norma Talmadge in "The Sign on the Door." Patrons who came to the first show found cardboard strips on the seats of their chairs with a pencil attached. On the card was lettered "Keep this card, it may be worth ten dollars to you."

Just before the feature was shown a picture of a door with a sign upon it in fantastic lettering was screened. It was announced that the person who did the best reproduction would be awarded ten dollars, with two lesser prizes of $5 each.

At the end of ten minutes the cards were taken up. Later they were judged by a committee of persons not connected with the house. The prize winners were announced at the last performance of the First National picture but winners were not required to be present, as they had placed their names and addresses on the cards and they were notified by mail as well as through the newspapers.

Johnson spent $20 each show, or $60 a day on the stunt and found that $180 brought a large return. The stunt would probably work as well with smaller prizes, and perhaps better with one large prize.

Harpers Helping "Yankee"

Harper and Brothers have arranged to work with the newsdealers in putting over the Fox production of "A Connecticut Yankee at King Arthur's Court." The book-seat sale idea will be urged wherever it can be arranged, and where circumstances seem to warrant, copies of the Twain book will be sent on consignment where the picture is in for a run.

Here are three of the stunts used for "The Affairs of Anatol" in Sioux Falls.

In the rear you see the tinsel star used to emphasize the all-star cast, with banners cut from the Paramount posters. As the right is the telescope stunt, with the sign painted on the objective, and at the left is a float which paraded the town with colored lights playing at night.

Leon J. Bamberger, Paramount, planned the display for John Toohey, of the Jewell Theatre. It cost money, but brought more...
Regular Army Men
as Mounted Police

Exploitation which necessitated an additional performance the opening night was the accomplishment of the Turner and Dahnken circuit at this historic Tivoli Opera House, San Francisco.

The chief appeal was to local pride. This is the first picture to be shot in a San Francisco studio, and much use was made of that fact, in the light strip above the soldiers seen in the cut, the line is extended to read “The Heart of the North Made in San Francisco,” and this was also stripped on all of the fifty 16-sheets and the smaller boards.

For a street stunt, six men from the army post were loaned by the commanding officer and dressed as Northwest policemen. They rode through the streets, carrying pennants on which the “Made in San Francisco” slogan was displayed. Often the men attracted so much attention that they were forced to dismount and lead their horses through the throngs which gathered. At showing times they rode up and down before the theatre.

Frank J. Costello, the general manager for T. & D., made a motion picture of the first house ploughing its way through the stand-out; and sent this over to the Oakland houses to work up interest there. He also devised a special prologue.

From all these various angles he derived a business better than several thousand dollars than the Tivoli average; and he did it with a state rights picture of average length.

Save your old stunt structures. Often you can use them again, just as the race tracks built for “In Old Kentucky” can be employed to exploit the Fox “Thunderclap,” as shown below. Don’t be too quick with the axe. Get some storage place and save up the stunts. You’ll use them some time.

Send us your Exploitation Stunts. They may help other exhibitors.

Bill Robson, Poet,
Preaches Prosperity

Sending out a card with the Paramount releases for September, October and November, Bill Robson attaches to each a metal trumpet about an inch long, using a paper fastener for that purpose. The face of the cards reads:

Sell your hammer and use this horn.

Things are improving—sure’s you’re born.

If you want more money than you can count,
Book—Play—Advertise Paramount.

It went to all patrons in the Pittsburgh district, where Bill is Paramounteer, and he knew the value of an optimistic rhyme to back the list of offered productions. That’s psychology.

This Grandstand Front
Sold Seats in Denver

Putting over “Thunderclap” in Denver, the Isis Theatre made up a good race track front. The lobby is extremely wide, and in addition the theatre front covers two stores. This made three openings. Painted flats to represent sections of a board fence, were set up at either side of the lobby proper and at the far ends of the stores, and these were pasted with stills and the flashy racing horses.

Inside the same idea was carried out as the cut shows, the box office being enclosed and the booking generously lettered, though we do not see why they should call it the “William Fox handicap” since the picture has been anything but a handicap to the booking offices.

It is much the same idea as was so widely used for “In Old Kentucky” and it is meeting with the same success. Its new again now.
Selling the Picture to the Public

Rang Wedding Bells for a Local Hitch

Knowing that the local angle is always the best where one can be found, T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., hooked in on a local wedding. The social standing of the about-to-be-happy pair was such that he could not offer them the theatre for the ceremony, but the town is small and the bride and groom readily consented to the use of their names.

Mr. Young ran a slide announcing that wedding bells would ring in the lobby on the day of the event, which was also the day of the opening of the First National attraction, and then he turned his lobby into a display that faded the real wedding with a flower banked altar, a floral bell, a horseshoe and all the other things people use to get married with.

The aptness of the attack brought in a lot of extra patrons, and it cost very little compared with the results.

Devised Novel Schemes to Promote "The Blot"

Marc Lachmann, of the Fred B. Warren Company's promotion department, went down to Wilmington, Delaware, lately to help Louis Felt put over "The Blot" at the Aldine Theatre. He got a good idea in the shape of cards for the writing desks in the Hotel Dupont one of these being placed on each public desk, the text reading "Did you blot your letter? Now blot your troubles with a visit to the Aldine Theatre to see Lois Weber's Glorious American Drama, 'The Blot.'"

It made a string bill to the traveling public.

Another stunt was to invite all the school teachers to attend a special showing of the play dealing with that profession. There were three hundred and twenty-five teachers present, and they not only talked it up among their friends, but the local paper ran interviews with the leaders the next morning, and then jumped over to the editorial page for comment on the play. The card and the teachers' matinee are both stunts which can be worked anywhere, the appeal to the teachers being especially good.

Press Book Campaign Brought Out S. R. Sign

Following Nat Rothstein's campaign book on Clara Kimball Young in "Straight from Paris" brought the Alhambra Theatre, Indianapolis, a chance to dust off the S. R. O. sign and put it into use.

Edwan Forrest Young writes Equity films that he pulled all his stunts from the plan book and got action from the opening matinee, for the women went to see the gowns and the men had other ideas about Paris.

The big punch was a flock of fifteen page boys who were sent out in orange jackets and black trousers and leggings and orange and black caps, the boxes being striped in the same colors and lettered "Straight from Paris," for they handed out postals for the Alhambra, Indianapolis, for the Equity attraction.

Two on a Page

One of the local papers also carried a hook up with a furrier and a shoe store in the Sunday issue. A full page to only two stores was something that interested Indianapolis, and it helped to jolt them in.

Another angle was the distribution of picture cards by 55 chain grocery stores, the stores taking a three twenties to announce the feature, and of course hooking to the showing at the Alhambra.

And perhaps Rothstein is not tickled almost to death. He admits that Edwan Forrest Young is a good advertiser.

HOTEL DESK CARDS HOOKED IN WELL WITH "THE BLOT"

Marc Lachmann, of the Fred B. Warren Company, went down to Wilmington to put over the picture at the Aldine Theatre, and developed two new and good ideas which any theatre can swing. Both are good and both suit large and small towns.
Another Lighthouse Helps Miss Compson

Most of the publicity for Betty Compson in "At the End of the World" seems to be hung upon the lighthouse. Here is the way H. B. Clark, manager of theatres in Macon, Ga., for Southern Enterprises, handled the lobby of the Rialto.

The structure is fabric over a light framework. In the lantern an arc was installed and a motor revolved the shutter so that the light flashed from each window about every second.

In the evening all of the lobby lights, with the exception of that in the box office, were extinguished and the flash made a wonderful attractor. The lighthouse cost $5 and it bettered business some 20 per cent, though a part of the credit should go to the extra work done for Paramount Week, for Miss Compson was the first half attraction for that special event. She made good in the position.

First Lobby Display Built Big Business

Should you be among the few who do not believe that lobby displays help business, listen to the story of A. H. Cobb, Jr., who manages the Alamo Theatre, Griffin, Ga., for Southern Enterprises.

He booked in "Outside the Law" and decided to test out the value of a lobby display; the first Griffin had ever seen. He made a beaver-board jail front, with the cashier selling through a barred window, and while the first cost was $15.48, the foundation is there for other displays.

Kept the Entrance Clear

Under the strong Southern sun the lines to represent the cement have faded out, so that the effect is largely lost, but the cut suggests the general result. During showing times, the large frames were removed from the doors, of course.

The stunt increased business just about 50 per cent, which speaks for itself. It does pay to exploit, no matter how well your newspaper advertising is pulling.

Here's a Laugh

Charles Madden, of the Best Theatre, Hillsbro, a Texas Southern Enterprises house, pulled a stunt with a laugh for Harold Lloyd.

He handed out sections of shingles, just about the size to be gripped easily and labeled them "it's worth a whipping to see Harold Lloyd in 'Now or Never.' Give this to your parents for permission."

They were handed out to the kids, and while few were put to that purpose, they formed an excellent ice-breaker. The youngsters handed in the shingle and wanted to know how about it, instead of starting a long preliminary discourse. And it got the parent in good humor, greatly increasing the probabilities of an affirmative.

Not so bad!

Made Toboggan Slide of a Lobby Stairway

Roy Tilson, as we have told before, makes a lot of use of the grand stairway in the lobby of the Strand Theatre, Lansing, Mich., and seldom lets a week go by without some display, and generally a pretty pretentious one.

Tilson's Stairway Show

For First National's "The Golden Snare" he set up a snowed-in hut backing and before this he put a dummy to suggest the body of a R. N. W. M. P. officer, with a stuffed dog standing guard. He ran his imitation snow hallway to the lobby floor.

In September

He did this in September when it was still hot, and the cold suggestion brought them back, for Tilson, working the lobby, uses it a week ahead, and not for the current show. He has them in. He wants to ensure their return.
Selling the Picture to the Public

This Golden Snare Was an Iced Lobby

Even September was not too late for snow lobbies this year, and Saxe's Rialto Theatre, Milwaukee, fixed up a good one for Curwood's "The Golden Snare."

Icicles hung from the cross supports of the marquee as well as from the eaves, and fringed the First National posters which were used to supplement the log cabin box office. Note the disposition of the ice and the drifted snow on the panes of the box office window. This last is a touch we do not recall having seen before. This can be worked with white paint on which mica is dusted before it dries.

"Golem" Has Dwindled

Max Rosenfield, of the Paramounte exploitation staff, delighted in the "twenty foot" high "Golem," built at the suggestion of Fred V. Greene, Jr., for the New York exploitation campaign. He smiled over the two-foot high smaller casts, which are under sixteen inches. But now Greene has "Golens" only an inch high, cast in babbit metal, with a ring in the head to permit them to be worn on the watch chain. In advertising the ring is used to attach an advertising card.

They form an interesting novelty and Greene has arranged to supply the other exploiters. They cost one cent each in 5,000 lots and up to $6.50 for 500.

They form a distinct novelty.

Cruelty to Animals

Tom Morrow, of the Strand Theatre, Charleston, W. Va., had to have the help of Norman Dixon, the Cincinnati Paramounteer, in the perpetuation of this bit of brutality.

He put out cards with "Do you want a bit of Scotch?" in large letters on one side. When the victim answered in the affirmative the card was flipped to show a larger "So do I."

In smaller type it was added that "Sentimental Tommy" was a fine bit of Scotch.

It's irritating, but it's good.

Put Traffic Signals All Along Broadway

When "Dangerous Curve Ahead" opened at the Capitol Theatre, New York, the five-mile stretch of Broadway, between Union Square and Columbia University was placarded with the traffic signals.

Permission was obtained to place these at all crossovers, where Broadway, running on a slant of its own, crosses the other avenues. In addition, hundreds of the signs, without pedestals, were tacked on buildings and protective awnings along the street, to hook up with the large signs, and another large disc was used in front of the theatre where the Goldwyn attraction was playing.

But the choice location was a pair of the targets in the point of the triangular block occupied by the Times Building, where 50,000 men watched for the returns from the ball game which was to decide the championship of the American League.

During the interleague championships the crowd was so great that the police refused to permit the score board to be used because it stopped even the street cars, but traffic lanes were kept open in the last days of the league contests, and the photographs show how the signs stood out. One was placed right against the building, between the new news stands, and the other in front of the subway kiosk at the curb. You can get an idea of the crowd from the fact that the glass roof of the stairway is protected by pickets to keep boys from perching on this vantage point.

Goldwyn Got the Pick of Preferred Positions in New York for "Dangerous Curve Ahead"

These signs were placed at the Times Flatiron, at Broadway, Seventh Avenue and Forty-third Street, where the returns were being received on the games which decided the American League championship. Half a million people pass this corner each day—sometimes more—and it all worked for "Dangerous Curve" at the Capitol.
Selling the Picture to the Public

Sank His Banner to
Get More Attention

If you place a sign upside down, more persons will see it than if it were right side up, always provided that you do not habitually place them in that position. In the same way banners are usually suspended from the lobby arch. If you put one on the floor, the unusual position gets more than double the attention.

A. N. Cooper, of the Majestic, Asheville, gained a double end when he floored his banner for United Artist’s “Carnival.” He not only won more attention, but he left the upper space free for the serpentines and other carnival decorations.

In the photograph, the most important element—color—is lacking, and the real effect must be imagined, since it can only be suggested, but it is apparent that Mr. Cooper did all he could to convey the carnival idea.

The chief factors in this display are the broad paper ribbons to which the narrow serpentines are hung, but potted plants help the general air, and contribute not a little to the appearance.

Stunt Cost Fifteen—Brought One Hundred

There is still magic in the word “bar” apparently, for E. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., made a dance hall front for Dorothy Dalton in “The Idol of the North” and boosted the receipts by one hundred dollars; which was a clear profit of $55 on the investment.

He made it the real goods with swinging half doors, and perhaps he had a brass rail in front of the box office. The cheapest sort of lumber was used for building, for that is the sort they use in the North, and he now has a structure which may be covered over and used for other presentations so he can probably reluate a portion of the fifteen.

Many houses have used more elaborate ideas with no greater returns for it is not so much what you do as the fact that you do something which counts.

Made “The Golem” Aid Shoe Sales Campaign

Max Rosenfield, of the Paramount home office, must be the bad judge of distance who guessed at near beer. He is all wet when it comes to a matter of inches.

He starts off a recent story with a remark that “A plaster Golem about two feet high” was used in Stamford, Conn., to sell shoes. That “about” is in the same class with his eighteen foot Golem and his fifteen foot still walker.

The plaster casts are only 15½ inches tall, but they are fine window attractions, and Albert S. Nathan, the New Haven Paramounteer, set one in the window of the York Shoe Store with a card reading as in the cut. And he spelled “mold” right, too. Come to think of it, we never heard him prattle about a “replica,” either.

Anyhow it made a great display and you can tell that the Golem doesn’t eat and always wore the same suit, and never heard of Orange Swig and ring the changes in a hundred different ways if you can get hold of these casts, and the Paramounters will make that part easy for you. Fred V. Guere, Jr., the New York Paramounteer, designed the cast.
Selling the Picture to the Public

Whistled Them In

J. C. Holloway, of the Imperial Theatre, Gadsden, Ala., arranged with the soft drink people who handle Whistle to carry banners on their delivery wagons for the run of Bill Hart in "The Whistle." He also persuaded them to supply 50 whistles to a men's furnishing store, which gave them out at an announced time to the first 50 boys to apply, on condition that they whistled all the way to the theatre, where possession of the whistles was proof that they were entitled to free admission.

Three or four hundred disappointed kids cheerfully lined up as an escort to the more fortunate and paraded down to the theatre, and they chimed in with nature's whistles.

It was great exploitation at the cost of a little argument and the war tax on fifty kids.

"Cappy Ricks" Cruised in Seagoing Autocar

Looking around for a novelty for Tom Meighan in "Cappy Ricks," Albert S. Nathan, who sells Paramounts to patrons in the New Haven area, devised the landcraft which was apparently born of the seagoing hack of our wetter and more eventful times.

He stepped a mast in the tonneau, hoisted a sail announcing that Tom Meighan was to be seen at the Rialto in the Peter B. Kyne play, and steered a course N. E., E. by E., up the street.

It was a puzzle to traffic cops, who did not know whether to apply the rules of the road or the rules of the sea, so they made the car keep in the gutter, where there was water to be found, if there was any, and the boat went all over town.

It was novel, so it got attention. It was clever, so it got a laugh, and the laugh fixed the details in the memory. A stunt with a laugh is worth a whole procession of sober faced perambulators with "A" boards.

If you have had Cappy cleared from your port, keep the idea for the best sea story, but get a mast now and be all ready to use it.

Gives the Bear Facts on Exploiting a Film

Bears, alive and stuffed, were chiefly used for exploiting the Arrow production of Curwood's "God's Country and the Law" in the west, where this feature has been played up.

The Liberty Theatre, Sacramento, used a painted background with figures cut from the 22 by 28 scene photographs. Placing the larger figures back of the smaller ones in the foreground wrecks the perspective, which decrees that the greater the distance the smaller the figures should be, but apart from this, the use of the cutout figures is a great saving in painted backgrounds. The bear in the foreground is stuffed, and the girl is a cutout from a poster.

Bear Is General

In other houses the same idea of a cut-out girl and a stuffed bear, obtained from the local furrier, has been generally used, and in one instance the effect was bettered by affixing to the girl's hand a nursing bottle filled with milk, as though she were about to feed the bear.

In other towns live bear cubs were used, generally chained to a tree trunk to which some branches had been left affixed, so the cubs could clamber over the tree and add to the attention they attracted.

Almost any town can turn up a stuffed bear. Once they were as common as barber poles or cigar store Indians, and they can be dug out of their retirement with the bribe of a few passes or a screen advertisement.

Don't forget that a well-filled coal cellar is one of the best exploitation stunts you can use right now, when most homes have not started the furnace and they come in to get warm.
More Studies in
Shea Daily Ads

Here is another batch of daily ads for Shea’s Criterion, Buffalo, prepared under the supervision of Harold B. Franklin. Here the spaces are larger than usual and the artist seems to have dropped black mass in favor of pronounced lettering of the title. We think that the most prominent display is also the simplest, the space for Wednesday, which is the middle space in the left hand column with the extended X’s. This is effective of the five from a sight point of view, but it probably stood out best in the paper, and that is the real test. The Thursday space, at the bottom of the right hand column, means very little, and is the least strong of the three. The second best seller is the one showing the dinner table and the third in rank that just

agement. It is unusually well printed and better worded than most, showing the advantage of the use of a trained man for publicity work.

P. T. A.

Norma Talmadge

"The Sign on the Door"

Channing Pollock’s drama, "The Sign on the Door," opened last Monday night and, marking another big achievement in Miss Talmadge’s brilliant career. With a cast that includes Lew Cody, George Sigel, and David Proctor.

Directed by Herbert Brenon.

Wallace Reid in "Too Much Speed"

Norma Talmadge

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Directed by Herbert Brenon.

A Rochester Space

Peter A. Gill

Proved the Printer Could Do Better Work

R. A. Gill, of the Erie Theatre, Hugo, Okla., sent in some samples recently with the request that they be criticized. It was pretty poor stuff from a typographical point of view, though the copy and layout were good. We said as much, and Mr. Gill took the paper to his printer, with the result that the compositor is making more of an effort to select good type faces and puts them into the form with a better effort at display. Most printers can do better than their average, if they are kept jacked up, and this compositor needed attention very badly, because he was careless of results. Now that he has improved his work, it will be easier to keep him up to standard. Mr. Gill also sends in a tack card which has a new idea behind it. He saves up his 1x14 photo cards until he has a sufficient number and then takes them over to the printer to be run off on tack cards, saves the cost of stock, for he has already had the use of the front, and now the back is at his service, practically free. When a run is over, he sets the cards aside, and when he gets a subject he desires to play up, he simply takes these cards over to the printer and pays only for the printing, at the same time getting a better quality of card than he could afford to buy for this purpose. He also sends in a booking sheet, one division of which is shown here. These can be printed up on sheets with six or seven divisions, according to your week, and if it is reasonably certain that the form is just what you want, it will pay to have one division set up and then cut six or seven cards being made. This will save the cost of a lot of tabular work and give uniform results, for such cards can be used repeatedly. This gives only the details of cost, but taken in conjunction with the ledger given by this paper to its exhibitor subscribers it gives a complete analytical record. In the original it is 8½

A Better Display from Hugo

Peter A. Gill

Max Doolittle Tries
Some More Experiments

Max Doolittle, the Des Moines Paramount, sends in some more of his drawn advertisements with the promise that he will continue to experiment with more type. Both of these displays are drawn to meet the ideas of the management. In the top display the idea was to show the various characters, with the result that Max strung them along the top of the ribbon with the title. He expresses the belief that this would have been better had the title been slanted, but while this is good theory, we think that here to run the title horizontally would have hurt the space, cutting it into three narrow strips. By running it up slightly, he

Selling the Picture to the Public

MOVING PICTURE WORLD

October 22, 1921

Shea Daily Ads

Here is another batch of daily ads for Shea’s Criterion, Buffalo, prepared under the supervision of Harold B. Franklin. Here the spaces are larger than usual and the artist seems to have dropped black mass in favor of pronounced lettering of the title. We think that the most prominent display is also the simplest, the space for Wednesday, which is the middle space in the left hand column with the extended X’s. This is effective of the five from a sight point of view, but it probably stood out best in the paper, and that is the real test. The Thursday space, at the bottom of the right hand column, means very little, and is the least strong of the three. The second best seller is the one showing the dinner table and the third in rank that just
Selling the Picture to the Public

gets a more graceful line instead of three severely straight ones, and at the same time it steps the cuts and lifts the curse from these. From a lesser angle this also permits the two house signatures to run into the main display and connects them up to the big line. Max's natural good taste has led him to violate a rule to gain a better effect. In general it is poor practice to slant important lines, but here the slant is not sufficiently pronounced to hurt legibility and it does offer a more pleasing appeal to the eye. It is a bad rule to slant lines, but it is a worse rule to run everything across six columns in rigidly straight lines. For "Footlights," the manager desired to convey the suggestion that many handsome gowns were shown, amounting to a fashion show. To this end the row of figures was used with a curtain background. The idea is not bad, but the lines suggesting the folds of the curtain break into the space and kill the value of the whites. It would have been better to have trusted to the curtain effects at the side and the old fashioned

foots at the bottom of the space, leaving the figures sharply defined against in unbroken white. There is just enough drawing to hurt the effect a little. Max shows steady improvement, and we look to see him take the same honors in drawn designs as he wears in exploitation stunts. —P. T. A.—

Toy Store Supplied
Cuts Gardner Needed

Little things like a lack of proper cuts do not worry Harry E. Gardner, of the Rialto, Pueblo. He thought he could put over Mary Miles Minter in "The Little Clown" with circus cuts. No one around town happened to have any circus cuts in their pockets, and the newspapers had none left from the circus agents, so he dropped into the toy store and borrowed a few. He did not get exactly what he wanted, but it was closer to his desires than anything the press book offered. It was not just a blind guess which sent him to the toy store. He knew that they sold toy circuses and that they had some cuts for advertising work. While he was about it, he got everything they had, and he writes that if they had had more cuts, the display would have been more varied. As it was he gained something that was different from other ads, and he got more attention for these thumb nail cuts than he could have commanded with a full page using straight scene stuff. It is very often possible to borrow cuts which work well, and once a year you can clean-up with cuts so manifestly unithat that they get a laugh. Twenty-five years ago Roy McCardell used to run in the New York World a miniature rural journal illustrated chiefly with old patent medicine cuts. It was a hit for sever al months. If you ever get stuck, you might do worse than offer Old Doc Munyon and Lydia Pinkham for Gloria Swanson and Milton Stills in "The Great Moment," or string out the entire bunch for "The Affairs of Anatol."

MARY MILES MINTER
Milton Stills as a vaudeville star in "The Great Moment".

GARDNER'S TOY DISPLAY

Most newspapers have these cuts, sent out by medicine manufacturers and never reclaimed. Probably many of them are melted up, but you can dig out enough for an advertisement that will have your whole town talking. —P. T. A.—

Jameyson Wants More
Subtitle Material

H. E. Jameyson, of the Liberty and Doric, Kansas City, sends us some gorgeous single column designs for "Shams of Society," the text for which is mostly taken from the subtitles in the picture. He could get the titles and they made wonderful copy. He makes the valuable suggestion that the makers of press books get the titles and run them for the benefit of the men who like to write their own ads. Often there is some line in the titles which tells more of the play than his entire press book, and it certainly would help many to give at least the pick of the titles. It would not involve any very great trouble and it would be worth money to the man who wants something different.

Mr. Jameyson put over eight single column spaces, similar to this in the Sunday papers.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.
left a clever cartoon with a couple in a clinic and cupid telling the moon it can loaf on the job since the job is done. Just by way of harmony, the comedy is Ben Turpin in "Love's Outcast," a play that "will touch your heart and funnybone." For the second week of "The Old Nest"—which held over for three weeks—he used the "O. K." and the rubber stamp ideas taken from examples given in these pages, for Jameyson knows a good thing when he sees it and is not ashamed to use borrowed ideas if they are as good as his own. It all helped to make a second week that led to a third, and the work was done without any special exploitation other than the newspapers, for Jameyson does not believe in street stunts, though he is going to try some of the stunts for "Dangerous Curve Ahead." He had to fall for a couple of gloopy stuff planned by Goldwyn for this picture, and he promises to report. We think that even he will admit that there is merit in outside work now and then, even though he can get them in with his newspaper displays.

—P. T. A.—

How Two Compositors Set Up the Same Copy

Here is another comparison of the work of two Toledo compositors working from the same copy for the Rivoli Theatre. This time the honors are about even, for the lower half of the left hand space is better than that on the right, while the right hand shows a better display for the upper portion. Taken as a whole the left hand is the better, for no complete cutoff rule should ever be used within the space of an advertisement. The right hand gives a three section display. You know it is all one advertisement, but somehow it does not convey the suggestion of a big attraction. The other space offers one big show instead of two smaller ones, and the effect is better. The display on the right is better at the top because it does not have to carry the signature, but where the signature must be carried, setting the acts is slightly smaller letters would have given the room to open up the lines. On the other hand the man who set the right hand copy could have given as large a display to the film title as on the left, even in the space at his command. Neither is a well-set advertisement, but the two form an interesting comparison in display.

—P. T. A.—

Stewart's Displays Are Uniformly Good

G. R. Stewart, who manages the America Theatre, Casper, Wyoming, gets out such uniformly good displays that about all we can do is pass them along with the comment that here is another, but we don't suppose Mr. Stewart will complain about that. With plenty of space, Mr. Stewart should be able to get good work for this is a five tens, but it does not always follow that large space means good display, and it is a helpful thing to study how Mr. Stewart gains his effects. The use of a lighter line below the title would have helped this slightly, but we do not suppose that the office had a lighter line in the twelve point. Probably they have some straight roman and some display faces and Mr. Stewart is lucky to be able to get a reasonably good face in that size. A lot of smaller offices stock only a heavy gothic in the twelve point. But one thing Mr. Stewart can direct and that is the layout of the display. It is his handling of proportions which makes these three faces so helpful to the student of advertising. There is nothing flabby about these displays, but they are almost always good models and better than usual in the non-workaday corners above the capacity of the average printer who is willing to take a little pains with his work.

—P. T. A.—

Simple Device Tells Hit Picture Scored

The art work on this five column display for the Capitol Theatre, Cincinnati, is nothing to brag about, but it gets over the idea of the all star cast, and that is sufficient. Most of the kick is found in the lower line which is inten-

TWO DISPLAYS SET FROM THE SAME COPY

Collins Finds Papers Friendly in His Town

You don't hear E. E. Collins, of the Opera House, Greenville, Texas, kicking about the papers. They work with him and the stunts he can pull, and he just cleaned up on the "Great Moment" contest and the Paramount hook-up page, both of which were sent him by the Dallas office. When he gets no help from the fountain head of publicity, he figures out stuff for himself, but he works the home office stunts and doesn’t feel that he can’t bother with the ideas because they were not his own. The Great Moment Contest was won by someone who tells of walking down the railroad tracks in Georgia and "the rock ballasted roadbed.” Some gorgeous liar that person. They don’t have those things in Georgia.

—P. T. A.—

Read and Learn

Even if you do think you know all there is to the management of a theatre, he willing to learn from the other fellow. No one knows it all. If you read what the other fellow knows, you know as much as he does, plus what you know, so you are a better man than he is. Self satisfaction is fatal.
Completing Plans for Release of Two
M. Kendall-Robert W. Chambers Pictures

MESSMORE KENDALL, president of the Capitol Theatre and producer of feature pictures in his own right, who for the past six weeks has been abroad, has returned to America and is completing his plans for the release of two of the Messmore Kendall-Robert W. Chambers productions which have not yet been shown to the public.

Arrangements have been made whereby "Pardon my French," a light comedy from the pen of Edward Childs Carpenter, is to be distributed by Goldwyn. Vivian Martin, who was the star in "The Song of the Soul," the first Messmore Kendall-Robert W. Chambers production, which has won such widespread praise, has also the stellar role in the second feature, which was directed by Sidney Olcott, of "Scratch My Back" fame. Prints of the film are now in the exchanges and extensive sales and advertising campaigns are now being inaugurated.

"Cardigan," which is the most lavish of the Kendall output, is now in the process of titling preparatory to an early release, which will be announced later. "Cardigan" is an adaptation of Robert W. Chambers' stirring and romantic story of the Revolution. Its historical episodes have been faithfully and accurately reproduced, and through it all runs a simple and appealing love story. Betty Carpenter and Buster Collier have the leading roles, while the cast of historical characters is admirably filled by actors of first rank.

In the Exact Localities.

Many of the scenes are laid in the actual localities in which the action took place in 1776. Robert W. Chambers, whose authority on the history of the days prior to the Revolution and the romantic period of the earlier struggles of the American people is unquestioned, spent much of his time on the production and endorses the picture as a faithful reproduction of the manners and customs and history of the revolutionary period.

During his sojourn in France Mr. Kendall was interested in comparing the methods of presentation of feature production in Paris with those prevalent in America.

"I found that the French methods of presentation of pictures differs very much from ours," he said on his arrival, "and are in every way far behind those now in vogue in this country. There is no attempt at synchronizing the music with the action of the picture. But the orchestra and the picture proceeds at its own sweet will."

Some Tune Keeps On

"For instance, supposing the picture starts in lively fashion and the orchestra begin to play 'Anitras' Dance,' the tempo of the picture may change, but not so the orchestra. 'Anitras' Dance' will be played to the bitter end regardless of the sentiments that are being portrayed on the screen. In the midst of a sad and touching scene, you suddenly find your attention arrested by loud and vociferous applause from the audience! You look at the screen and wonder! And then you realize that the audience is not moved by the scene being so feelingly enacted, but that the orchestra has come to the end of 'Anitras' Dance!' The applause over, the orchestra proceeds to tune up and get itself in readiness for its next rendition, and then the performance starts anew."

Nathan & Semerad Go Into Producing Field

Nathan & Semerad, of New York, after an extended survey of the industrial and financial conditions as they exist in all branches of the moving picture industry have decided to enter into the production end of the business. They are convinced that conditions in the trade are sound and improving rapidly, and that pictures produced on a sound commercial basis, where full value is obtained for each and every dollar expended, will find a ready sale in the market.

With these facts in mind, Nathan & Semerad sought the services of a reliable director to supervise the production of their pictures. That their quest was successful is evidenced by the fact that they have secured the services of Travers Vale.

Mr. Vale brings to the new venture an experience of long standing. For many years connected with the World Film Corporation, he has continued the associations then formed, and recently produced under the auspices of William A. Brady the melodrama "Life," shown at the Rivoli and released by Paramount.

Mr. Vale will make four pictures a year. These pictures will be known as Travers Vale Productions. The first offering will be an adaptation of that well-known novel, "A Pasteboard Crown," by Clara Morris, who for many years was known as America's foremost actress. Thomas F. Fallon has written the continuity, and an all star cast has been engaged for the production. Work will start in about two weeks at the Peerless Studio, Fort Lee, N. J. Recently Nathan & Semerad financed the Frankfurter Pictures co. overseas release. Rudolf Semerad has just returned from a successful trip to Germany where he closed many European territories on the serial, "Vanishing Trails." Max Nathan & Ernest Hoedossy, Alexander Kremer, New York City.

Orbis Pictures, $150,000, Philip, Benjamin and Rose Wickers, New York; Second National Pictures Corporation, $10,000, Joseph Wenerov, New York, Daniel V. Burns, Bernard Levey, Brooklyn; Weiss Green Street Arcade, $50,000, Benjamin Groberg, Ray M. Bernheim, Buel C. Haff, Brooklyn; American Film Alliance, $100,000, A. E. Rousseau, J. E. Donahue, C. A. Conlon, New York City.

Counterclaim by Aywon

Answer has been filed in the New York County Court by the Aywon Film Corporation, to the suit brought against it by the Penn Import and Export Corporation to recover damages for an alleged breach of contract.

In the answer to the suit, brought in the New York Supreme Court, the Aywon Corporation says it has endeavored to carry out its part of the contract but has been prevented from so doing by the plaintiff, and that therefore it (the Aywon Company) is really the one which has been injured and it places its damages in counterclaim at $5,250.
Novel Exploitations Suggest Themselves for "Chic" Sale's Travesty, "His Nibs"

THERE is no difficulty in devising exploitation ideas for "Chic" Sale in "His Nibs." The chief difficulty will be found in deciding which of the many angles to play up. Although he has played mostly the "big time" he is as well known in most rural districts as President Harding. He may not have played within miles of the town, but everyone who reads has heard of him, and in every community there will be found those who have seen him in the course of their visits to the cities. His name should accompany every mention of the title and be featured above the title. It is not "His Nibs with Chic Sale," but "Chic Sale in 'His Nibs.'" Even before his local appearance is announced, it would be well if you can persuade the editor to run a couple of paragraphs about the popularity of the vaudeville star, without any reference to pictures, and then book in to those.

You're Playing Safe

But before you try to sell the picture, see it for yourself if you possibly can. If you cannot see it at the exchange, try and get it in some town where it is playing. You will write better stuff and talk more convincingly if you do it from personal knowledge and not hearsay.

If you cannot see it, here are the high lights:

In the first place, you are absolutely safe in running it. You are going to hurt no one's feelings. No one is going to go out and say it would be good if it were less vulgar. No one will regret the absence of bathing girls or similar stuff. No one will say it is funny, but low in sentiment, and no one will kick because it is too subtle. It's a peculiar sort of production. You can enjoy it according to your capacity. You can enjoy the purely physical action, if you cannot understand the satire, a three-year-old child will enjoy the play and laugh at the amusing antics, yet there is little or no clowning and such as it is will not disgust the man who can appreciate the finer points. It has more nearly a universal appeal than any other play we have ever seen.

If you cannot see it in advance, go right ahead, feeling that you can't lose out on it. Sell to the entire town if you can, and sell hard.

Now Let's Begin

The story is a travesty or satire or better still, a little of both, on the small town theatre. Probably the best appeal will be to play to this angle.

Start in as much as six weeks ahead to announce that you intend to change the name of your house on a certain date. Ask for suggestions as to a good name. Play this up seriously. Don't laugh when they come and offer name suggestions. Thank them as though you meant it.

After a couple of weeks, announce that you have decided upon the name, but are holding it as a surprise. Three or four days before you begin your definite advertising campaign, come out with posters telling that commenceing on the opening day your house will be known as the "Slippery Elm Picture Palace." If you can get hold of a wagon like that used in the play, have it painted with water color with this name, put up an "A" board announcing the change and send it around town. If possible, have the driver dressed as the character in the picture. Go to a little trouble to get a fairly good likeness, for you can use the same man in the lobby during the run.

Then Tell the Joke

Then come out with your advertising and announce that the change is made in compliment to Sale. In all your advertising refer to the house by the new title with the addition of "formerly the Palace" or whatever your title may be.

About this time start in to emphasize the seven characters the star plays with scatter advertisements along this style:

By EPES WINTHROP SARGENT

John Smith presents
Charles ("Chic") Sale

The Manager of the Op'ry House using enough of these to name all of the characters. Keep the ads running two or three days. This will entitle you to readers. Use them to tell that these are the characters which have been laughed at more than half way around the world.

Put Up a Front

Go to some expense to make your front over into a town hall affair. Box in the ticket booth with rough boards. Use the cheapest sort of lumber. You can get it at about the cost of firewood and use it for that purpose after the engagement. Make it in sections so you can put it up overnight. Make the change in the early morning hours so that it will be a surprise. Make up your ticket sellers as old women; they may not look the part, but the masquerade will help along. Dress your door man as a real rube, and have the man who impersonated the manager on the wagon act as lobby man.

See It Right Through

Take it right down through the house. Put your ushers in gingham and your orchestra in dusters. It does not always pay to go to the trouble of dressing the inside people, but you want to do it this time to help along. Have a poor illustrated singer and if you can dig up some comedies and one-reel dramas seven or eight years old, put these in and call it an old-fashioned show. Put in all the old sound effects, and make them a bit crude. Make intentional mistakes and shoot off a railroad train whistle instead of a baby cry. Don't overwork this. Four or five breaks will be funny. More will be tiresome.

Plan your program to end with the Sale picture, so as to send them out with that in mind. You can get a laugh by putting up the lights and have someone come out and warn the audience to listen attentively to the "play out music" and then, if they linger, let the same person come on and say, "All right, you can go now." It will help the break, if you are on the first show.

Be Consistent

In other words, make the entire program in harmony with the story and leading up to it. Work your whole show in a spirit of burlesque, but do not get too rough. Get them into the spirit of the burlesque before you put it on, and they will fall into the spirit of the play.

(Continued on page 918)

.THESE DISPLAYS FROM THE HOTEL ASTOR SHOWING WILL SUGGEST WHAT CAN BE DONE FOR "HIS NIBS" One shows the front of the theatre, but does not give the stairway to the projection room, which should not be omitted from the front. The other is a foyer dressing to get the incoming patrons in further touch with the show. There was also a country store, suggestive of the one from which "The Boy" was hired to launch him on his career in the great and perilous city.
CHARLES (CHIC) SALE

as

"His Nibs"

One of the seven different characters he portrays in the photoplay of the same name

PRODUCED BY EXCEPTIONAL PICTURES CORPORATION
Christie Celebrates Fifth Anniversary
As An Independent Producing Company

October marks the fifth anniversary of Christie Comedies as an independent film company, and it marked the tenth anniversary of Al Christie's advent into Hollywood. In 1911 Christie came West, then as the maker of Nestor Comedies, and settled down in the suburbs of Los Angeles. He made pictures here several years for Universal and went to Universal City in 1915. In 1916 when Al Christie, with his brother, Charles, formed their own company, the property at Sunset and Gower was acquired and gradually built up until at present the Christie Film Company's studios and plant cover the entire city block.

The first three years were a continual fight for recognition of one reel films marked by the absence of slapstick and an effort to tell a pleasing and entertaining story. By the fourth year Christie's Comedies were recognized as among the leaders in their field, and the arrival of the advent of the Comedies from the independent market to a national distributing agency, Educational Exchanges.

This anniversary month is being marked by intensive booking of the new series of Christie two-reel comedies. Pictures already in the hands of the exchanges in the new series are "Nothing Like It," with Dorothy Devore; "Oh Buddy," with Neal Burns; "In For Life," with Betty Hart; "A Band of Lovers," with Bobby Vernon; "Falling for Fanny," with Eddie Barry; "A Pair of Sexes," with Viora Daniel and Neal Burns; and "Pure and Simple," with Bobby Vernon.

Production during the month includes "A Barnyard Cavalier," a spectacular costume play with Bobby Vernon, which combines farmland atmosphere with the romantic French period, directed by Beaudine; "No Parking," a comedy with folding houses, a clever kid and a cute kiddle, with Neal Burns and Helen Darling in the featured roles, directed by Scott Sidney; and "A Rambling Romeo," with Neal Burns, directed by Al Christie.

Beginning the sixth year of production the Christie organization remains practically as it was started five years ago and is headed by Al Christie as president, C. H. Christie as vice-president, and Fred L. Porter as secretary and treasurer.

The sixth year of the Christie Film Company will mark its fifth hundred comedy, but at the present time made by the company, the comedies being limited to 24 Christie Comedies a year and single reel subjects released one a week.

Picture Production No Longer Depends on California Sunlight, Declares Eyton

California, where motion picture production is now centered, no longer has a monopoly on filming even though the sun is brighter there, for the lighting of motion pictures is larger electronics available even in Hollywood, according to Charles Eyton, general manager of Paramount's West Coast studios.

"The use of artificial light has all but superseded daylight," says Mr. Eyton. "Time was when it was considered essential to locate photography studios in Los Angeles, where the sunlight was available. When California was 'discovered,' it was regarded as the ideal spot because of the preponderance of sunny days. I do not think that this situation is not a very excellent place in which to make pictures, but the matter of daylight or sunlight is no longer the essential it was once considered.

"Take a look at any Paramount picture for example, and you will see that many of the exteriors are actually being rendered temporarily or permanently dark and that artificial illumination supplies the most effective lighting. A case in point is William de Mille, Paramount director, who for his past four productions has not been on location more than once or twice, and then only for a very short distance, or for a day or two."

"Electrical experimenters and experts in lighting have so developed the means of artificial illumination that tremendous sun arcs and other devices can virtually duplicate the light of day and provide the even illumination that is necessary. Scenes can be made on dark stages at night, at any time whatsoever, even if the day is dark or the rain pouring."

Motion Picture Academy
Will Soon Be Completed

The steel structure for the new National Academy of Motion Pictures at Rochester is completed. From now on the work on the building will be rushed and the opening of the institution becomes a matter of months. The National Academy is being built by George Eastman for the University of Rochester, he having given $4,500,000 for it, in conjunction with its sister institution, the Eastman School of Music, which opened its doors recently. It is planned by Mr. Eastman to make the National Academy to the motion picture world what the famous music institutions of the Old World are to Europe, which indicates, it is stated, that the motion picture institution will likewise attract some of the greatest minds in the world to it. In building these two institutions Mr. Eastman has provided for their future by endowing them to the extent of several millions of dollars and giving them ownership in the University of Rochester.

Charlie Goodwin to Run Business End of Regional Magazine

Charlie Goodwin, who for three years has been actively identified with the Superior Exchange in Philadelphia, has left to assume the business management of "The Exhibitor," the regional magazine published in Philadelphia. Mr. Goodwin enjoys a wide acquaintance among the players of New York, Pennsylvania, Southern New Jersey and Delaware, having for five years been secretary of the exchange organization in this territory and being at present chairman of the board of managers.

Upon his resignation as secretary of the theater owners' five years of service, Mr. Goodwin, on March 22, 1921, was tendered a testimonial banquet at the Bellevue Stratford. Over 400 theatremen and their wives from all parts of the three states were there to pay their respects to the retiring officer.

Court Issues Attachment

On the ground that the Mayflower Photoplay Corporation is a foreign corporation, that it is not incorporated in this State, Harry I. Wasserman, procured from Justice Vernon M. Davis, of the New York Supreme Court, an attachment against the property of the Mayflower concern within this jurisdiction, to insure the payment of a possible judgment against it. Wasserman has a suit pending in the New York Supreme Court against the Mayflower concern, in which he seeks to recover $2,833 which he alleges is due him for salary and expenses incurred on the company's behalf.

Exploitation on Sales
(Continued from page 916)

more quickly. The play itself will get them by the end of the first reel, but let them start with the novel opening.

It won't sell tickets at the moment, but your patrons will send others in and they will be more ready to come back for the next attraction if they go out thoroughly pleased. The more you help to put it over, the more they will like it.

Work on all the special angles. Get after the stores. Get them to work on the idea. Get country store window dressings if your house is in the city. Get the grocery stores to advertise that "the boy" used to clerk it here. He's at the nearby house (date). See him at the Slippery Elm Picture Palace, formerly the Rialto Theatre.

You can get the dry goods stores in line, too, and perhaps the clothing stores with "Nobby" suits and "Take me home for $..." signs such as they use in the town where this play is laid. If you can hook up all the stores in a two-block radius it will help a lot. Probably you can do it if you point out that the novelty will bring people past other stores to see the rural block.

It will help not a little to give a special showing if you can get the picture at least a week ahead. Invite a hundred people and let them go out and tell the others. Include the best child in each class at the nearby schools. The youngsters will bring it up to all his classmates and you'll have some wonderful press agents. Invite the teachers, as well. Get the ministers and the local officials.

Put a prize in some store window and announce that you will give it to the first person who can prove he did not laugh at the play by seeing it a second time without smiling again. If any applications are made in response to this offer, get them in the front row and watch them yourself or have someone to act for you. The chances are that you will not have to give out the prize. If there is a reporter on the local paper who can write bright stories, get him to write this feature up.

Don't oversell the picture, but do not rest until you have made your appeal to everyone in town. They will all be interested if you get them in, so try hard to do that.
Exhibitors Will Ask Amendment of the Ordinance Which Limits Size of Stages

A necessary adjustment of the difficulty between Charles Bostrom, commissioner of buildings in Chicago, and the owners of the eight picture theatres which he threatened to close, is anticipated by the owners of these houses who have had several conferences during the past week.

Commissioner Bostrom states that thirty days ago he notified the Pantheon, Central Park, Boulevard, Milford, Barbe's Loop, Broadway Strand, Illington and Marshall Square theatres that these houses were not a large success, and that the danger of violation of this ordinance, he avers, arises from the fact that a large amount of scenery and inflammable material is used on the larger stages, and that this necessitates extra precautions in the way of steel curtains and heavy retaining walls, which he says, have not been taken in these cases.

Linick Says European Pictures Are Far Inferior to Those Produced in America

A COMPARISON that is decidedly flattering to American showmanship was made between European and American methods of presenting movies by Adolph Linick, who returned recently from an extended trip abroad, taken largely in the interests of Jones, Linick & Schafer.

"I would like to take the movie critics of America to just one American picture show and then hear their criticisms of American movies," he said. "I was never so enthused over American American production as I was at the recent premieres as now. Both in Paris and in Berlin the productions lack the high moral standards that ours have. Europe seems to have no idea of the American stage. These three productions as such as prevails upon American stage and screen. And their methods of presentation are twenty years behind the times. I doubt if they ever will catch up to us."

"One of our big producing firms is turning out risque features particularly for France. They will probably never be shown outside of that country. Eighty per cent. of their subjects are about the same as are American. Fairbanks, Pickford and Hart pictures are popular. In Germany it is quite the opposite. Very few American productions are shown. Lubitsch is now working on a big new spectacle that will not be completed for six months. Wild West stuff is the only thing that goes in Germany, where Tom Mix, Buck Jones and Hart features are great successes."

New Idea in Music

The week of October 9 has been set by Ascher Brothers for introducing a new style of musical entertainment in Chicago. During the last few days Director Harry Rogers, of the Roosevelt orchestra, has been busy perfecting the arrangements and conducting rehearsals for this event, and two rows of seats have been removed from the orchestra to make room for the added musicians. The new music will be known as "Syncopated Symphony" and is patterned closely, though not exactly, after the program of the "March of Time" at Ascher's Capitol Theatre in Cincinnati.

Vitagraph Trade Showing

Five hundred persons, especially invited, attended the pre-view of Vitagraph's "Son of Wallingford," which was held at the Aryan Grotto recently. Appreciation of the picture was widely expressed. Manager W. C. Brimmer of the Chicago exchange provided an orchestra for the show, which was followed off with a Larry Semon comedy, "The Bell Hop."

New Appointments

Celebrated Players announces the appointment of W. Hirschberg, formerly of the Associated Producers, and Isadore Natkin, formerly with Robertson-Colo as special feature representatives in Chicago, covering the north and south sides, respectively. Milton Simon has been appointed special road representative for the "Miracles of the Jungle.""
A. P. Exchange Closed

The Associated Producers Exchange at 838 S. Olive street, closed permanently last Tuesday when all the films, paper, other stock and equipment was removed to the First National Exchange at 918 S. Olive street. This removal is the direct result of the merger between Allied Artists Producers and First National Exhibitors, which took place a few weeks ago in Chicago. Among the new Associated Producers pictures which will now be handled by First National are Mack Sennett's "Molly O," Thos. H. Ince's "Hail the Woman," "The Cup of Life," and others; King Vidor's "Love Never Dies," D.W. and Maurice Tourneur productions.

Strike Averted

Members of practically all the orchestras of downtown theatres faced the possibility of being supplanted by opening day are now satisfied the expiration of an agreement entered into a year ago by theatre owners and the musicians. The theatre managers announced that a 10 per cent. reduction would form part of any new working agreement, and they have refused to consider the demand of union musicians that they be signed up under individual contracts. A conference has been set for Wednesday and Thursday of next week, at which time decisive action by the theatre managers will probably be announced.

New Editor Appointed

The American Society of Cinematographers, which issues an official publication once a month for the benefit of its members, has appointed a new editor, Silas E. Snyder, to take charge of the magazine. Mr. Snyder, for many years a newspaper writer and editor, has recently been connected with the motion picture industry as publicity director for the Rockett Brothers, and before that with Bessie Barriscale and the Balboa Film Co. The October issue of The American Society of Cinematographers is a lively and interesting number, and denotes skill and artistry on the part of its new editor in the matter of entertaining and instructive articles, as well as in its general make-up.

"Molly O" Makes Hit

The patrons of the De Luxe Theatre, one of the Turner, Dahnken & Langley houses, were given a surprise last Monday evening, when Mack Sennett's new production, "Molly O," starring Mahel Normand, was thrown on the screen. Judging from the applause, the film made an instantaneous hit. The completed prints of the film were now available for the distributing centres, and it is planned to release the feature simultaneously in New York, Los Angeles and other key cities.

Entertain Bankers

A number of film stars, including Enid Bennett, Colleen Moore, Lois Wilson, Betty Blythe, Helen Chadwick, Mary Alden, May Allison and others, attended a special entertainment in honor of the women who accompanied the delegates to the Bankers' Convention held in Los Angeles last week.

Director Drops Dead

Charles E. Whitaker, motion picture director, of Lasky and other productions, dropped dead last Monday morning on the steamship Admiral Dewey en route from San Francisco to Los Angeles. Mr. Whitaker has been in picture work for the last seven years and given over two years. He was born in Massachusetts 45 years ago. A widow and two small children survive him.

Mayo-Godowsky

Frank Mayo, Universal star, who last week completed his three month series of tours and made a breakfast last Monday morning. This morning, he was married last Saturday to Miss Dagmar Godowsky, film actress, and daughter of Leopold Godowsky, the noted pianist, who will make their home with the bride's parents for the time being.

Keefe a Producer

W. E. Keefe, for several years publicity representative for D. W. Griffith, who recently produced a series of two-reel comedies in Oregon, is now at the Brunton studio, making preparations to start soon on the production of a series of five-reel features.

Farrar Visits Filmland

Geraldine Farrar, noted diva and film star, spent several days in Los Angeles last week at the Filmland home of Mr. Strauss. She is rehearsing with the Scotti Grand Opera Company at the Mason Opera House. Miss Farrar sang "Zaza" on Tuesday night, which terminated her contract with the opera company, then left immediately for Milwaukee, where she will open a new engagement Sunday night.

Universal Divorces Short Feature Stuff

From Jewels and Special Attractions

With characteristic celerity Universal put into effect last week a sales plan which had been mapped out by H. M. Berman, general sales manager of the Universal exchanges, during the summer and only awaited Carl Laemmle's sanction to be put into effect. Within the last year the importance of the short feature has been more and more apparent to every exchange manager in the Universal system. In fact, during the past summer it was the comparative insufficiency of the serials and the short dramas and comedies that kept open many of the small houses and hundreds of the theatres situated in small towns.

Conditions at Universal City have been such during the last few months that it was possible to make a short program product of unusual excellence without interfering at all with the extensive feature program of Jewels and Special Attractions. In view of these facts Mr. Berman decided that it was essential to the efficient operation of the exchange system to divorce the short stuff from the features and to place a general manager at the head of a separate selling force so that he himself could devote his entire energies to the selling of Jewels and Special Attractions.

Agreed on Schmidt

As soon as Mr. Laemmle returned from Europe the plan was explained to him and he approved it in every particular. Both Mr. Laemmle and Mr. Berman were agreed as to the man to carry out the works. Art Schmidt, who has been with the Universal since its organization and with Mr. Laemmle before it, is the obvious candidate for the position of general sales manager of the short subjects.

Orders have already gone out to nearly every distributing centre, creating the new sales unit and making the operation of the plan effective. Nearly all of the managers of short product sales in the exchanges have been named, though there are a few exchanges where the selection of the manager has been delayed.

The following is the list of managers of short subjects as far as it has been announced: Chicago, L. Alexander; Milwaukee, W. D. Brody; Kansas City, H. N. Holmes; St. Louis, Nathan Steinberg; Oklahoma City, George Benjamin; New York, Louis I. Kutinsky; Des Moines, Harry Gotlieb; Omaha, O. R. G. Campbell; Cleveland, R. H. Glick; Cincinnati, M. Strauss; Detroit, L. C. Hackford; Buffalo, J. Kaufman; Pittsburgh, Abe Schneitzer; Indianapolis, Tony Klotz; Los Angeles, D. S. Mitchell; San Francisco, C. J. Crowley; Portland, Norman F. Hass; Seattle, L. J. Schlaffier; Butte and Spokane, H. T. Nicholson; Denver, J. W. Rae; Salt Lake, L. E. Hoss; Philadelphia, M. Davie.

Dazey Associate Editor of Selznick Scenarios

The announcement is made by Myron Selznick, vice-president in charge of production, that Frank E. Dazey has been made associate editor of the Selznick scenario department with headquarters at Fort Lee. Mr. Dazey entered upon his new duties during the past week in a department where he was employed about two years ago as a scenario writer.

"There is a great difference in the department I left then and the one I return to now," says Mr. Dazey in the announcement that comes from the Selznick publicity department. "Myron Selznick has established system and continuity, and it only remains for me to keep matters running as smoothly as I found them moving when I took my new position."
Star-Author-Stuntster Hutchison Is Hanged to Everyone's Satisfaction But His Own

BY EDWARD WEITZEL

"Like the man who built the chicken coop of laths and then called to his wife to admire his work," said I.

"What did she say?" asked Mr. Hutchison.

"It's a beautiful chicken coop, my dear," she exclaimed, "but how are you going to get out?" He had built himself inside of it and the only thing for him to do was to knock it to pieces again, which he did with all the vigor that his good right arm, assisted by a hammer and a wild rage, could bring to his aid.

Recalling a Close Call

"How do you find time to work on a scenario?" was my next question.

The stunt star gave a funny little chuckle.

"By getting so smashed up in a 'leap for life' that I am forced to keep to my room, and turn to scenario writing as the best way to occupy my mind. That is how 'Hurricane Hutch' came to be written, after I had injured my arm in making the 'solves of Culture.'"

"You must have had some close calls in your time."

"Oh, yes. One of the closest was in my first stunt picture. I was supposed to be hanged, but it came dangerously near being a reality. The producer, who was also the director, rigged up some sort of a scheme that was intended to keep the strait off my neck, but after several husky cowboys had eagerly and lustily hoisted me into the air, the rope slipped or something went wrong and my supply of oxygen was completely cut off. I tried to speak but couldn't, and my realistic struggles were taken for my intense devotion to the art. The more I kicked and writhed, the better pleased was the director. As he gave the signal to let me down he remarked that I had done fine and the scene wouldn't have to be taken over again. When I was able to speak I assured him I was satisfied if he was. About five seconds more of that dance upon nothing and I would have kept right on into the hereafter."

The Trick Chair That Didn't Work

"Why don't you let some of the other members of the company take a chance at going on my job?"

Again the stunt star gave his funny little chuckle.

I do—sometimes without intending it. This happened in the 'Great Gamble.' In one scene I had business of defending myself from a lot of bad men, but hitting one of them over the head with a chair. The chair had been sawed in two and fastened together so tightly that it would fall to pieces at the slightest contact with the badman's skull. We all examined it and convinced ourselves of that—especially the actor who was to play the part of this particular badman.

"What happened?"

"In the struggle someone moved the chair."

"And you picked up the wrong one?"

"Naturally. It was several days before that unfortunate badman got back to the studio, and the cut on his forehead didn't heal for weeks."

"Was he resentful against you for the accident?"

"Oh, no! It's all in the day's work. Besides, he had a good laugh, with the rest of us."

A report that was sent back to the studio after the scene had been inspected by a committee at the office.

"Did the members of the committee find the scene too real?"

"On the contrary, they gave it as their opinion that when I knocked the poor chap insensitive with the perfectly good chair, he did a very natural fall, and advised we take the scene over again."

Hiscott Now Assistant Director to Fitzmaurice

Leslie Hiscott, hitherto location manager at the Paramount studio in London, has been appointed assistant director to George Fitzmaurice and has been taking an active part in the production of "Three Live Ghosts," adapted from the stage play of that name by Otida Bergere.

Hiscott was born in London in 1894 and educated at St. Paul's School and Pembroke College, Cambridge. While in the army he decided to abandon law work for moving pictures. With a friend he started an agency and secured the film rights of the works of many famous authors, among others those of E. Phillips Oppenheim, Rafael Sabatini, Ruby Ayres, Edgar Jepson and Don Clayton Calthrop.

An offer to join an Italian film company as assistant director appeared to promise greater opening, so he spent some time in Italy, gained a lot of experience in every branch of the business and incidentally a thorough knowledge of the language. He then went to Stoll's as assistant scenario writer and assistant director, and worked for some time in the same capacity with the Welsh-Pearson firm in their production of "The Old Curiosity Shop."

Mayer to Write Titles for Goldwyn

The Goldwyn company continues to interest new blood and new ideas into its Western scenario department. Following the appointment of Paul Bern to the directorship of the department with Clayton Hamilton and Ralph Boykin, as his assistants, an announcement that Edwin Justus Mayer, of the Eastern publicity department, has been transferred to the studios at Culver City as title writer. Mr. Mayer has long been known as a newspaper and magazine writer. His clever Sunday newspaper articles attracted the attention of Samuel Goldwyn, with the result that Mr. Mayer will now write titles for the Lion Brand of photoplays.
Keeping in Personal Touch

By FRITZ TIDDEN

RAIN prevented the playing of the final games in the Moving Picture World League. The game that will either give the Universal nine the title of undefeated league championships or else give the Fox aggregation the edge on the deciding game for a series will be played probably next Saturday afternoon at Chasion Point. Barney Wolf has announced that his batteries will probably be: Adams and Bordner, Miesik and McGrath, will officiate for the Universals.

Standing of the League:

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Marie Prevost, former bathing beauty and now starring in Universal comedy dramas, at last has been caught by the camera while in swimming, thereby upsetting the most holy tradition of the film bathing beauty sorority. In “Nobody’s Fool,” her latest picture, she was induced to jump from a bridge and stage a “going-going-gone” clinic with Harry Myers in a lot of wet water. **

Walter P. Lindlar, assistant manager of the division of exploitation of Famous Players-Lasky Corporation, is visiting the Paramount Exchanges at N.Y. and Albany. **

Norma and Connie, of the Clan Talmadge, are to go to the coast within a few weeks. The former will probably make a picture in California, but Connie is coming back to New York and her husband after a short visit.

Roll your own.

“The Happy Pest” is a film that should be dedicated to somebody or other.

Herman Robbins, for nine years a member of the Fox organization, has resigned his position as manager with that company. R. A. White has been appointed to succeed him. **

Since “Aesop’s Film Fables” are being cartooned by Paul Terry, would you say that the tales of the ancient fabulist have become terrestrial? If so perhaps you could then say that “It’s a wrong fable that has no moral.”

Betty Bond has announced her betrothal to Samuel Silverstein, a non-professional, who will be married sometime in December at the Astor. **

J. O’Donoghue, formerly manager for Paramount in Australia, is making a short visit in the United States. He was a pleasant caller at the Toucher’s sanctuary this week and had many interesting things to say regarding the bettering of conditions in the island continent. He emphasized the fact that American films are growing in popularity every day, even taking into consideration the already wide approval they are met with. O’Donoghue stated that the tax situation had reached an acute stage in Australia at the time he sailed, but that a remedy was being insisted upon by the Australian distributors and exhibitors.

O’Donoghue expects to take back with him in a short while a new line of film. **

Friday evening was a gala night in pictures, it seems. “Theodora,” the imported Goldwyn film, was presented for an extended engagement at the Astor Theatre and “Peter Ibbetson,” the Paramount picturization of the Du Maurier classic was given a pre-release showing at the Hotel Plaza under the auspices of the American Committee for Devastated France and the Maternity Center Association of New York. Agile as we are, it will be quite impossible for us to cover both events. We will knock ‘em cold in our order to show cause suit at one gathering and will have to send in a pinch hitter for the other. An anxious world will be able to get these reports next week, owing to the fact that we could not convince the boss to hold up the publication of the magazine for another day before the one caused by the double holiday. **

The news that H. D. H. Connick had resigned from Famous-Lasky did not come as a great surprise to the celluloid center. A persistent rumor to the effect that he would leave the organization has been going the rounds for some time. Theodore Whitmarsh has been named to take the position left vacant. **

The wedding of Charles Holland Duell, president of Inspiration Pictures, and Lillian Tucker will take place on October 29. The ceremony will be performed at the home of Mr. and Mrs. William Sackett Duell at Hillcroft, Meadowbrook, Pa. Such a large number of friends and relatives has been invited by Miss Tucker’s mother, Mrs. Charles Alfred Hall, that a special train has been chartered to transport them from New York to the Duell home, and back.

The train will leave the Pennsylvania station at 10.40 a.m. on Saturday, October 29, and will leave Meadowbrook of 4.15 p.m. on the return trip. The wedding will take place at 1 o’clock. Following an extended honeymoon trip, Mr. and Mrs. Duell will be at home at the Ritz-Carlton Hotel after December 1. **

Due to increased activity the Paglin-Davidson agency has added several new men to its staff of experts. Among the newcomers are David E. Weshner and C. Vernon Farrow.

Saying It With Titles.

“Girl of My Heart.”

“For Those We Love.”

“A History of My Own.”

“Love Is An Awful Thing.”

Comes to hand the first issue of “The Silversheet,” an attractively made up and editorially interesting little magazine produced by the U. S. Navy Motion Picture Service. F. Bund, Jr., is the managing editor and the sheet will be issued monthly. It will be sent to all army stations in the United States and Panama using the film service. A copy goes to the officer in charge of recreation, the manager and cashier of the theatre and the operator.

We are always right. We don’t have to prove it. We admit it. But this time we made the exception that proves the rule. It seems that we said last week in this column of knowledge, that Arthur Tarshis was to resign from Pioneer and return to the Women’s Wear. Arthur indignantly denied the report, personally and with vehemence. So there you are.

Having been convinced of “The Sin That Was His,” William Faversham now appeals for “Justice.”

Byron Brentlinger, manager of the Victory Theatre, national circuit’s Evansville home, and Margaret Watson, only daughter of Mr. and Mrs. David Watson, of Terre Haute, Ind., were wedded in St. Paul’s Episcopal Church at Indianapolis Tuesday afternoon, October 4. Mr. and Mrs. Brentlinger left after the ceremony for Brooklyn, where they will visit the bride’s parents. Mr. Watson now being located there in a Government position to which he was only recently appointed.

The Haynes Theatre, Waterville, Maine, was the scene of an afternoon with an audience composed mostly of children, when a screen hero drew his automatic and pointed it at the villain. An over-energetic small boy in the gallery shouted “fire!” the crowd misunderstood the
Keeping in Personal Touch agrees neither to prosecute nor to persecute the Exhibitors Herald for copying such features as picture exploitation, the sub-editorial idea and other material original in our industry with Moving Picture World. In addition we will agree to buy a harness or a saddle for the horse (if we get it) that Exhibitors Herald is raising a fund to purchase. After that we will buy another horse because Marty must have two to ride at the same time in order to be comfortable. We will call one horse Sidney and the other horse Bill. We trust that neither animal ever throws Marty because by large he's a snappy chap with a sweet nature underneath.

cry and rushed for the doors. Manager James McGee and his staff acted quickly. All the exits were thrown wide open, the operator switched on a rollicking comedy and the spectators returned to their seats unharmed.

Eddie Adams, chief cutter for Cosmopolitan Productions is recovering from a surprise party given him last Saturday night by several friends. It was Eddie's birthday anniversary, "and believe me," he says, "I'm glad birthdays come only a once a year." A large element of the "surprise" in the party lay in the nature of the gifts the friends gave to Eddie.

George Kahn, of Universal, makes his debut as an actor on the evening of October 28.

** **

Considering the approach of the elections, the Strand Theatre has a timely title in the Constance Talmadge film running through the week of October 16. It is "Woman's Place.

** **

Among the visitors at the Arrow offices during the past week were Morris R. Schlank, well known comedian; Adolph Lachman, Philadelphia exchange man; J. Emanuel, also of Philadelphia; M. Mitchell, of Quality Film Service.

Sodom was the busiest town in the Egyptian league and Mr. and Mrs. Sodom, the chief of Sodom. Mrs. Sodom was a curious little frister, while Mr. Lot, who derived his name from his activities in the real estate field, was still busier.

For some reason or other, the powers that be took a powerful and dangerous dislike to Sodom and they, day, while Mrs. Lot was entertaining little Egypt and her big sister, Mr. Lot was tipp'd off that something was in the way of trouble would occur shortly in his favored city.

Mr. Lot was wise unto his day and immediately unloaded all his holdings at a sacrifice and then instructed his ball and chain to pack her vanity bag and carry hospital with her. Mrs. Lot had a number of social obligations to fulfill at Sodom and wanted to know the whyfor. But Lot was obturate and merely told her not to waste so much time on gab, but to pack.

Mrs. Lot packed, grabbing her shoe, "throw-er-ever" and jamming her cosmetics into a wicker hamper. She announced herself ready.

Off into the suburbs they started, bag and baggage.

Motor cars full of pleasure seekers passed them, and the occupants shouted good natured natuings at them, they twisted by. As they sauntered by the "Cook and Bull" tea room, Mrs. Lot's friends shouted invitations to a "two-fisted" dinner and "a good looking chap, known from Athens to Atlanta, as a natty footworker, pawed broken heartedly, his eyes riveted on the fair and lady like form of Mrs. Lot. Mr. Lot was spurred to hastier pace and bade his wife to run. They said Lot, "Look not back upon yonder lard, else thou wilt turn to salt, for I have been tipped off," Mrs. Lot was but human. The hexed bobcat that ever vibrates a Douglas was cowering out of her life—and she looked back—and from that day on, egg-eaters at the Alexander Bazaar sprinkled little bits of Lot's wife on their shell fruit as they gurgled through breakfast.

No. 3, Helen of Troy.

Victor Herbert will be guest conductor at the Strand Theatre during the week of October 16.

"Those who are acquainted with Fred's theories may deem The Case of Becky fantastic or even ridiculous," said J. Clarkson Miller, noted author and Chromium, who made the screen adaptation of the famous Belasco stage success, "but students of Fred the possibility of dual personality in actual life will be readily accepted. The Case of Becky is not a fairy tale. Those seeing this picture should come with an open mind, for there is nothing in it that could not happen in real life. The Case of Becky was written by Edward Locke and presented by David Belasco at his theatre with Frances Starr in the principal role, the part that is played by Constance Binney in the Realart picture presented this week at the Rialto Theatre.

** **

Marcus Loew's list of guests for the opening of the Loew's State Theatre in Buffalo is practically complete as follows: Mae Murray, Eugene O'Brien, Donald Crisp, John Walker, Diana Allen, Winifred Westover, Zena Keefe, Hope Hampton, Margaret Marsh, Brown, Max Beach, James Hook, Audrey Maple, Senna Owen, Leo Carillo, June Caprey and Helen Smiley. The party will last all night in a private car, spend three days in Buffalo and one in Rochester. The City of Buffalo will entertain the stars, and see the round of entertainment planned for them will keep them busy every moment of the time they are away.

Art Schmidt, Universal's new short subjects sales manager, hit New York the other day looking like a twentieth century steam engine. In addition to his excess pen, he was flashing a diamond scar pin of many candlepower. It was a gift from his force to the Motion Picture Exchange, upon his departure for his new duties.

** **

Theodore Solomon, the head shipper at the Universal office, was black-jacked to the tune of $10 and a gold watch, up in the Bronx the other night. An afflenter halted him on the street and asked for a match. Solomon put his hand in his pocket to get it. He woke on three hours later in a police station, with empty pockets and a black eye. Note: Choose the nearest exit before asking Solomon for a match, hereafter.

Speaking of black eyes, another one has blossomed forth at the Universal home office. Edward Bartsch, Cerebus for the Laemmle contract, says he acquired his black-eye while chopping wood in the woodshed. That's a brand new alibi. Maybe Bartsch's eldest son is getting to be a better man than his father.

** **

Children are keen observers.

"We're just playing director, papa, just 'yessing' each other!" Children are keen observers.

The two boys played on the lawn of the Hollywood studio while Ferdinand Earle held conference with officials of the Rubiayat, Inc. Suddenly the conference became an audience.

"Yes! Ferdinand, Jr., was heard to shout. "Yes!" responded Evvind, louder. "YES!!!" came louder yet. "YES!!!" shouted both.

Officials exchanged blank grins. Producer Earle stepped to the door.

"Ferdinand! What are you doing?"

"We're just playing director, papa, just 'yessing' each other!"

Children are keen observers. There is much to observe about a moving picture studio. "Quod erat demonstrandum," as Euclid was fond of remarking.

** **

After a month in London, where important deals were closed, William M. Vogel, the New York film exporter, has journeyed to Spain. William M. Vogel was in Madrid on October 1 and in Barcelona early the following week. Important contracts in all three territories have been closed, the details of which will be announced in due course of time. His trip has been a very active and successful one since leaving America the middle of August.

** **

Bill Hart, it is said, will attend dismamament conference in Washington. He will probably pack two guns.

** **

Joe Weil has been engaged by the Export and Import Film Company.

The Victory Theatre, New York, is in the habit of running a double feature day each week. Last week the double bill read as follows: "A Wife's Awakening"—"After Midnight."

Many a farce plot has been constructed from slimmer material than that.

** **

MARGARET LOOMIS

In the special dance scene she does in "The Sheik," Paramount's picturization of the popular novel.
Harry Revery came in from the coast last week.

Universal City's department chiefs forgot picture problems for a day recently and staged the first annual inter-department picnic at Seal Beach. A baseball game was the feature of the day.

Irving G. Thalberg, director-general of Universal City, headed one team while Louis Jacobs, general manager of the Century Comedy studio, led the other outfit. Ray Van Alstine, head of the scene department at Universal City, was the poor unfortunate umpire.


Ben Cohen, of the Carter de Haven organization, is in town for a short visit.

Paul Cromelin left for the coast last week, to be gone about three weeks.

The beautiful hand carved pure celluloid pipe is awarded to Louis Marangella for the week's champ prop, a box of cigars. Loosely alibis himself to a small extent by stating in a1 choicely worded note to us that the story was freighted on to him from somebody on the coast. Here it is:

Monty Banks, the "Beau Brummel" screen comedian of Warner Brothers, has some of his best clothes stolen by a thief while bathing in the surf at Los Angeles. The bath house was crowded, and without a private dressing room Mr. Banks was forced to don his swimming attire in his car. After taking several plunges, he returned to his benzine wagon only to find his clothes missing.

Banks was forced to return to Los Angeles by train in his luggage and two miles from home his gas ran out. He was alone, and had to wait until dark in order to sneak to a gasoline station. It was run by a woman. With the wit that is the heritage of comedians, he ran to a nearby field, found an old tomato plant, converted this into a skirt and returned to the gas station. Then he realized he was broke. But he! Harsh to fame!

The woman recognized Monty—having seen some of his screen comedies—and trusted him with five gallons of gas.

The weekly caustic department of the London Film Review and Moving Picture News publishes an interesting item under the head, "Why Not Edmund Burke?"

John Drinkwater has shown us the possibilities of "biographical plays" in the speaking stage, and it now occurs to me that something in the same line could be done for the screen with equal advantage. Has it occurred to any British producer, for example, to contemplate the life of such a man as Edmund Burke, or Richard Brinsley Sheridan? Either of these famous men's careers are full of human interest. Why always rely upon the "eternal triangle" for the subject of a film? What the British industry requires at the present time is imagination and, given this, the pluck to carry it into effect. There is a fortune awaiting someone here who can realize this. But it must be done quickly.

A gracious tribute was paid to Arthur S. Kane by his associates in the Charles Ray Productions, who have introduced the name of Kane's Alma Mater in "Two Minutes to Go," the college football film which will soon be released by First National. Baker College, the small town seat of learning, which plays such an important part in the Ray picture, bears the name of the University where Kane learned calculus and football.

This week we received enough of the grandmother jokes to fill the whole department. Some of the local press agents probably thought they individual would be the only one to run the nerve to send in this evergreen oldtimer, which has been perennial since Pop Anson was a little chap.

Lewis S. Stone, the popular leading man, was about to make a scene
Eddie Lyons to Star in Series of Two Reel Comedies for Arrow

W. E. Shallevanger, president of the Arrow Film Corporation, announces a series of two reel super-comedies will soon be released by that organization starring the well known screen comedian, Eddie Lyons.

Arrangements were made with Mr. Lyons several months ago, says Dr. Shallevanger, to produce a series of two reel comedies which will justify the term “super.” The first two, “Oh! Daddy” and “Par- don Me,” have already been received and Arrow officials contend they are the finest two reel comedies ever offered on the independent market.

Mr. Lyons and his co-workers have spent several months in the making of each of these comedies. Photography, direction, sets and supporting cast are said to be excellent and Mr. Lyons has secured very unusual stories for these pictures which, while being free from slap-stick, are filled with humorous situations.

While no release date has been announced, these pictures will be an early release on Arrow’s fall program.

Three Stars for First J. W. Film

For “The Road to Arcady,” the first of a series of four society dramas to be released on the independent market by J. W. Film Corporation, E. S. Manheimer announces there will be three stars: Virginia Lee, Roger Lytton and Harry Benham.

Miss Lee, who has the leading feminine role, has appeared in a number of productions, including “A Woman of Two Worlds” for First National. Roger Lytton and Harry Benham are also well-known to their ad- dressees. Mr. Lytton appeared in a prominent role with E. H. Sothern in the stage production of “The Proud Prince” and later also ap- peared in a number of Vitagraph productions. In “The Road to Arcady” he is cast as a Wall Street financier. Harry Benham also reached the screen via the stage, one of his successes being with Alice Brady in “The Dancer’s Peril.”

Special Titles for Bible Film

Louis Weiss, of Artclass Pictures Corp., which organization now has in course of preparation an elaborate film version of the Bible, has an- nounced that this offering will be presented with a series of most artistic and suitable effects as re-
In the Independent Field

Filming of New Jackie Coogan Special "My Boy" Now Finished

"My Boy," Jackie Coogan's new feature film production, is now complete and the many thousands of feet of film are in the cutting room. Three months' work was required to finish this production at a cost said to exceed $125,000.00.

Two stages, each measuring in size 150 x 360 feet were constantly filled with the "My Boy" sets. A large space of land was leased by the Jackie Coogan company at Universal City, where many of the "lower east side" episodes of the feature were made.

The picture is described as big in theme and in treatment, heart interest abounding in every scene. There is little genuine slap-stick and although many hundreds of people were used only two characters stand out. These are the old sea captain, played by Claude Gillingwater and the little immigrant orphan, portrayed by Jackie Coogan.

The picture is regarded by the producers as another episode in the life of Jackie. It has no direct bearing on the Chaplin production, neither has it any semblance of "Peech's Bad Boy." It is said to be

World Film's "Judgment" Liked by Trade Press Critics

Milton C. Work, president of World Film Corporation, reports that his organization's big spectacular drama, "Judgment," which is being distributed on the independent market, has received unusual praise from trade paper reviewers. One reviewer characterizes it as the finest European production brought to this country.

"Judgment" is from Victor Hugo's "Mary Tudor," and "Blithy Mary" is portrayed by Ellen Richter, a newcomer to the American screen. Her work has been highly lauded for its reality and dignity.

World Film Corporation's second production for fall release is "Suspicious Wives," starring Mollie King, and it is said that territories are selling fast, and where the picture is being exhibited it has proved to be a big box-office attraction. World is also distributing a series of five dramas featuring Joe Moore and Eileen Sedgwick, the latest being "Arrest Norma MacGregor."

Shallenberger Leaves for Coast to Confer Regarding Production

W. E. Shallenberger, president of the Arrow Film Corporation, has left New York on a trip to the Coast. He intends to stop over in Chicago for a few days. He was accompanied by Morris R. Schlank, who is producing a two series of comedies for "Arrow." Mr. Schlank has been in New York for a week attending to business connected with his pictures.

While in California Dr. Shallenberger will confer with Ben Wilson, William La Plante, Eddie Lyons, and Roy S. Ward, all of whom are producing pictures for "Arrow" release.

Schlank, Herring and Morris are making two reel comedies, which are being released under the franchise plan and which number such stars as Eddie Barry, Helen Darling, Jay Belasco, Vera Reynolds, Margaret Culling, Lilly Leslie, Paul Weigel, Harry Gribbin, Neely Earls, Charlotte Merriam, Eddie Baker, Jack Duffy, Keene Thompson and Harry Tenbrook.

Affiliated Distributors Next Feature Is "Sunshine Harbor"

An extensive exploitation campaign for "Sunshine Harbor," the second feature on Affiliated Distributors' program, is being prepared by the Paglin-Davidson Agency. The first release, "Lonely Heart," starring Kay Laurell, has already been offered to the state right market, in accordance with C. C. Burr's plan, and is now being exhibited throughout the country.

The campaigns have been made to have Miss Beecher photographed at the foot of a statue erected to the memory of her grandfather, Henry Ward Beecher. Use will also be made in the campaign of Miss Beecher's athletic prowess by having girls seek to equal her records. She has won medals in canoe paddling and swimming at Lake Placid, also in trap shooting and is an all-round athlete.

"Sunshine Harbor" is now being titled and edited by Morris Ryskind and a trading show will be held soon.

Novel Post Card

The Publicity Department of the Arrow Film Corporation has issued a novelty postcard of "Kiki," the dog star from their novelty film, "Watching Eyes." Many inquiries have been received by exhibitors all over the country regarding this picture.

Kineto's "The Four Seasons" Highly Praised by Riesenfeld

Illustrative of the effect of "The Four Seasons" on the exhibitors is a letter received by Charles Urban from Dr. Hugo Riesenfeld, of the Rialto Theatre, New York.

"It was in the Rialto that I first saw your film, so popular is this feature-length picture to be put out by the Kineto Company of America, played its pre-release engagement. Immediately following the showing came from Dr. Riesenfeld the following letter:

"I feel that I owe you more than a mere price or mere thanks for your picture, 'The Four Seasons,' which I saw at the Rialto Theatre the last week. As a nature feature it is unique. It is beautiful, instructive and above all, intensely interesting. With proper music it becomes an illustrated poem, with an appeal to all classes—highbrow and lowbrow.

"Don't let anybody persuade you to make the picture any shorter or to run it in four sections. Friends tried to persuade me to break it up. The audience really loved it—applauded when it was shown, spoke of it on leaving the theatre."

The beauty of "The Four Seasons" is said to have made a remarkable impression on all who saw it and the effect of laudatory reviews is being felt increasingly. Hundreds of requests for advice on releasing arrangements have poured in from theatres in all parts of the country. Methods of release will be announced shortly.
Two More Sales on
"Heart of North"

M. Mitchell of Federated Films
of Atlantic, who was a recent visitor
to New York, has purchased rights
to "The Heart of the North," pro-
duced by Joe Brandt and George H.
Davis, for North Carolina, South
Carolina, Georgia, Florida and Ala-
bama, and has also purchased from
C. B. C. Film Sales Corporation
"Dangerous Love" for the same states
with Tennessee added.

"The Heart of the North" has
been sold to Big Feature Rights
Corporation for Kentucky and Ten-
nessee.

Effective Exploitation

ILLUSTRATING in a striking manner that it is po-
sible to secure widespread newspaper notices in the
prominent newspapers in the largest cities, and that
this method of exploitation need not be confined to small
town theatre campaigns conducted by Warner Brothers on
"Why Girls Leave Home."

It is, of course, necessary to have something which is
timely or has such appeal that the dailies can readily see
its news value from their standpoint. In this instance it
was the title that did the trick, as it refers to a subject of
universal interest and gives the writers opportunities for
special articles.

In connection with the showing of this production in
New York City an effective campaign was mapped out by
the Warner publicity staff, and we understand the credit
for its success is due to the work of Edith Bonns, Louis
Marangella and Lon Young. As a result, it is probable
that more newspaper publicity was secured in the Meta-
ropolitan dailies in connection with this title, than was ever
accorded to any other photoplay.

Special articles bearing on the subject of "Why Girls
Leave Home" appeared over the signatures of such writers
as Sophie Irene Loeb of the Evening World, Jane Dixon
of the Telegram, Ida Rogers of the Girls' Protective
League, and Elizabeth Greene of the New York Probation
and Protective Association. Not only did these articles appear in the New York newspapers, but some of them are
syndicated through various newspapers throughout the
country.

These articles all feature the subject of "Why Girls
Leave Home" and in some of them this complete title appears in quotations, and in certain instances cross page
heads were used. By means of these discussions, a large
amount of unpurchasable space was secured which had the
effect of planting the title in the minds of the readers
so that they were immediately impressed on seeing this
title displayed in connection with the billboard and theatre
advertising.

The value of a title of this kind is also further shown
by the fact that several papers throughout the country have
taken this title as a subject for editorials.

Another feature of this kind of exploitation is that it
can be used by exhibitors in the smaller cities and towns
in reaching their clientele, just as effectively as in the
larger cities, and the Warner organization deserves great
credit for this campaign.

C. S. SEWELL.

Forty First-Run Theatres Book
Warner's "Why Girls Leave Home"

Over forty first-run contracts on
the Warner Brothers' production,
"Why Girls Leave Home," have been
consummated with exhibitors,
according to Harry M. Warner,
senior member of the Warner or-
ganization. In New England alone
it is said fourteen theatres played
the production for one and two
weeks to capacity audiences. The
bookings are said to have been made
in one week, following the initial
 canvassing of salesmen of the Fed-
erated Film Exchange, which con-
trols the rights to the picture for
that territory.

"Why Girls Leave Home" bids
fair to be one of the biggest box-
office attractions of the season, says
Mr. Warner, and scores of prom-
ised additional booking were lost no time in
booking the production.

Harry Rapf, the producer, points
out that the question of why girls
leave home offers exhibitors unusual
opportunities for exploitation and
newspaper feature stories. As an
example of what has been accom-
plished with newspapers by the pic-
ture, Mr. Rapf stated that no pro-
duction ever shown on Broadway has
received as much free newspaper
coverage from the New York
dailies.

"What has been accomplished in
New York City, it went on Mr.
Rapf, "can be duplicated throughout
the entire United States."

English Critic
Lauds "Kineto"

Following the recent announce-
ment that Interest Films, Ltd., have
contracted to distribute Kineto Re-
views in England, comments of the
British trade publications regarding
this arrangement have been re-
ceived by Kineto Company of
America.

The Film Renter and M. P. News
regarding a trade showing of sev-
eral of the Reviews says they are
"the most entrancing studies of
science, travel, industry and natural
history ever thrown upon the screen
and that exhibitors who include one
of these short pictures will add a
most attractive feature to their pro-
gram," concluding with the state-
ment that "Showmen desirous of
introducing an entertaining, illumi-
nating and educative series of pic-
tures into their program, short in
length, but of intense interest to
every class of audience, cannot do
better than see and book The Kine-
to Review." It is a certain winner
wherever it is shown."

Start Drive for
"Tarzan" Serial

A special advertising drive in be-
half of "Adventures of Tarzan,"
starring Elmo Lincoln and Louise
Lorraine, will be inaugurated by the
Adventures of Tarzan Serial Sales
Corp. Large quantities of twenty-
thousand foot serial will be dispensed in over
century cities. A special book-
let, together with box office pointers
on exploiting the serial, will be
mailed to exhibitors. Supplementing
this, a letter will be mailed to ex-
changers, advising them of the
methods used by the various buyers
of the serial in placing its merits be-
fore the exhibitors. Trade paper ad-
vertising will be used to acquaint
exhibitors and exchangers alike
as to the details of this drive. It is
believed that this will assist mate-
rially the fourteen exchanges which
are now distributing "Adventures of
Tarzan."

Lesser-Rosenberg
Offer New Series

On the eve of their departure for
the East, Irving M. Lesser and
Mike Rosenberg closed a deal for a
series of eighteen two-reel West-
ern productions co-starring "Bob"
Reeves and Maryon Aye. Albert
Rogell will direct the series, which
will have distribution via the West-
crn Pictures Exposition Company.
It is planned to make two pictures
a month.

"Bob" Reeves has had experience in
Western pictures with Universal and
others. He is a typical West-
crner, from Texas, a good horse-
man, and handy with the six-shoot-
ers. He stands six feet four in height.
Maryon Aye has appeared with
William Fairbanks in several features and with Larry Semen as
his leading lady. Prior to entering fil-
mland, Miss Aye toured in vaude-
ville.

This is the ninth producing unit
whose products will be released by
the Lesser-Rosenberg organization.

Initial Kashin.
Feature Shown

Morris A. Kashin recently held a
private showing of "I Defy," the
feature production which marks his
re-entrance into the distribution field,
and is said to have been well re-
cieved by a critical audience. It
was announced that the success of this
showing has determined Mr. Kashin
to plan bigger offerings.

An advertising and exploitation
campaign is now being prepared by
A. L. Seinum under Mr. Kashin's
supervision and will follow the same
form of distribution the picture is promised, which will be announced later. Mr.
Kashin reports the receipt of large
numbers of letters and telegrams
from state right buyers requesting
information regarding the produc-
tion.
In the Independent Field

Weiss Makes Two More Sales on "Adventures of Tarzan" Serial

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corp., at present touring the United States in the interest of the serial starring Elmo Lincoln, announces the sale of the Tarzan production to First National Exhibitors Circuit of Minneapolis for Minnesota and North and South Dakota. This sale places the serial solidly in the Northwest, inasmuch as Weiss disposed of it to Samuel Spitzer for the State of Wisconsin. Fred Cubberly Manager of the First National in Minneapolis viewed the entire fifteen episodes before purchasing "Adventures of Tarzan."

Mr. Weiss is now in Omaha, where he expects to consummate a deal disposing of Western Missouri, Kansas, Iowa and Nebraska. He will then return to the New York office preparatory to a special trip to England, where he will present the entire Tarzan serial at an elaborate trade showing to be arranged under the direction of Bert Ennis.

Two Big Stars in "Parted Curtains"

That "Parted Curtains," Warner Brothers' latest release, will be an unusual success is the conviction of Harry M. Warner. Mr. Warner bases his statement on the fact that the production stars Henry B. Walthall and Mary Alden and has a strong story. "The long list of screen plays in which Mr. Walthall has starred," said Mr. Warner, "in addition to his ability is but one of the factors that make 'Parted Curtains' a good box-office asset. Then there is Miss Alden, with her superlative characterization in 'The Old Nest.' These two stars, offered in one picture, are seldom available. The cry for something different in photoplay presentation is met by 'Parted Curtains.'" The exhibitor seeking the unusual in story, the unusual in star attraction, the unusual in photography, can be sure he has a powerful screen play.

The production is said to have received high praise from the press. The cast supporting Mr. Walthall and Miss Alden includes Edward Cecil, Margaret Landis, Mickey Moore and William Clifford.

Stars Named for New Selig Serial

Elleour Field and Truman Van Dyke will be co-starring in the new animal-jungle serial Wm. N. Selig is making for the Export and Import Film Company. It is announced that no effort will be made to dispose of the serial until it is finished, but will screen every episode before the sale of the picture.

Miss Field is a vivacious, young, athletic type of womanhood who screens unusually well. Truman Van Dyke has earned stardom by his work in previous releases and is a likable red-blooded chap. No release arrangements have been announced. A print of the first three episodes is expected in New York shortly.

Speedy Work on Guinan Pictures

The Texas Guinan Productions are progressing rapidly in the making of the second picture of their series of twelve two-reel Western and Northwestern productions. The story is entitled "The Code of the West" and was written by Jesse J. Ormont. The scenario and continuity are by Frances Guinan, who wrote many successes for Sesqui Hayakawa. Many of the exterior scenes were filmed in Vermont Canyon, Southern California, and in the Mojave Desert. The remainder of the exteriors were taken at the Hollywood studio, where an entire Western street was built. The next two productions will be directed by Fred A. Kelsay.

"Shadow of Conscience" Highly Praised by Chicago Newspaper

Russell Productions' seven reel drama, "Shadow of Conscience," featuring Russell Simpson, was recently given a trade showing in Chicago and is said to have received much praise. The Chicago Journal characterized it as "an excellent picture, a purposeful, ardent offering tending toward the melodramatic, but yielding sufficient realism to make it interesting," and also praised the photography highly, beside referring to the players as conscientious, sincere workers with an apparent fund of understanding of the things assigned them to do. After referring to Russell Simpson as a character man of so much ability that it is wondered he is not more often pressed into service, the critic states the climax is worked out in a thoroughly satisfying way and the tension of the situation well sustained, concluding with the comment: "An interesting, well-directed photoplay!"

In this production Mr. Simpson is said to have a typically American role reminiscent of the earlier days of this country. Barbara Ternant has a sympathetic role opposite Mr. Simpson, while Gertrude Olsmont appears as the ingenuous．

Two More Sales on "Dangerous Love"

Two sales were made this week on "Dangerous Love," by C. B. C. Film Sales Corporation. Federated Film Company, of Pittsburgh, will handle this five-reel Western in the Pittsburgh and Western Pennsylvania territory, and Herman Rifkin, of Eastern Feature Film Company, has arranged for its release in New England.

"Tradition" Sold for Two Districts

The Sonora Film Distributing Corporation has sold the state right of "Tradition" to the Peacock Productions, Inc, of Kansas City, for Texas, Missouri, Kansas, Oklahoma, Arkansas and Southern Illinois. The New England States has been sold to the Klein Distributing Corporation, of Boston.

Fine Poster of Louise Lorraine

In addition to the elaborate line of paper prepared to assist exhibitors in exploiting "Adventures of Tarzan," starring Elmo Lincoln and Louise Lorraine, a special star one sheet in five colors has been made up to exploit Miss Lorraine as heroine of the serial. The poster is made from an art photograph of Miss Lorraine and is in response to requests from exchanges.

New "Hallroom"

"Stars and Stripes" is the newest Hallroom Boys Comedy featuring Sid Smith, in which Percy and Ferdie are seen for the first time as traveling salesmen who eventually find themselves within prison walls. Lex Neal prepared the scenario and Herman C. Raymaker directed the comedy. According to Harry Cohn, "Stars and Stripes" went over big as a special pre-release showing in San Francisco.

Hirsh Reports

Feature Sales

Nathan Hirsh, president of the Aywon Film Corporation, is elated over the reception accorded to the Snowy Baker and Big Boy William series, and announces the territories have been so far disposed of to Standard Film Exchange of Pittsburgh, Apex Film Corporation of Minneapolis, Federated Film Exchange of Omaha, Federated Film Exchange of Kansas City, Fine Art Pictures of St. Louis, W. A. Kayser Enterprises of Cincinnati, R. D. Lewis of Dallas.
Playgoers Pictures Announce
Ralph Ince's "Tropical Love"
for Release on October 23

Porto Rico is the location of "Tropical Love," the next Playgoers Picture release through Pathe. It is a five reel production directed by Ralph Ince and the release date is October 23. The star is Ruth Clifford, who is supported by Reginald Denny. Others in the cast include Fred Turner, Huntley Gordon, Ernest Hilliard, Margaret Fitroy, Paul Doucet, Catherine Spencer, Carl Axxel and Margaret Seddon. The original story was called "Peaks of Gold," from the pen of Guy McConnell, who has written many vivid yarns of the South Seas. "Tropical Love," according to Playgoers Pictures, will be a regular release on their "three-a-month" basis.

Director Ralph Ince took an entire American company to Porto Rico and produced "Tropical Love" in the exact location called for by the script. The feature is replete with touches of Porto Rican native life, notably the action which is centered in the sugar cane fields. It is described as a production which reflects in an adventure story the alluring call of the tropics.

Ruth Clifford plays the part of a half-wild Porto Rican girl in whose veins flows the blood of white parentage. Reginald Denny is a romantic "down-and-outer," a derelict. It is said that the posters reflect the atmosphere and the broad splashes of color associated with the tropics.

The story terminates in a spectacular hand-to-hand encounter between Reginald Denny, the hero, and Huntley Gordon, who, as an unscrupulous American, is trying to secure the girl's plantation.

Dorothy Dalton
in Melford Film

With Dorothy Dalton in the featured role, George Melford starts his production at once, "Moran of the Lady Letty," an adaptation by Monte M. Katterjohn of the novel by the late Frank Norris. The company goes on location in Northern California waters to get many of the scenes. Rudolph Valentino, who was featured with Agnes Ayres in "The Sheik," Mr. Melford's preceding production, has the male lead of Ramon Leredo.

Sunshine Sammy Elevated to Stardom in "The Pickaninny"

Frederick Ernest Morrison, otherwise "Sunshine Sammy," for several years past a ray of joy in comedies produced by Hal Roach for Pathé, distribution, is now a screen luminary. This eight year old colored boy, who has become almost inseparable from "Snub" Pollard will be seen in a two-reel comedy, called "The Pickaninny." Hal Roach produced the picture which gives the colored youngster every opportunity to show just how keen a master of funmaking he really is.

Pathé will release "The Pickaninny" on December 4.

Releasing arrangements for the Harris Dickson comedies in which all colored players are featured, and the series of two reapers starring Ernest Truex, Broadway's comedy favorite, have now been completed. Amadee J. Van Beuren produced the Truex pictures.

"The Custard Nine," first of the Harris Dickson comedies produced from a story in the Saturday Evening Post, will inaugurate the campaign with the release scheduled for November 1.

Two weeks later Pathé will inaugurate the Truex series with "Little, But Oh My," followed on December 18 by "Stick Around." "The Beauty Contest," which completes the Harris Dickson series, is slated for January 1 and on January 15, "The Bashful Lover," third of the Truex attractions, will go out to exhibitors.

Gets Big Results
from Advertising

The real and cumulative effect of Goldwyn's national advertising campaign for the two Rupert Hughes' master-pictures, "The Old Nest" and "Dangerous Curve Ahead," is becoming more apparent each week, says a statement emanating from Goldwyn headquarters.

Each photoplay has received more than 1,000 bookings, for showings within four or five weeks of the release date, before the pictures had been released and while the advertising campaign was in progress.

At the present time, the bookings for both "The Old Nest" and "Dangerous Curve Ahead" are in excess of those received during the opening weeks of the national advertising campaign and the first week of release.

Attractive Paper
for Cabanne Film

Paper of attractive design has been prepared for William Christy Cabanne's production, "The Barricade," scheduled for early release by R-C Pictures. Among other things there are two styles of one sheet, each depicting vividly an important scene from the drama and in each of which Katherine Spencer is seen to advantage.

Dance Novelities
in New Christie

Two dancing novelities are offered in Christie's latest comedy for Educational, "Kiss and Make-Up," which features Helen Darling and Earl Rodney.

One of these dances is the "Sh-h" number by dancers from the Los Angeles Midnight Frolic. The other is a specialty dance by Dagmar Dahlgren.

Miss Dahlgren is a newcomer in pictures. She has played comparatively small parts in recent Christy Comedies, but this is the first real opportunity she has to make use of her special talents before the camera.

Brownie in Comedy

Century is specializing on dog comedies. Brownie's latest is a new departure for the "wonder dog." He is supported by many varieties of canines. It is said that bookings show there is a growing demand for these dog pictures apart from the drawing power of Brownie himself.

Miss Johnson and
Duncan, Co-Stars

William Duncan and Edith Johnson as co-stars have completed a new Vitagraph production which is as yet without a title. It is based on an original story by J. Raleigh Davies and was filmed under the direction of Mr. Duncan. The prints have been received at the Eastern offices and those who have seen the picture declare that it undoubtedly is one of Mr. Duncan's best. It presents both stars in different types of roles from those in which they recently have become well-known.
Rapf and Nigh Unit Shows the
Advantages of Collaboration

The producing unit of Harry Rapf and William Nigh, whose most recent productions are "Why Girls Leave Home," featuring Anna Q. Nilsson, and "School Days," starring Wesley Barry, which is now released, brings to light the advantages of collaboration between producer and director. Mr. Nigh is not only author and director, but also producer, and Mr. Rapf is essentially a producer and a showman of unquestioned ability, while Mr. Nigh is not only an actor of renown, but also a playwright, author and director with many stage and screen successes to his credit. That this combination is successful in producing box-office successes is due to the harmony that exists between them.

Said Mr. Rapf: "A great many producers work under the belief that to interfere with a director prior to and during the production the feature will undoubtedly be marred—spoiled in the making. This theory does not hold good in the case of Mr. Nigh and myself, for we find that in exchanging our opinions prior to a production the ultimate result proves to be really advantageous and productive of an artistic screen play.

"First and foremost in our discussion of a contemplated picture is whether it will strike the box-office angle. When we are satisfied that it does, we consider the possibilities of public approval. With these two questions definitely decided upon, we go ahead with the production. And I believe we always engage the best known screen players available for each and every production. To Mr. Nigh can be attributed the success of our pictures, for I consider him one of the best writers and directors in the industry."

Both Messrs. Rapf and Nigh have had long and varied experience in the theatrical and motion picture fields. And joining the ranks of motion picture producers, was a vaudeville booking agent and theatrical producer. Some of the best known actors and actresses whose names topp the lists of legitimate and vaudeville plays were sponsored by Mr. Rapf. Mr. Nigh before taking up the reins as a director, was an author and playwright. He is known as a man of great versatility. In his career as a director he wrote, chose his own casts, designed his sets and played prominent roles in his productions. He still pursues the same methods, and in the production of ex-Ambassador Mr. Rapf is producer, Gerald's story, "My Four Years in Germany," he not only directed but also played a prominent role. For the Metro or-Raphaël, a play, Rapf wrote a new favorite comment in the screen world with his direction of "The Yellow Streak," starring Lionel Barrymore, "Ennio of Stork's Nest," with Mary Miles Minter, and "Her Debt of Honor," with Vali Vail. These notable features and scores of others were written by Mr. Nigh. At the present writing he is directing the course of Vera Gordon's starring vehicle, "Her Daughter-in-Law," to be distributed by Warner Brothers.

Three Hodkinson Productions
for Release During November

Besides the many interesting features which it is reported will mark the celebration of Hodkinson Month—November, 1921—it will also be made noteworthy, as is stated, by the release of three unusually interesting subjects—two of them of feature length, and one a two-reeler.

On November 6 "Jane Eyre," the fourth Hugo Ballin production for Hodkinson release, will be published. "Jane Eyre" is the picturization of Charlotte Bronte's novel of the same name. Mabel Ballin is in the title role. Norman Trevor will be leading man.

The other feature which will reach the screen in November is "The Light in the Clearing," made from Irving Bacheller's novel by the Dial Film Company. T. Hayes Hunter directed. The story combines human interest, drama, suspense and heart appeal in a rare degree, it is stated.

The two-reel production, "The Beggar Maid," is the first of the Triart Productions to reach the screen. It has already scored a triumph, it is said, both at the Rivoli and Rialto theatres, where it has been shown. Mr. Hodkinson, the director of the two houses, exploited it with an elaborate prologue.

Riesenfeld Has
Faith in Lloyd

Dr. Hugo Riesenfeld, managing director of the Rialto and Rivoli Theatres, one of the strongest supporters of Harold Lloyd in the exhibition field has again exhibited his faith in Lloyd's box-office prowess by rebooking through Pathè, the first series of Lloyd two-reelers for their second Broadway showing. This series includes "Bumping Into Broadway," "Captain Kidd's Kids," "From Head to Toe," "His Royal Synes," "Haunted Spooks" and "An Eastern Westerner."

Viola Dana, Star
in Metro Picture

"Seeing's Believing," a screen comedy written for Viola Dana by Rex Taylor, has been selected by Metro as her next starring vehicle. The continuity has been prepared by Edith Kennedy, of Metro's scenario department. Harry Beaumont, who directed Miss Dana in her last two pictures, "Glass Houses," by Clara Genevieve Kennedy, and "The Fourteenth Lover," by Alice D. G. Miller, will again be in charge of the production. He is now selecting the cast.

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Selznick B-gins
on Moore Film

At Selznick's, studios in Fort Lee, N. J., work on the next Owen Moore vehicle, "Love Is An Awful Thing," began last Monday, October 10, under supervision of Henry Lehrman. Mr. Lehrman wrote the new Moore vehicle and will direct its filming from Lewis Allen Browne's scenario. Kathryn Perry, who became Mrs. Moore a few months ago, will support her husband in the new work.

"Jim" Is Ince's
Next Production

"Jim," a drama of California and New York by Bradley King, has been selected by Thomas H. Ince as his next special production for Associated First National Pictures, Inc. It will follow the recently completed Ince drama, "Hail the Woman," which is scheduled for release late this fall.
Capturing Lions by Aeroplane Heads Pathe's October 23 List

In announcing its short subjects for release the week of October 23rd, Pathe Exchange, Inc., states that "Capturing Lions by Aeroplane," the second of the series of "Major Jack Allen's Wild Animal Pictures," will augment the schedule. This reel shows Major Jack performing one of the most novel and astonishing feats ever thrown on the screen. A noise made of chains, with anchors secured to each end, is made fast to the plane. When the lion is sighted in the African desert, the plane swoops down, the lion is caught in the noise.

"The Flaming Trail" is the next story of Holman Day to reach the screen. The scenes are laid in the Maine woods with a forest fire giving plenty of thrills to the exciting story. Edgar Jones and Edna May Sperri are the featured players with Ben Hendricks, Jr., John Woodford and Carlton Brickert playing prominent roles.

Hal Roach presents Gaylord Lloyd in "Trolley Troubles" by Beatrice LaPlante. A comedy street car, especially built for the comedy, plays an important part and gives Lloyd plenty of opportunities for his particular brand of humor.

"Late Hours" is the title of the Hal Roach comedy featuring Eddie Boland. "Sunshine Sammy," Ethel Broadhurst, Jean Hope, Dagmar Delgner and Lilymae Wilkinson assist the comedian.

"One Against Many" is the title of the fifth episode of the new Pathe serial, "Hurricane Hush." Hutton slides down a rope from the tower of a light house and leaps forty feet to the ground; rides a log down a steep lumber sluice into a log-jammed river, and performs various other "stunts."

"The Dog and the Bone" is the current animated cartoon of the "Aesop's Film Fables" series produced by Fables Pictures, Inc. The moral pointed out by the offering is the evil of greed.

Pathe Review No. 125 presents an exceptional group of widely diversified subjects. "The Lost City of Florida" shows views of a past civilization in New Smyrna; "The Jolly Jellyfish" is a sea story; "Making a Place for Puss" is a home tale about little folks produced with the Pathe Slow-Motion camera; and "The Sun Hats of the Far South" is a Pathicolor travel scenic in Algeria.

For Early Release

"The Flaming Trail" is the next offering of the new series of Holman Day's stories to reach the screen. It has been scheduled by Pathe for release the week of October 23. Edgar Jones and Edna May Sperri are the featured players with other important roles played by John Woodford, Ben Hendricks, Jr. and Carlton Brickert.

Ray Film in Toledo, Ohio, for the First Time in Two Years

A Charles Ray film was shown in Toledo, Ohio, recently for the first time in two years. Legal complications tied up the first National productions of this player for many months, as far as Toledo was concerned, and the enthusiasm which greeted the news of Charlie Ray's return to Toledo reflected the spirit of an inauguration.

The picture, "Forty-Five Minutes from Broadway," was selected by Manager Horatius of the Alhambra Theatre, to reopen his big house on a new and lavish presentation scale. The Toledo Blade reported that "thousands came on Sunday" to see the long deferred Ray film, and according to the Blade's issue of October 3, it was: "The most enjoyable Bay picture we ever saw. It's one of the pictures movie fans should not miss."

Heavy First-Run Bookings for Harold Lloyd's "Never Weaken"

"Release date on 'Never Weaken'!" the first of Harold Lloyd's new series of comedies for Associated Exhibitors, finds practically every first run arranged, and an amount of bookings accomplished which exceeds any previous Harold Lloyd offering at the same relative time," says an announcement from Associated Exhibitors. "Either because 'Never Weaken' is based upon a theme peculiarly adaptable to exploitation, or on account of the success of Lloyd's first three Associated comedies, 'Now or Never,' 'Among Those Present' and 'I Do,' exhibitors have shown great interest in the new production, and are more and more looking to Harold Lloyd for comedies which promise capacity business."

While very humorous and with heart appeal characteristic of Harold Lloyd's work, "Never Weaken" is said to be an amazing stunt picture. The antics of the star, high up among the iron work of a half constructed skyscraper, affording a bit of hysterical excitement.
Select Sales Forces Preparing for "Selznick Week" Drive to Be Held November 14 to 20

For the week of November 14-20 the Select sales forces are planning what they confidently expect will put the Selznick product on the screens of every community where moving pictures are being a part of public entertainment. The period will be advertised as "Selznick Week," and every means will be adopted to exhibit both the pictures and his public of the merits of Selznick attractions in fulfillment of arrangements that are being made for a national advertising and promotion campaign for the Selznick brand of photoplays.

Selznick pictures are a known commodity. Efforts on the part of branch managers and salesmen will be coupled with special inducements to showmen. We want 'Selznick Week' to be an opportunity when there can be no prosperity for the producer unless the showman shall share in the results that are to be attained by showing good pictures.

"It is not to be understood that there will be any let-up in our efforts to contract our pictures during the intervening weeks—everybody in our organization is bending best efforts at all times. But we believe that only good can result from a special concentration of effort, and so we are going after contracts for pictures that shall be screened throughout the country in the week starting November 14. We hope to establish, for showing for that week—a score that shall not alone surpass our previous figures for the whole season—indeed we shall aim with confidence in success at the best record of picture screening during any one week ever attained by any producing organization in the industry."

Walsh Finishes "Shooting" Film

R. A. Walsh has finished the "shooting" of "Kindred of the Dust," which he started about the middle of August. The picture was adapted from a Peter B. Kyne novel. It went to the cutting and editing rooms last week. It will be released by Associated First National Pictures, Inc. The picture was filmed at the Brunton studio, San Pedro and Fort Bragg, in Northern California.

Abel Gance Goes Back to France

While "I Accuse," the United Artists release, is showing at the Strand this week, Abel Gance, its author and producer, is on his way to France, an unexpected business trip having prevented his appearance at the American premier of the picture, which, it is said, has proven so popular in Europe.

If Mr. Gance's present plans are not changed he will return to America some time in December, when he will immediately start a big campaign for the presentation of a new picture.

"Way of a Maid" Off to Exchanges

The next Elaine Hammerstein picture, "The Way of a Maid," has been cleared from the Selznick laboratories and shipped to Select exchanges. The release date is set for November 10, and from the conviction that followed a studio showing of the new picture the Selznick forces declare this will be among the most popular of Miss Hammerstein's releases. Rex Taylor's story was directed by William P. S. Earle.

Joey McCreevy in "Mermaids"

Joey McCreevy, who won the Thomas H. Ince beauty competition two years ago, and who appeared as leading lady with Lloyd "Ham" Hamilton and other well-known comedians, has been engaged by Director Jack White to play the leading feminine role in his latest all-star Mermaid Comedy for Educational.

Guest of Honor

A rousing reception greeted Eugene O'Brien, the Selznick star, last Sunday, October 9, when he appeared at Madison Square Garden as guest of honor for the championship basketball games between the Original Celts, champions, and the Camdenmen, challengers. Eight thousand spectators packed the Garden and cheered O'Brien as he entered his box.

Vitagraph Using Special Trailers

Prints of a special trailer on Vitagraph's James Oliver Curwood superfeature, "Flower of the North," have reached every Vitagraph branch office, and it is reported that the screening of these trailers has caused considerable comment by exhibitors in all parts of the United States and Canada.

Again with Metro

Allan Forrest, who was leading man for Alice Lake in the Maxwell Karger production "Dorothy," is back with Metro. Fred Jackson's "The Hole in the Wall," upon which screen work has just been completed, has signed another Metro contract. This time he will appear as leading man for Viola Dana in a new comedy, "Seeing's Believing," written for Miss Dana by Rex Taylor.

Games at Capitol

Scenes of the world's series ball game between the Yankees and the Giants obtained by Selznick News cameramen were selected by Samuel L. Rothapfel, director of presentations, for showings at the Capitol, Broadway's largest theatre. The view included, it is said, many of the thrilling episodes, plays and side-bet that made the game as well as close-ups of the many celebrities in attendance.

A Rising Star

Mary Wynn, seventeen years, has won a place for herself in the movie firmament, together with a long-term contract to appear in motion pictures under the exclusive management of J. L. Frothingham, producer of "The Ten Dollar Rake," "The Bride of the Gods," and other successes of recent months.

With Her Dolls

Baby Peggy, the two year old of the Century comedies is taking a vacation, and is devoting it to the care of her family of twelve dolls.

Opens 29th Season

On November 10, Burton Holmes, of Travelogue fame, will begin his 29th season of his personally delivered Photo Stories of Travel, with five new subjects, the first one being on Mexico.

Plan Busy Season

Louis S. Jacobs, manager, and Charles Rubin, business manager of the Century Comedies, are planning a busy season on the Century Comedy lot.

In Gibson Film

Louise Lorraine, Century comedy leading woman, is being loaned to Universal by Century Comedies, for Hoot Gibson's new picture.
Many Prominent Players Appear in Ince’s “Hail the Woman”

The tendency of producers to make special with casts of players of prominence instead of with single stars is emphasized in “Hail the Woman,” the forthcoming Thomas H. Ince production through First National.

When C. Gardner Sullivan submitted the story to Mr. Ince, the dramatic possibilities with the difficult types of character portrayal presented, resulted in a decision to produce it with the very best players that could be secured.

Florence Vidor was selected for the heroine of the story which John Griffith Wray will direct. The role of her brother, requiring a player who could portray a youth of weak characteristics without sacrificing the sympathy of the audience, has been entrusted to Lloyd Hughes.

One of the principal characters is carried by Bertram Millhauser, unrelenting, dominating New Englander, and an arrangement has been made with Jesse L. Lasky for the services of Theda Bara, who

player of star proportions a member of the “Hail the Woman” cast. The character of Mrs. Oliver Berestoff is of much importance and Gertrude Claire is cast for that part. Madge Bellamy got the role of Nan Higgins, the “wronged” girl in “Hail the Woman,” a part distinctly different from anything in which she has heretofore appeared.

Tully Marshall, famed for his character portrayals, Vernon Dent, Edward Martinde, Charles Meredith and Mathilde Brunham—every one a well known player—have roles of importance in the production. Ena Griffin, a clever baby, and Priscilla Ford, as an able child actress, complete the cast.

“Lulu Bett” Done

William de Mille has completed the cutting and assembling of Miss Lulu Bett, his new Paramount production adapted by Clara Beranger from Zona Gale’s prize play, in which Lois Wilson plays the title role and Milton Sills the male lead.

“Over the Hill” Plays to Heavy Business at Allen Theatre, Toronto

The Allen Theatre, Toronto, opened with the Fox’s “Over the Hill,” Monday, September 26, to exceptional business. The local papers generally gave the picture splendid reviews. The opening was preceded by a spirited publicity campaign. Several different kinds of circulars were used on mailing lists, by hand distribution, and the city’s billboards carried a heavy display.

The engagement was preceded by a special private showing to an invited audience, among whom was the Rev. Byron Stauffer, a Toronto clergyman who was so enthusiastic that he wrote a glowing letter, which was distributed to theatre patrons for a week before “Over the Hill” opened, and on the Sunday before the opening, the Rev. Stauffer, who preaches to a large congregation in Massey Hall, halted his sermon on “Young People and the Movies” to give “Over the Hill” an endorsement and advise everybody to see the picture.

Toronto street cars were employed in carrying “Over the Hill” messages; and two electric signs, in addition to the Allen Theatre’s equipment, were placed at each corner of the building.

A liberal advertising appropriation was expended upon the newspapers for two weeks before the opening, with several half-page ads.

A medium that proved of more than passing value was a post card that was handed in an envelope to every patron. The copy on the envelope bore the statement that in case the patrons liked “Over the Hill,” would they kindly address to some friend the enclosed post card and sign their name, the management agreeing to stamp and mail them. The addressed cards were turned in in large quantities.

A prologue was used with the picture. The Capital City Quartette rendered a number. Then, one of the singers pointing to a painting of Mary Carr, made up as the mother in “Over the Hill,” said “Boys, let’s sing a song about mother.” During the rendition of the number, the scene carrying the painting faded out, disclosing a group posed in one of the scenes from the picture. This scene finally dissolving into the first title of the picture.
Selznick Provides Abundant Aids for Exploitation of "Man's Home"

The Selznick organization proposes to "get behind" the exhibitor who plays "A Man's Home," the Ralph Ince production which is on the eve of release throughout the country, with a line of aids to exploitation that will leave nothing undone, so far as Selznick is concerned, toward realizing the prospect of cashing in to the last dollar at the box office. This statement is made on the authority of the Selznick publicity department where work has been progressing for weeks to the end that showmen will be provided with every possible means for advertising the Selznick special.

The routine details of paper, slides and newspaper aids have been fully covered, but there will be additional helps in numbers and effectiveness that are declared to be novel as well as practical and useful. One of the departures from film exploitation is a newspaper serial written by Anna Steese Richardson, who wrote "A Man's Home" in collaboration with Edmund Breese, the actor.

Miss Richardson is associated editor of Woman's Home Companion, and her writings are sought after and paid for by magazines and newspapers. The Selznick organization were able to arrange with her for a serial version of "A Man's Home," written with the same literary skill that has made her known to women readers the country over. This serial is done in "mat" form ready for newspapers to use, each of the four episodes being illustrated.

Selznick's publicity department has already placed this serial with scores of daily papers in some of the larger cities, and the complete story, ready for exhibitors who desire to negotiate with their local newspapers to handle the story, is also available through Select exchanges. It is confidently believed that Miss Richardson's novelization will be acceptable to papers that run fiction on its merits alone. Her reputation among newspapermen gives her name a value and her vogue with women readers means an attractive feature for a newspaper.

Showmen may adopt Selznick's suggestion to "plant" the serial on its merits, and there also remains other ways to link the novelization to the advantage of the exhibitor and the benefit of the newspaper. Mrs. Richardson's story might be made the basis of a trade "hook-up" between the newspaper and local merchants that sell men's wear and articles that are useful in "a man's home." By surrounding the story type matter with advertising that would also include the showman's announcements, there would be a way at hand to interest almost any daily.

Like every other producer and showman Selznick believes in and encourages extensive newspaper advertising to promote public interest in pictures. In furtherance of his belief the Selznick organization recommends the use of page advertisements in exploiting "A Man's Home," and believes that it will be mutually to the advantage of exhibitors and newspapers to contract for the publication of Miss Richardson's serial with full page advertisements as recommended to the newspaperman when he will not otherwise consider the story for publication.

Being in four instalments, mailed ready to print, the publication of the story in some local papers will have a direct bearing on the box office when the picture is shown. Readers of the paper, with the story fresh in mind, will have their interest aroused in the screen showing if the serial is run at a time not too far ahead of the local exhibition.

The press books, lithographs, newspaper cuts, lobby displays, slides and trailers have all been prepared with effectiveness and ticket-selling in mind. The paper for wall, window and lobby showings have been designed to reflect the high caliber of the picture itself. Gaudiness is taboo; rich colorings and striking art work are declared to dominate the appeal to public attention that pictures of the better class require.

The advance heralding of "A Man's Home" as directly applied to the screen embrace two slides and two trailers. The slides apply to the picture and to the cast, designed to run singly but better still in conjunction one with the other. The trailers are different from the usual run, as scenes of the play are mixed with "sales talks" designed to convince the public of the importance of the coming event.

Moving Picture World
Classified Ads are world beaters. They always bring results.
Exceptional Pictures Says
“Jungle Adventures” Will
Be Hit of 1921-22 Season

Martin Johnson’s “Jungle Adventures," the first offering of Exceptional Pictures Corporation, which recently played a successful pre-release engagement at the Capitol Theatre, New York City, which showing was referred to by one of the journals in the industry as “one of the talked about events in the metropolitan cinema world,” is, it is said, a combination of many factors which spell success.

Will Be Big Triumph

Taking it, it is said, the consensus of the opinions of practically every film critic on the daily and weekly newspapers and all motion picture publications, as well as the expressed opinion of many of the most important executives in the film industry, Martin Johnson’s “Jungle Adventures” contains the following important factors which it is stated, shall make for one of the big triumphs of the 1921-22 season.

First and foremost, this Exceptional picture is said to be unusual far from the beaten path of the everyday playpath. This, it is stated, is itself sufficient to recommend it to every theatre-owner who is desirous of presenting that which is different, to his public. Further, it is alleged that “Jungle Adventures” is artistic, and has an exceptional entertainment value, both as to its interesting features and from an educational standpoint.

Fine Photograph

It is also affirmed that “Jungle Adventures,” is thrilling, filled with romance and adventure and contains what is said to be some of the finest photography of its kind which has ever been seen. Some of the scenes contained in Martin Johnson’s feature production are, it is stated, nothing short of remarkable, even if it considered alone from their photographic standpoint. Every scene in “Jungle Adventures” presents a picture of cameo-like clearness, which contains the very colors and odors of the jungle to the spectator, it is reported. Of the twenty-four critics who reviewed this picture, every one praised Mr. Johnson’s almost unique achievement.

And because this unique production is true to life, according to report, it cannot be other than convincing in every detail, it is stated. It is said to be the record of actual life beyond civilization’s domain, of happenings, of birds and beasts, of human beings, regarding which the civilized world knows very little. It is said that it is presented in so interesting a manner, and is so picturesque, with many intimate touches, that its producers believe it will make one of the most popular and successful offerings of the 1921-22 season.

Banks Comedies Are
Booked by Loew; New
Series Under Way

Monty Banks, Warner Brothers’ screen comedian, has begun active work on a new series of two reel funnies at the West Coast studios of the Warner organization. This new series, it is declared, will eclipse anything in the line of screen comedy that Mr. Banks has ever attempted, and exhibitors are assured that the motto of clean, wholesome, entertaining comedies will always prevail in Monty Banks comedies.

The entire series of Banks comedies are said to have been booked by the Loew Circuit. The latest release, “Peaceful Alley,” was screened at the new Loew State Theatre, New York, considered the largest and most complete motion picture and vaudeville theatre in the metropolis. Other Loew houses will play the forthcoming releases in the series of Monty Banks gloom-killers.

Pathe Lists Second Series of
Re-Issued Lloyd One Reel Comedies

The success of the re-issued Harold Lloyd one-reel comedies were achieved by exhibitors has caused Pathe to release a second series. The new series of ten Lloyds will begin October 30, the first offering being “Pistols for Breakfast.” As with the first series, these pictures will be released one each week. “Just Dropped In” will be the second release, with “Crack Your Heels,” “The Marathon,” and “Back to the Woods” following.

The manner in which contracts came in from exhibitors in big cities as well as small towns, is said to show the big tremendous drawing power of the star. While the re-issued series are perhaps not as pretentious as his current two-reel and three-reel offerings, exhibitors recognize the fact that they are the comedies which made Harold Lloyd famous.

In addition to Lloyd, the re-issued series boasts of a three star combination, with Bebe Daniels, now a star in her own right and “Snub” Pollard, featured in Hal Roach comedies.

THE
SON OF
WALLINGFORD

VITAGRAPH
San Francisco

E. H. Emmick, of the Peerless Exchange, returned recently from a trip to Los Angeles, where he inspected the branch office there maintained.

Hereman Lubin, prominent member of the Motion Picture Operators' Union, is a candidate for supervisor and an energetic campaign has been launched.

Hal Reid, formerly salesman with Associated Productions, Inc., has been made assistant manager of the T. & D. Theatre, Oakland, under Manager Frank Costello.

Construction work is being rushed on the new home of the Educational Film Corporation on Turk street, and it is believed that this will be occupied early in December.

F. U. Patrick, of the Star Theatre, Klamath Falls, Ore., was a recent visitor to the local film service for the coming year.

M. H. Lewis, formerly manager of the local office of Famous Players-Lasky, but who has been at Kansas City and New York for the last two years, has returned to San Francisco and will make his headquarters here as special representative of this concern.

Earl Snell, manager of the T. & D. Jr. Theatre at Reno, Nev., is a visitor in the Coast Metropolis, arranging his Oakland and looking over service for 1922. Another Nevada visitor is here in the person of J. H. Crowley, who conducts the Isis Theatre at Sparks.

John T. Spickett, of the Orpheum Theatre, Juneau, Alaska, is here with his wife to spend a part of the winter. Several theatres are conducted by this exhibitor in addition to the one at Juneau.

Mitchell Leichten, well-known in San Francisco film circles, went East recently and is now connected with Sonora Films, New York.

J. E. Cohen, of the Consolidated Amusement Company, Honolulu, T. H., who has been making his headquarters at San Francisco for several months, is making a business trip to New York.

The T. & D. Jr. Circuit has purchased property at Petaluma, Cal., for the erection of a theatre.

The Novelty Theatre at San Bruno has installed complete new equipment in its operating room.

Work is progressing in a satisfactory manner on the new theatre being erected in the city by Nasser Bros. and orders are being placed for equipment. A large Robert-Morton organ has been purchased.

The Chimes Theatre, Oakland, which is being enlarged, is expected to be in a completed form early in November.

The T. & D. Theatre at Salinas, Cal., which was to have been opened the first of October, was not ready on that date, but plans are being made to open it on the fiftieth of the month. Abe Turner will be manager.

The Lamoine Trading & Lumber Company has purchased a Simplex projector for installation in a theatre at Lamoine, Cal.

William F. Aldrich, a moving picture producer, of Honolulu, T. H., has returned to the Islands, following a brief business visit to San Francisco.

George M. Latimer, of San Francisco, will leave for New York at an early date to assume an executive position in the studios of William Fox.

A moving picture house to cost about $150,000 is to be erected at Watsonville, Cal., and it is planned to have it ready for occupancy by the middle of 1922. It is to be built by a company headed by Warren Porter and E. E. Pfingst, who have extensive interests therein.

L. H. Newcomb has been appointed manager of the Orpheum Theatre, Oakland, Cal., by Charles E. Bray, western representative of the Orpheum Circuit. Mr. Newcomb succeeds George L. Allen, who has taken over the management of the Orpheum interests in Sacramento and Fresno.

The West Coast Films Corporation has been incorporated at San Francisco, with capital stock of $250,000 by N. Dragomanovich, S. D. Miller, S. Bernstein, R. Jarvos, M. Salisburg, A. H. Brandt, F. E. Botzhak, N. E. Mason, C. N. Maltry, C. Anderson and S. N. Scott.

The body of David A. Solari, a member of the famous 91st division, and whose name is borne post of the American Legion at Antioch, Cal., arrived at that place recently for burial. Young Solari was a Corner Costa exhibitor and fell in action at Cosmois, Argonne, in September, 1918.

The ninth annual benefit ball of the Motion Picture Operators' Union, of San Francisco, will be held at the Albert Hotel on the night of October 15th and some unusual features are promised. Herman Lubin is chairman of the executive committee on arrangements and announces that one of the spectacular features will be a production of the "Fire Goddess, Pele," along the lines that it is given in Hawaii. Moving picture stars have been invited to be present and a machine for exported, since production activities are now quite marked in this city. The sub-committees are headed by G. W. Ulrich, entertainment editor; T. Love, decorations; P. O. Gaffaney, electrical effects; A. B. Cohn, finance, and Anthony Noreiga, publicity.

St. Louis

Bishop William A. Quayle addressing the Missouri Methodist Conference at Columbia, Mo., charged that the moving picture interests were attempting to hold the Protestant Church up to ridicule.

Mrs. Cecilia Manahan, 40 years old, of 7372 Oakland avenue, was struck in the side by a stray bullet while she was walking down the aisle of Hi-Pointe Airdome, 6900 Clayton avenue, Thursday night. Persons in the air dome heard no report.

William Singer, for a year manager of the Rialto Theatre, Grand Capital street, has been appointed resident manager of the State-Lake Theatre, Chicago, and has left to assume his new duties. The State-Lake is said to be one of the largest and finest in Chicago and is owned by the Orpheum circuit. Manager of the Palace Theatre, Milwaukee, has taken charge of the Rialto.

The Sam Hamburg, Jr., Real Estate and Investment Company has taken a lease on the second floor of the Union City Wide Amusement Company's headquarters, 3732 Washington avenue, Hamburg is president of the City Wide Amusement Company.

The Elk Horn Baptist Association, one of the oldest in the South and comprising thirty-three churches of the rich bluegrass counties of Central Kentucky, has declared by unanimous vote at its annual meeting to institute a vigorous drive against moving pictures, dancing, immorality and all forms of worldliness. The proposed crusade will start on October 2.

The Criterion Theatre, Broadway and Oliver street, recently sold by the Famous Players Missouri Corporation to a syndicate headed by Samuel Lewis, will re-open shortly under the management of William Hamburger. The price of admission will be 10 and 20 cents.

The International Reform Bureau, Washington, has written local pastors urging them to "secure local and state censorship and federal regulation of moving pictures." The bureau points out that the Arthouse movement should be used in furthering this movement.

The Liberty, new Belleville, Ill., $200,000 picture house, opened October 6 with Goldwyn's "Old Nest" as the feature.

The Ozark, West St. Louis, Mo., will have its premiere on October 16. The attraction has not been announced. William Heil, formerly manager of the Cinderella, St. Louis, will have charge.

Gus Kerastos of the Strand, Springfield, Ill., was a caller at Fine Art Pictures headquarters.

City License Collector Oliver Chapman has taken the joint out of the film managers by reminding them of their annual license tax will be due very shortly.

A survey of the local offices indicates that the past two weeks have been among the best financially the local exchanges have experienced in months. The trend seems to be decided upward.

Thomas H. Buchhart of the Rialto, Jacksonville, Ill., was a visitor of the week.

Manager C. W. Ryder of the Exhibitors Supply Company has returned from Chicago, where he was for two weeks.

A T. Atkins, Lyric Theatre, Elkville, Ill., came in for some live subjects.

Tom Leonard of Pioneer has taken over the distribution of Reelcraft in St. Louis and Kansas City.

J. G. Burbank of Laramie, Wyo., has purchased the Rolla Theatre, Rolla, Mo., from Harvey & Smith, capital stock.

William Sears of the Lyric, Booneville, Mo., was a caller. Ben Eskind, Dixie, Madisonville, Ky., was another visitor of the week.

Buffalo

E. J. Hayes, manager of the Buffalo First National Exchange, has engaged J. G. Fater as a member of his sales staff. Mr. Fater has just resigned as Hodkinson representative in Western New York. In his new position he will cover the territory between Buffalo and Auburn.

Allan S. Moritz, manager of the Buffalo Paramount Exchange, says that the business is back to normal. Last week was one of the largest of the year at Paramount, a huge total being rolled up.

Mr. Moritz announces the resignation of Lester Wolf from the Paramount sales staff. Mr. Wolf will join up with Dooley.

Walter Powers, of the Majestic, Elmira, N. Y., made his first visit (Continued on page 938)
Exhibitors Keenly Interested in R-C Output Says C. R. Rogers

"Many of the leading exhibitors are assuming a very receptive attitude toward independent producers and distributors and are showing keen interest in the productions announced for early distribution, but they are exercising greater discrimination than ever before in the selection of their attractions."

This is the opinion of Charles R. Rogers, general manager of distribution for R-C Pictures, who bases his belief upon personal observation and the exceptional interest many of the foremost exhibitors in the country have shown in the R-C twenty-six—the scheduled output of R-C subjects for the next year.

Among the most important run theatres which recently have booked the full list of R-C subjects, starring Pauline Frederick, Sessue Hayakawa and Doris May and the directors' series by Gustav and William Christy Cabanne, are the Miles Circuit of Theatres in Detroit; Sam Harding's Theatres in Kansas City; Mayne's American Theatre, Salt Lake City; Shea's Hippodrome, Buffalo; Regent, Rochester; Avon, Utah; Proctor's Theatres in Albany, Schenectady and Troy; Strand, Youngstown; the Beauty Theatre at Battle Creek, Michigan; Strand Theatre, Flint, Michigan; the Harry Gramp Circuit throughout Illinois; Gore Brothers and Kamish Circuit in California; Hulsey Circuit, Dallas, and other points in Texas and Billy Gray's Circuit in New England.

Santa Barbara and Duluth See "Four Horsemen"

"The Four Horsemen of the Apocalypse," Rex Ingram's production for Metro, was shown recently in Santa Barbara, California, and Duluth, Michigan. It was received in both cities with the enthusiasm that has become customary, it is reported.

Edward A. Johnson, president of the California Theatre Company at Santa Barbara, sent the following telegram to B. F. Rosenberg, Metro's Los Angeles manager, after the opening: "Opening of 'Four Horsemen' at California Theatre most auspicious theatrical event here in years. Expect to do capacity business during entire five days of engagement."

It scored just as decisively at the Garrick in Duluth. James Watts, the critic of the Duluth Herald, said: "No such entertainment has ever been approached at a Duluth picture theatre. It is the best thing ever done in pictures."

Has Own Ideas

Harry Sweet, starring in Century comedies, has his ideas concerning the way to get laughs. Sweet believes that the greater the tragedy the greater the comedy when turned to a laugh.

Steady Increase in Educational's Bookings in Big Broadway Houses

With the releasing of the early numbers of the new year's product, bookings of short subjects released by Educational in the big Broadway houses are showing a steady increase. Each week recently has seen from one to three Educational pictures in the big New York theatres.

The week beginning October 9, two two-reel comedies and a reel of Sketchographs were in three houses. The new Campbell Comedies had their debut at the Capitol, where "The Stork's Mistake" was on the program.

The Rialto Theatre showed "Skippy's Blue Monday," featuring "Snooky, the Humanzee."

Rex Ingram Says Director and Photographer Must Co-operate

True co-operation between the director and cinematographer is the secret of success in the filming of motion pictures, according to Rex Ingram, who is working at Hollywood on "The Four Horsemen of the Apocalypse" and "The Conquering Power," that received the highest praise was the remarkable photography. The director attributes this feature of his success to the fact that he and his cameraman, John F. Seitz, always work together to get the best effects obtainable in every scene.

"The Cinematographer who is a student and interested in his work is the most valuable help a director can have," says Mr. Ingram. "He is behind the camera and he can see the scene as it will appear on the screen."

Elaborate Paper for Realart Film

In keeping with "Morals," the production which has just been completed by William D. Taylor for Realart, that company announces that especially elaborate posters have been prepared. This is the picture which has for its foundation the story by William J. Locke, and in which May McAvoy is starred.
MOVING PICTURE WORLD

October 22, 1921

(Continued from page 936)

to Buffalo's Film Row last week since taking over the management of the Southern Tier Theatre, Mr. Powers booked a number of big productions for the fall and winter.

Special Representative C. S. Trowbridge, of United Artists, was in conference with Colonel P. H. Smith, Buffalo manager, last week. No trace of the films stolen from the office has been found.

The Eastman Kodak Company is aiding the Great Lakes Realty Corporation, of Buffalo, in building the new exchange building on North Pearl street. Desire of the company to see the latest word in exchange construction is the reason for the Eastman Corporation in sending the expert to town.

L. E. Davison, 69 W. Mohawk St., Buffalo, is in charge of arrangements for the accommodation of delegates to the annual meeting of the Society of Picture Engineers which will be held in Buffalo, October 31, November 1, 2 and 3. The convention is expected to attract an unusually large number of engineers.

Buffalo is to have a new motion picture company, according to a story in one of the local newspapers, which quotes Campbell MacCulloch, president of the Buffalo Photoplay Players, Ltd., as announcing that his company would soon establish executive offices and a studio in the city.

Members of the F. I. L. M. Club of Buffalo were the guests of Frank X. Schwab at a party given at his place of business last afternoon, October 10. Mr. Schwab is a candidate for mayor.

John M. Sitterly, former manager of the Buffalo Dooley Exchange and special representative for Universal, who has been confined to his home for a long while on account of ill health, is now completely recovered and is expected to get back into the business soon.

Joseph M. Schwartzwalder has re-opened the old Cayuga Theatre in Auburn, one of the Pantages Universal. The house has been completely remodeled and redecorated.

Archie 'Moses, manager of R-C Pictures' Corporation Exchange, announces that She'a Criterion will soon present his production, The Sting of the Last. A stereopticon presentation. Mr. Moses made a motor tour to the Rochester district last week and returned to town with a car filled with profits.

P. N. Brink, manager of Hodkinson Exchanges, was in Buffalo this week. He sold an interest in the Garden to a New York successor to J. G. Fater, who has resigned as representative. In the meantime the estate is in charge of Miss Marion Gueth

Sydney Samson, manager of the Buffalo Warner Grand Exchange, has been elected to membership in the F. I. M. L. Club.

B. C. Newman has taken over the management of the Star Theatre in Addison, N. Y., succeeding Mrs. Helen Sullivan.

J. E. Kimbery, of Vitagraph, and Henry W. Kamin, of Metro, have been in Boston investigating the pick up conditions in the Buffalo film business. In the future the F. I. L. M. Club will demand that all bookings having film shipments and pick ups be bonded so that losses will be protected.

Kansas City

The Kansas City Post is boosting a Week of Quality Films, October 9. All of the amusement houses in Kansas City will put on an extraordinary battery of high-class, first-run offerings, including all of motion pictures, vaudeville and dramatics.

F. S. Horton, of Hope, Ark., recently announced the opening of the new Alice Theatre, which is estimated to have cost $190,000. This theatre is said to be one of the most magnificent in the South and the equipment is of the best, including two projectors, a Hallberg series arc motor generator and Hallberg continuous arc feed controllers, screen, theatre chairs and other equipment.

Another new theatre opened during the last week is the Strand Theatre, owned by W. E. Ward, at Sharon Springs, Kans. This theatre cost $25,000 with complete new equipment. The Strand has a seating capacity of 400, and is one of the finer houses in the city.

J. P. Phillips, of Colby, Kans., has just moved into his new $15,000 theatre, which has been named the Lyric.

The Rev. John W. Rahill, of the Central Congregational Church at Topeka, Kans., has purchased a new theatre equipment, including two machines. The Rev. Rahill runs feature pictures every Sunday night, with the theatre manager a resident of the church. The attendance of the church has increased from 400 to 1,000.

E. J. Hoff has opened the Electric Theatre at Stockton, Mo., with complete new equipment.

C. B. Hudson has opened his Strand Theatre at South Greenfield, Mo.

Mr. Garrett has opened a new theatre at Pomona, Kans., with complete new equipment.

H. N. Holmes, sales manager of Universal's new short reel department, has spent several days last week among the exhibitors of the territory.

Lester Kelley has taken over the Photoplay Theatre at Argentine, Kans.

J. J. McCarthy has joined the Associated First National forces and will handle the Western Kansas territory.

William Keller, formerly with Associated Producers, has been appointed Western Missouri's sales and will cover the Central Kansas territory.

The Elks' Theatre at Parsons, Kans., opened recently with Mr. Barbour as manager.

Ross Vernon has opened the new Best Theatre at McIndoo, Kans. Complete new equipment was purchased from the Kansas City Machine and Supply Company.

J. P. Phillips will open his new theatre at Colby, Kans., this week.

C. F. Garwood, formerly of Fredonia, has moved to the Imp Theatre at Syracuse, Kans.

W. E. Ward, who recently opened the Strand Theatre at Sharon Springs, Kans., was a visitor at a number of the film exchanges.

B. C. Cook, who recently took over the sales management of the Standard Film Company, has sent six new salesmen. They are: D. M. Deseira, James B. Ellis, H. W. Pheneci, L. W. Smith, K. L. Hooper and H. G. Gill.

Henry Tucker opened the new Tucker Theatre at Liberal, Kans. Mr. Tucker's new house seats 900. The policy of the theatre will be to play tab shows and feature pictures. It is said that the Tucker is one of the finest film houses in this territory.

Seattle

H. A. Albright, for the past five years manager of the American Theatre, Butte, Montana, has been appointed manager of the Every Month Theatre, Seattle. The Colonial belongs to John Danz, as do three other downtown houses, over which Mr. Albright has just supervision.

The Great Features Company, of Seattle, has appointed the following exhibitors as follows: "Make Every Month Independence Month. Be Your Own Boss. Book What You Want When You Want It".

Hodkinson has opened a separate office on Film Row. H. F. Butler is manager.

Harry Sigmond is sales manager for Associated Producers working out of the Film National office.

B. F. Shooker, of Arrow Photoplays, spent last week in Seattle.

C. F. Parr, sales manager for Greater Features, arranged last week to have the Auditorium Theatre play the big new serial, "Miracles of the Jungle." A big exploitation campaign is being planned.

W. G. Carruthers, formerly employed in the Seattle Fox office, has been appointed assistant manager of the Realar of the Pacific Coast.

W. H. Cope, formerly with Associated Producers, Seattle, has been appointed Portland representative for Vitagraph.

Jack Lannon, president of the Greater Features Company, has returned from a trip through Eastern Washington.

G. E. Jackson, manager of Vitagraph, is in Portland for the week.

J. A. Conant, manager of Selznick, who has been in Montana for two weeks, leaves for the Portland territory this week.

Grellich and Matlock opened their fine and beautiful new Rialto Theatre on September 10. The house was booked for several months and is said to be one of the finest theatres in the entire Pacific Northwest, as well as one of the largest houses in the largest cities. The first show was opened by a song, "Mother of Diamonds," by R. C. Montgomery, Goldwyn salesman out of the Seattle office. It ushered in the feature, "The Old Nest." The singing, according to the big Hope-Jones Wurlitzer, received great applause. After the show the managers gave a supper party to a number of local people. The firm of Pendleton, Portland and Seattle. Among the film men present were: H. B. Jackson, manager of the Seattle Vitagraph. Mr. Pendleton salesman for Universal out of Portland, and R. C. Montgomery, salesman for Colebrooke, in Portland.

The Liberty Theatre at Walla Walla, Wash., opened last week after having been closed all summer.

Canada

Directors of the various Allen theatre companies in Toronto, Ontario, have given notice of payment of dividends to the holders of stock in each of the following houses: Beach, College, Parkdale, St. Clair and Danforth Theatres and of the Empire Theatre, Ltd., which is now operating the downtown Allen house.

A dividend of two per cent. for the quarter is also declared on preferred stock in Allen's Toronoto Theatres, Ltd., which is the corporation controlling the neighborhood Allen's in Toronto.

Losy's Uptown Theatre, Toronto, Ontario, which has been dark all summer, reopened Monday, October 10, as the home of the Vaughan Glaser Players for the presentation of "The Drake." This theatre was opened one year ago and various policies were tried in the way of vaudeville and picture combination, but, generally, without success.

The Amalgamated Exhibitors' Circuit, Ltd., Montreal, has presented a voluntary petition for a winding up order, which has been granted by the Province of Quebec, it is stated, with A. E. Savatoni, manager of the New Grand Theatre, Montreal, and A. G. MacEwen, manager of the Victoria, and Haza, former branch manager of the Canadian Universal, was the organizer of the circuit which was supported by independent exhibitors of Montreal and vicinity.

A gala crowd of great proportions turned out for the formal opening of "The Theatre," on Queen Street, Hamilton, Ontario, on Monday evening, October 3, which was conducted under the personal direction of Mr. H. J. Webster, manager of one of the largest and most successful of the larger theatres in the eastern part of Canada, the Famous Players Canadian Corporation, Regal Films, Ltd., the ceremony of dedication.

(Continued on page 942)
Screenings and audience previews of "The Foolish Age," Doris May's first production for R-C Pictures have resulted in many reports of the success of the picture, according to Charles R. Rogers, general manager of Robertson-Cole.

The list of expressions of approval of the production which usher Miss May to the fore as a star in her own right, and likewise introduces Hunt Stromberg as a producer is a special report from the National Board of Review, which passed the play "without a cut" in its preview held this week.

"The board feels that the producers of 'Foolish Age' are to be complimented on their success in the field of legitimate satire on American society and customs," begins the commendation. "The picture is more than a mere comedy of situation. It is a comedy of manners containing a number of interesting and amusing criticisms of present-day foibles." Max and Harry Ascher, of Ascher Brothers circuit of Chicago and adjacent territory, witnessed an audience showing in their big new Roosevelt Theatre on the Loop. "The Foolish Age" is by all odds the best, most entertaining comedy-drama I have ever seen, bar none, "wired Max Ascher."

Nearing Completion

Penrhyn Stanlaws has progressed well along toward the completion of Barrie's "The Little Minister," which he is producing for Paramount with Betty Compson in the starring part. Most of the scenes made during the past two or three weeks have been filmed in the little Scotch village of Thrums which was constructed at the Lasky ranch in the hills back of Hollywood.

"The Foolish Age," R-C Film, Has Doris May in Star Role

Production activities are speeding up at the R-C Pictures, Hollywood studios, under the supervision of R. J. Tobin, director-general of production.

Pauline Frederick went on location October 1 to begin "Judith of Blue Lake Ranch," under the direction of Colin Campbell. The rugged atmosphere of the open country will be injected into "Judith of Blue Lake Ranch," together with romance and adventure. This picture will follow "The Lure of Jade," which is the next Frederick subject on the R-C releasing schedule.

Doris May started work on September 28 on her second production for R-C release, "Eden and Return," a romantic comedy in which the young star will appear as a young girl combating her father's efforts to make her marry a wealthy man. William A. Seiter has been engaged to direct Miss May and Hunt Stromberg will supervise the work of producing.

Gasnier, whose "Marjelle Jo" is scheduled for early release by R-C Pictures, has also begun work on "Home."

Tom Gallery in M. Prevost Film

Tom Gallery has been chosen to play the male lead opposite Marie Prevost in her forthcoming Universal picture, "Princess Virtue." Gallery will be remembered for his work in "The Wall Flower," a Goldwyn production, and in "The Son of Wallingford" of Vitagraph release. The story was written by Louise Winters and the continuity by Doris Schroeder.

Betty Francisco with A. Moreno

Betty Francisco heads the cast supporting Antonio Moreno in his new Vitagraph production which is now well under way at the Hollywood studio. Others in the cast include Lila Leslie, Harry L. Van Meter, John MacFarland and Allan Garcia. The Moreno picture is based on a story by George Cameron.

SCENE FROM "TWO MINUTES TO GO," STARRING CHARLES RAY, A FIRST NATIONAL ATTRACTION

Moreno Star in Vitagraph Film

Antonio Moreno, Vitagraph star, commenced camera work this week on a new feature production at Vitagraph's California studio.

Moreno's new picture, "The Girl of India" for its locale. The screen narrative was written by George Cameron and the script arrangement is the work of Jay Pilcher.

Will Present Many Goldwyn Pictures

For the week commencing Sunday, October 23, National Goldwyn Week, the city of San Diego, California, will, in all probability, it is said, show more Goldwyn features than any town of its size in the country. The estimated population of San Diego is seventy thousand, and eleven motion picture theatres furnish screen entertainment for its theatregoers.

For Goldwyn Week, Seth D. Perkins, salesman out of the Los Angeles Exchange, signed up eight of the eleven theatres for Goldwyn features during the week.
Philadelphia

The Stanley Theatre will re-open October 21 with a special exhibit of the latest film on the third floor of the film building at 414 Ferry street, having left their Ninth street location the first of the month.

Three new houses to open in the Western Pennsylvania territory around the coming week are an unannamed house at Washington, Pa., being erected by the William Penn Theatre Corporation; the Legion’s Theatre of Earleville, and the National at Johnstown.

The F. K. Brown Theatre Corporation, who houses in Brookline, Clarion and Kittanning, Pa., have closed their house at Kittanning. J. F. Brown, the manager, did not give the reason for the closing, simply saying that the house would close indefinitely.

Adolph Farkas, manager of the Lyric Theatre, Johnstown, Pa., says that they have broken ground for their new $60,000 theatre. The site is on the former house. Size of lot is 44 by 140 feet, and the entire plot will be used for the new building. It will have a seating capacity of 2,000.

The steel frame for the new George Brothers 2,000-seat theatre in Altoona, Pa., has been completed. It will be one of the most attractive in Western Pennsylvania.

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Close-Ups In and Around Central New York

Talking about selling 'em high! Eddie Hochstim, Hodkinson's athletic young salesman, sold 300 footlocks to the top of a tower in Governor's Park to sell a batch of pictures to Clare Carpenter by the Grand Theatre there. Mr. Carpenter was working on the tower when Eddie called. He yelled down that he was way up and the salesman might quote. "I'll meet you on an even basis," shouted Eddie, who began doing a chimpanzee on the ladder. When Mr. Carpenter remarked that he was trying to sell too high. Well, I'm hitting only the high spots," retorted Eddie. "Besides, ain't I giving you the 'low down' on these pictures?

Mr. Carpenter's language had a cloudy aspect, but he signed on the dotted line, just the same. That's one way to climb the ladder to success, Eddie. 

Some people are born "nuts," others achieve being "nuts," and still others have it thrust upon them. C. H. Huxford, manager of the Utica, Grand Theatre, Skaneateles, has had the title thrust upon him—but a better term for Mr. Huxford would be "Old Crow." When he gets a "hunch" he goes ahead and follows it up regardless of cost. Skaneateles has played 23 times, but of the 1,768,000 Mr. Huxford paid big money for "The Affairs of Anatol," and showed it in Skaneateles one night and Marcells (population 3000) the next night, with orchestra of 6 pieces at 50 cents per top. He knocked 'em cold. But his prize stunt was on Tuesday, October 11, when he showed Charlie Ray in "Red Hotel Dollars," and gave the Hemptse - Carpenter picture (for which he paid $50,000) as a "filler" for the evening. Fred Quimby will faint on learning of this. But Mr. Huxford pays the price and he gets it. He's not a "nut." He's a showman with nerve and originality.

Friends of Ray Kirk, one of the partners in the Grand Theatre, Malone, are worrying over his illness. Ray, for several years, has been stricken with typhoid fever while travelling to the Pacific Coast. His condition was said to be serious.

Homer Howard, who always sells on a big scale, is living up to his name as a Nu-Art representative.

But when it comes to "class" Sol Mannheimer, Goldwyn salesman, who is well known on Broadway, has 'em all backed off the boards. Sol appeared this week in surgery recently with a big Packard sedan and a chauffeur. Every time he bowled into a small town the village postman would circulate a report that he was J. P. Morgan. And the Mayor and a delegation of prominent citizens would wait on him. Sol came back with the sedan filled with contracts.

L. J. Carkey, who formerly ran the Opera House at Carthage, is now on the road with the Winter Garden Follies.

Manager John M. Griswold, of The Savoy, Syracuse, is printing an elaborate program weekly. Mr. Griswold says it is proving a great "attendance tonic."

According to an announcement made by Mr. W. P. Cobb, Manager of the Strand, Syracuse, all Syracuse records for theatre attendance were broken by the two weeks' run at the State. Mr. Cobb stated that the "Way Down East." The total paid admissions for the two weeks were $1,335,500. The best previous record says Mr. Cobb. "It will be 17,000 at the Weiting. The last two days of the show were the biggest of the run and the total cinema censure still assert that motion pictures are passe.

Down Utica way Nate Robbins smashed records at the Avon with Anatol and at the De Luxe with The Four Horsemen. The picture business certainly has struck his gait upset. Mike Jallet opens the New Carroll at Rome November 23. James C. Douglass at Watertown, has some elaborate plans for the Olympic. He has started in training by retaining a publicity man.

Vincent Seinsonke, who controls the Avon there, are going to have a "friendly contest. In fact, it will be the "friendliest" that one can have. They will retire ere it's over. Jim and Charlie are good showmen, and both come from Gloversville, every inch of which is herbs. Now, he can handle the gloves. Wonder if Mr. Cobb, the head of the censorship board in whose home is in upstate New York, can be induced to referee the scrap?

Ray Cander, manager of the De Luxe, Utica, is an ex-newspaper man who has made good in motion pictures. Ray was sporting editor of the Utica Press when Nate Robbins believed in him to create the footsteps of Horace Greeley and Teddy. After Nate had showed him how to set up a story, he got out an extra edition on the box-office attendance. Ray took to the motion picture game like a duck to water. By his faithful work Ray has made the De Luxe one of the bright spots in the Central New York amusement field.

E. M. Hosford, formerly manager for Pathe at Atlanta, hopped up this way recently selling short subjects for First National. He cleaned things up with such a sale that he was transferred to Washington as a special representative. Short and satisfying work for a short subject salesman, say we.

Mike Bloom, of the Quirk Theatre, Fulton, experienced a record-breaking run the other day. Mike ran over himself with his own automobile. This may sound like a one-liner, but it is a news reel Mike, who never "calls" human beings—not even film salesmen—stalled his car at the bottom of D. F. Griswold's "Way Down East." He couldn't make the blamed thing budge. Then, being an expert at boxing and wrestling, he got a half Nelson on the front wheel and gave it such a twist that the car ground and lunged forward, the wheel turned and caused him to utter several words of one syllable with such force that a young lady who was with him threatened to seriously. He's moved straight to a doctor's office and was advised to walk on one cylinder for a couple of weeks. He is now "footing" a bill for medical attendance which would pay for two features.

"Without Fear," Fox Film for October Release

"Without Fear," the first Pearl White picture completed since the death of this Fox star favorite, is scheduled to be released as a late October release.

The picture was made under the working title, "Open Four Eyes," at the New York studios, Kenneth Web directing, from a scenario by Paul H. Sloane. It is a story of millionaires, in which Robert Elliott is Pearl White's leading man in this picture. He attracted attention to his work in "Checkers," a Fox special. Others in the cast are Charles Mackay, Marie Burke, Robert Agnew, Macey Haraian and Anna Boas.

Big Preparations for Goldwyn Week

Goldwyn Week is going over with a bang, according to the companies emanating from the Goldwyn offices. With the week, scheduled for October 23-29, but two weeks off, the branches are making for headquarters a constant stream of new bookings, it is stated.

Rosen to Direct "The Champion"

Philip E. Rosen has been engaged to direct Wallace Reid in "The Champion," J. E. Nash's screen adaptation of Grant Mitchell's well-known New York starring success, "The Champion," by Thomas Louden and A. E. Thomas, and work is to start in a few days at the Lasky studio. Lois Wilson will have the feminine lead.

Realart Week at Leader Theatre

While the sales organizations and advertising departments of some of the larger producing and distributor companies are belling all their efforts in putting over a special "week," C. A. Feaster, manager of the Leader Theatre of Cumberland, Maryland, took the initiative and booked Realart pictures solid for the week of October 3.

Annette in Two Slow-Speed Films

Two pictures, made by the Cinec process by the Blanchard Film Company, were released recently. Miss Kellerman slowly cleaning her way from spring board to tank, and disposing herself in the tank—in slow motion, so that each movement can be studied and appreciated. Miss Kellerman posed for several thousand feet of film, the best of the shots having been made into two releases, "The Art of Diving" and "High Diving," the latter of which has just been released by Educational.

H. Rawlinson in Universal Film

Twenty-six specially built sets were used at Universal City for Herbert Rawlinson's first starring vehicle, "The Millionaire." The story was purchased specially for Rawlinson from the work of George Loane Tucker and was filmed under the direction of Jack Conway. It is now being edited and soon will be ready for release.

Paul Hosier Company Producing Van Loan Story, "Mlle. Dorette"

A new motion picture company, to be known as the Paul Hosier Productions, has taken its place among the producing units of the coast with Paul Hosier as director-general. The pictures are to be produced by Van Loan, with L. D. Fish as general-manager. All financial arrangements are being handled by Nathan and Company, a financial house located in Los Angeles.

Production on the first five reel comedy-drama, "Mlle. Dorette," by Van Loan, will be taken in a way within a very short time and will see Willie Mac Carson, recently with Douglas Fairbanks in The Three Musketeers in the stellar roll. Opposite Miss Carson will be George Streeter, who has just completed a successful engagement with the Van Curran Company.
**St. Louis**

The safe in the Universal Film Company's Exchange, 2161 Locust street, was broken into last night by two men and approximately $1,500 taken. Barney Rosenthal, manager, stated an inventory was kept but was unable to determine the exact loss. Employees found papers and documents scattered about the floor when they opened for business this morning.

Meeting with the Mayor's Committee on Unemployment, City Controller Louis Nahoulul, under a special tax of 10 per cent, on admissions to picture shows, theatres and other amusement places to help raise emergency funds, is expected to work on needed city improvements. There is a bill now pending before the Board of Aldermen placing amusement license fees on a sliding scale ranging from $150 to $2,500 a year, instead of a flat scale of $150 yearly now in effect.

Matt S. Schulte, proprietor of the Newspread Theatre, $220 North Newstead avenue, has announced he will hold up by two armed bandits in front of their home, 3915A Marcus avenue, Sunday afternoon. The two men were paid $150 in cash and two diamond rings valued at $75. The money represented the receipts of Sunday's shows. The rings were taken from Mrs. Schulte's fingers by the footpads.

It is reported that a deal may be closed which would cause Amusement Company and Skouras Brothers, whereby the former would take over the Pageant, Arsenal and Shubert theatres. It is believed that the purchase would cause the Great and O'Fallon Theatres. If this occurs they will control twenty-seven theatres and airdromes.

**Seattle**

Neal East, the rotund, rosy-cheeked former owner of the Liberty Theatre in St. Helens, Oregon, paid a visit to Seattle this week just before taking his new position of salesman for Famous Players out of Portland.

Two new salesmen have been appointed by L. Wingham, manager of the Seattle office of Robertson Colvin and William Rankin. I. Schlink, a former salesman, is now managing the Theatre, Oregon. Miss E. Tuttle, Mr. Wingham's secretary, is back at the office after six weeks' absence on account of a broken ankle.

Selznick Cites Praise of All Trade Papers for "Man's Home"

It has been the custom of producers to offer for publication in trade paper excerpts from daily papers of more or less importance which were printed in praise of a screen production in which exhibitors are interested, but it remains for the publicity department of Selznick's Enterprises to call attention to what the trade papers have said concerning the merits of "A Man's Home." This new Selznick special has not been exhibited, hence there is no chance to cite the praise of daily papers, but from the preliminary reviews, feature given to editors and reviewers of the trade press, Selznick is able to assemble a unanimous verdict of approval for his new offering.

"A Man's Home" was shown privately to each of the trade paper staffs separately. They saw the pictures in the projection room at the home office of the Selznick organization, run cold on the screen without benefit of a sound track. The atmosphere of the theatre or the presence of an audience gave the theatrical business an entirely unusual feature.

Laurence Reid, in Motion Picture News, wrote: "A new type of home picture is presented, which carries with it the stamp of success and realistic touches, and which builds with ever increasing suspense because of its rich array of dramatic situations. "A Man's Home" is entitled to a place among the exceptional features of the year."

Monte W. White, in Exhibitors Trade Review, wrote: "Here is one of the best cast pictures of the year and a certain dollar winner for exhibitors. The plot is excellent and has lost nothing in the screen telling."

John Sargo, in the Exhibitors Herald, wrote: "Clean and bright, delightfully cast and directed in a screen production which exhibitors are asked to show, "A Man's Home" can almost be said to be in a class by itself. The picture should prove a money-maker for the exhibitors, and will be an asset to stories with strong heart appeal."

Arthur James, in chief of Moving Picture World, in a special editorial, wrote: "This is the season of and for great pictures. The studios are all geared up to present to the world in its pages the wares of the producers, and money flows on the horizon. In our review to big business, we are offering a-bird in our productions as 'A Man's Home,' which Selznick caused to be specially produced from the dramatic structure of the story and which will appeal to the average public. It is a picture that is sure to be sold and will be a bookeeping hit in the later months of the year."

Mary Pickford Film Praised by Teachers

Without solicitation on the part of the theatre management, scores of New York school teachers who have seen Mary Pickford's film "Little Lord Fauntleroy" at the Apollo Theatre, have, it is said, sent expressions of their opinions of the picture.

"From an artistic point of view we think it very good, and the picture is most appealing," was the consensus of opinion sent by the teachers.

Naziwowo to Make Repertoire Films

With the announcement that Mme. Alla Nazimova's forthcoming films will be released through United Artists Corporation, will make at least two more even considering a return to the speaking stage, comes the added news that she will introduce in these two films the repertoire motion picture "The first of these pictures," says Mr. Charles Bryant, Mme. Nazimova's representative, "will constitute nothing from anything herebefore shown on the screen. We will produce Ibsen's 'A Doll's House' on the same bill with a shorter story of about two reels, thereby carrying out the repertoire idea."

Begin New Picture

Last Monday, the 2116, the world's oldest and largest motion picture company, started filming a new picture, "For the Defense," at the Lasky studio. This is an adaptation of the Ibsen play by Elmer Rice in which Richard Bennett was starred two seasons ago at the Playhouse, New York. Paul Powell is directing.

Paramount Film Shows Oil Fields

"Mexican Oil Fields" is the subject of the Paramount-Burnton Huile's new production, released October 16. Petroleum plays an ever more important role in our "mechanizing modern civilization." Burton Holmes has produced, it is stated, a picture which tells briefly and graphically the story of a trip to the "Oil Wells of the Tropics," and then that the film will give the lanman an excellent idea of just what an oil field is and just how the oil is brought out and shipped.

An Early Release

"Trolley Troubles" has been selected as a title for the new Hal Roach comedy featuring Gaylord Lloyd. The offering has been scheduled for release by Pathé the week of October 23.
"Son of Wallingford"

Vinylag Feature Illuminates Secrets of American "Hocus-Pocus" in Truly Fascinating Style
Reviewed by Mary Kelly

Vinylag, it might be said, has put the screen to new use in "Son of Wallingford," which is a much more mature and unfinicering as it is drama. Most prominent to the showman is the fact that it offers a successful story, has characters and situations that are well known in life, but which have not found their way to the screen before, and, even as it treats of big things, has been handled in a very big way with tremendous effects. Interested to the slightest and somewhat hyper-critical spectator on the other hand, the subtle manipulation of the underlying idea, the ana understandings of human nature and the dignity and intellectual of the acting.

The intricacies of the notorious Wallingford's promoting methods by which the gentle public is swayed and swindled offer much amusement. While it requires on the whole a wary spectator to follow the technique of this thrilling and blood-curdling story, there is, however, so continual a suspense during the laying of the trap which is sprung at the climax with heroic effect, that the dramatic value can escape no one.

To those who have interestingly kept in touch with this famous series from the pens of Mr. and Mrs. George Randolph Chester, the product will have a great appeal. Mr. Chester, with a diagnosis of Wallingford's son, and his inherited tendency toward dishonesty, the picture continues in a revelation of the activities of both father and son and "Blackie," with, of course, the emphasis on the essential difference between the character of the two Wallingfords.

The directing brings added glory to the Chester's. Their interpretations of the characters of their stories are marked with that fine delineation to which we were led to expect in an author's production. Wilfrid North, J. Rufus Wallingford is exactly the pompous perpetually worried but always hopeful gentleman that public that the story describes, while his interesting and more subtle partner is played with delightful humor by George Webb. The son of Wallingford, stumbling between youth and manhood, is well-pointed by Tom Gallery. Cast.

J. Rufus Wallingford............Wilfrid North
Mrs. Wallingford...............Florence Hart
Jimmy Wallingford..............George Webb
"Blackie" Daw..................Lydia Leslie
Violet Daw......................Lila Leslie
Henry Beegode..................Marion Curtis
"DaP".........................Percy Bacon
"Tom" Jessup...................Auburn Short

Written and Directed by
Mr. and Mrs. George Randolph Chester.
Length, Eight Reels.

The Story.
"Jimmy" Wallingford is hampered from the outset by having a lonesome ear which a noted psychiatrist has declared his parent's. It is a sign of inherited criminal tendencies. One of his first offenses is the clever way in which he manages to take out his father's new car without the latter's knowing that he has consented. This ends in a family rupture and Jimmy, accompanied by his adopted brother, "Tom," leaves home. Arriving in a strangers' town nearby, the two boys look for action. Tom discovers what he believes to be sure signs of oil on the Curtis farm, where Mary, Jimmy's new girl, lives. They invest their all in the mining outfit—but fail to get to the oil. Suddenly a parade is formed, and they learn that J. Rufus has come to town in the guise of an East Indian and is making elaborate promises to the townfolk that he is going to make their town into a "New Bagdad." The boys are shored into the background and the "Blackie" and Blackie become the star actors. Each of their moves is planned with rare subtlety so that presently they have hoodwinked almost everyone to buying shares in oil stock. One of their schemes slips, however, and a bill of sale is lost unknown to them. Much depends upon this paper. Just when the crisis comes and the furious mob, shirking their indignation at being swindled, is about to strike at J. Rufus and Blackie, the story of the trip-time. During his excited speech, real oil is seen to spurt from the well which Tom has discovered and the Wallingford family, including its head is safe.

Program and Exploitation Catches:
He Had a Lonesome Ear—This Adventuresome Young Son of WalHingford—And They All Called Him a Criminal—But He Proved That His Father, Like Son, May Sometimes Be Mal-Apropos! Would the Public Rather Be Fooled Than Not Know the Truth of Mysterious Death and Then Answer.

Exploitation Angles:
The Bagdad angle offers many opportunities. A reproduction of the oil well scene could be used on city parades very effectively. Another fascinating feature is the crime-solver theme—the lonesome ear, etc. The authors, too, have a tremendous following.

"The Child Thou Gavest Me"

Reviewed by Jessie Robb

The so-called "happy ending," generally supposed to be the pattern of love stories, usuallyショウ the devoted couple anticipating a wedding in the near future with the supposition that they will live happy ever after. This First National Rele-lease, a John M. Stahl Production, is a direct departure from all precedent. It begins with a wedding. The ceremony is no sooner finished and the bride retired to dress for the honeymoon trip. From there on the action progresses with a sustained ac-tion, strongly developed suspense to an unexpected climax. The story has so many demanded elements of engrossing entertainment that the only weak spot in the plot may be excused. When Norma Huntley tells her hus-band to find Tom and Nobby, which forced her to become an unwilling mother and he recognizes himself as the guilty man, the question arises as to the probability of a previous mutual reunion. The picture is beautifully staged. An elaborate wedding incident is correctly given according to the canons of etiquette prevailing in good society.

The cast is of the first order, comprising such finished artists as Lewis Stone and Barbara Castleton. The child of the story is played by three-year-old Richard Headrick, an extraordinarily talented and handsome youngster.

Cast.
Norma Huntley.............Barbara Castleton
Her Mother......................Adele Farrington
Her Father......................Winter Hall
Edward Berkley...............Lewis Stone
Tom Marshall.................William Desmond
Bobby...............................Richard Headrick
Governors of the State.......Mary Forbes

Story by Perry N. Yekoff.
Directed by Robert A. Altman.
Photographed by Ernest Palmer.
Length, 6,001 Feet.

The Story.
On the day of the court trial, Norma Huntley begs her mother for permission to tell her fiancé, Edward Berkley, of her secret. The mother refuses and the couple are married. While the wedding is progressing the woman who has cared for Norma's child in another part of the city is taken to the hospital. She sends the child to the Huntley home. Bar-bara, who has believed her baby dead, claps him in her arms and her stop and stops her explanation, telling her that she will go on with their force of a marriage, adopt the child and when she finds it, her father he will kill him. The couple go to the Berkley country home and Edward invites Tom Marshall, a mutual friend, whom he has grown to suspet, for the week end. During a storm Edward Berkley is shot in the hall and shoots Tom. He tells Norma that he knew Tom to be the child's father. Then Norma tells Edward that the father is an unknown soldier who attacked her when she was a nurse in a hospital. As she explains, Edward recognizes himself as the guilty man. He feels that death only is fit for him, but Norma insists that he must see the child. Tom is only slightly wounded.

MOVING PICTURE WORLD
Reviews Are the Best
“Ladyfingers”

Crook Story Starring Bert Lytell Is Fastyly Entertaining and a Credit to

Reviewed by Edward Welzelt

In “Ladyfingers,” starring Bert Lytell, Metro has one of its best crook stories ever shown on the screen. It is vastly entertaining. The fast sequences of this production has been brought to the screen by Mr. Preston, and the camera work and editing by Mr. Robb, who directed the production, shows that his knowledge of dramatic composition is of great value in making the story move. In some respects, “Ladyfingers” is in a class by itself and points the way to a more natural and effective method of transferring a story to the screen. The tale is mere fiction, but the spirit of it is helpful, and there is an amusing audacity about the work of the author which has struck a responsive chord in the heart of the director and the actors, and this has made the story more interesting than it might have been. In “Ladyfingers” the whole idea is cleverly handled, and it is a wonder that the audience did not laugh, but in a moment or two, when the audience realized what was going on, they were thoroughly convinced of the sincerity of the actors and of the authenticity of the whole.”

“The Hunch”

S-L Production Presenting Gareth Hughes Contains Many Laughter

Reviewed by Edward Welzelt

Starting with the familiar situation of the poor young chap who is found after a night’s sleep in the bath tub while his evening has evaded the furniture of his apartment, the S-L production of “The Hunch” featur-  

ing Gareth Hughes, develops into a lively farce containing many laughs. The principal characters and situations are cleverly handled, but there are several love making scenes between a pair of tiresome small town types that are badly overacted, and would not have helped the picture had they been well done. There are times when the action has been speeding up too much, and less rapid dashing in certain scenes would have improved things, but the good parts of the story are much more than offsets the weak spots.

Gareth Hughes, as J. Preston (Jimmy) Honeyey, gives the character an air of youthful ingenuity and a strong belief in the cleverness of his wild cat schemes that is very amusing. Ethel Grandin is bright and attractive as Ethel Honeyey, and John C. Stu-    

pling is big, blustering and humorous as her father.

The Cast.


The Story.

Because her only daughter had married against her wishes to Sturthy, a rich old woman, cast her off and disowned her. The daughter’s son, however, was killed in an accident, and she decided she would leave her daughter’s heir to be cared for by a bank burlesque, English Harry Asho, who noticed the child’s delicate hands, and taught him how to crack safes. Twenty years later Robert Ashe, as he is known, opens a safe under the nose of Police Lieutenant Ambrose, who has been trying to get him for years. He wins a prize offered by the safe company to anyone who can open the strong box without the combination. Justin Haddon, the lawyer of the Thordnyke estate, is trying to locate the old lady’s grandson. The lawyer, knowing that Ethel, her ward, will inherit her money if the craddock isn’t found, plans to marry the girl. In the meantime, “Ladyfingers” has met Ethel and been attracted by her. Haddon determines to lure the girl to her grandmother’s house, where she is to wear her famous pearls and let her find out that he is a thief. “Ladyfingers” is attracted to Ethel, but does not fall into the trap set for him. His grandmother sends them to France, and he is then captured by a country sheriff as the murderer of Jimmy Humphrey and, before he is released, Barbara and Taylor are also locked up on the charge of being connected with the crime. When John C. Thompson comes to the rescue of the two and rescues the prisoners, it is discovered that “Jerusalem steel” has hit high mark, and Jimmy and Barbara receive the potential blessing.

While on the road Jimmy is set upon by thieves, striped of his clothing and given a trap’s suit. He is then clapped into jail by a country sheriff as the murderer of Jimmy Humphrey and, before he is released, Barbara and Taylor are also locked up on the charge of being connected with the crime. When John C. Thompson comes to the rescue of the two and rescues the prisoners, it is discovered that “Jerusalem steel” has hit high mark, and Jimmy and Barbara receive the potential blessing.

Program and Exploitation Catches:

The Best “Hunch” to Give Your Patrons is to Add “The Hunch,” a S-L Production. Featuring Gareth Hughes

Exploitation Angles:

Sell Gareth Hughes on the strength of his personality, and sell the story by starting off with teasers reading as follows: “In the Bath Tub fully dressed, only the most humorous. He then hook it to the commencement of the play and keep them guessing. A man with the message written on his shirt front will make a good perambulator.

In, but leave something to surprise them with and you’ll not only do a nice business but profit later by being able to sell other shows on the strength of this.”

“Handcuffs or Kisses”

Selznick Production Starring Elaine Hammerstein Has Strong

Dramatic Story

Reviewed by Jack Horrigan

The first release of the new series of pictures in which the Selznick Corporation is starring Elaine Hammerstein sets a high standard. The story and the leading character are a departure from the usual run of popular productions. The sociological aspects are strongly commendatory of the modern reformatories for incorrigible girls, and, if the story is not entirely as portrayed, they are a disgrace to civilization. The injustice to a young girl, railroaded into a penal institution, and her efforts to come back, make an appealing tale of human interest, enlisting the spectators’ sympathy. An attractive love theme has been woven through the story. The role of Lois Walton is sympathetically interpreted by Elaine Hammerstein. She is ably supported by a strong cast. The substituting lacks skill in certain parts as attempts at choice vision and stilled utterances by the young heroine slow the action and make awkward reading.

“The Cast.

Lois Walton, Elaine Hammerstein Mrs. Walton, Margaret Hoard Violet, Dorothy Chappell Peter Madison, Robert Ellis Milla Stewart, Miss Dell Florence Billings Leo Carstairs, Ronald Shabel Elias Fiske, Lytell Lally Lords, Ronald Coleman

The Story

Lois Walton, an orphan, lives with her aunt and cousin. The aunt, tingling of Lois, uses her influence to place Lois in a state re- 

formatory, branding her as an unfit companion for her daughter. The reformatory proves a place of torture. There is a riot. During the investigation Lois is afraid to testify truthfully for fear of future punishment. Her obvious restraint arouses the interest of Peter Madison, the assistant attorney. Lois is paroled as maid in the home of Dr. Birdwell, whose niece, Eve, he plans to marry. She meets Madison at the station. He takes her to his apartment, pending a future investigation, and offers her a chance to help. The woman is keeping a gambling house and needs fresh young girls to interest the weary gambler, is attracted and promises Miss Dell a large sum if she will force Lois to marry him. But Madison meets his goal in the breaks off the forced engagement and marries his bride.

Program and Exploitation Catches:

Do Reformatories Reform? Lois Walton. Played by Elaine Hammerstein, in Her Second Production, “Handcuffs or Kisses,” Answers the Question for the Public at Large.

“Dodge Your Debts”

There are several humurous situations in this single story. The comedy comes in the form of Lord Lloyd, although much of the business is not new and is reminiscent of earlier films. The story is of the burlesque type and is laid in a country town, where they are often tight with Lloyd as a bill collector, dressed like an English school boy. He goes to collect a bill and, being unable to get it, in nothing daunted, however, he calls the police to the scene. The struggle between the police and the toughs, puts on a suit of armor so that he will not get hurt, and when both sides are buried in a sea of stones and bricks, calmly walks to the cash register and gets his money.—C. S. S.
"Dawn of the East"

Alice Brady Stars in Russian-Chinese-American Drama. Reelart Production Reviewed by Jessie Robb.

Of late, Alice Brady, Reelart star, has been appearing in a series of foreign roles. In her latest vehicle, she assumes the part of a Russian noblematron, driven from her country by the revolution. The photograph comes near but never verges into melodrama. The action of the play calls for a great variety of scenes and situations. Real-life indescribable and handsome sets have been provided.

This Russian role is one well suited to Miss Brady and she handles it discreetly. Michie Froest and Reelart art have turned in a sound effort. This vehicle is well handled by Sotan, the European villain, and deserves special mention for his good work.

Kenneth Harlan, Harriet Ross and Sam Kim are prominent members of the competent cast.

The Cast

Countess Natalya: Alice Brady
Roger Strong: Kenneth Harlan
Sotan: Michie How
Marilya: America Chedister
Sonya: Mrs. Strong
Mrs. Strong: Harriet Ross
Wu Ting: Sam Kim
Lillian Lord: Hilda Florida Kwan

"Moral Fibre"


In her latest Vitagraph Production, Corinne Griffith has a congenial role, well suited to her ability. It is a role of contrasts. In the beginning, Corinne Griffith disporns herself as a young girl of fourteen, naive and over-seen as a poised young woman, a successful illustrator.

A well chosen cast of prominent players have been brought into the support of the star. Further, the production has been carefully and artistically mounted. The picture is one of general audience appeal and will particularly please the feminine portion of the Griffith clientele, as the star wears many of the extreme and elaborate gowns for which she is noted.

The Cast

Marlon Wectcott: Corinne Griffith
Grace Elmore: Catherine Clover
Jared Wectcott: William Parks, Jr.
George Elmore: Guy C. Browne
John Corliss: Joe King
Nancy Bartley: Alice Conord

Scenario by Webster Campbell.
Directed by Webster Campbell.
Length, 6 reels.

"Everything For Sale"

May McAvoy Has Ingenue Role in Society Drama—Reelart Production.

Reviewed by Jessie Robb.

As her second vehicle, Reelart has provided May McAvoy with one of those society dramas, which will appeal to the class of patrons who enjoy seeing love's young dream, provided the vehicle is handled with the extras coming many obstacles. The story is all about a sweet young miss, straight from finishing school, whom her ambitious and worldly aunt promptly dedicates to the making of the richest bachelor in sight. Of course, the girl loves the handsome and penniless young man and, equally of course, he loves her, while the bachelor consolves himself by marrying his discarded mistress. Thus every one is made happy and moral enough to satisfy any censor.

As Helen Wainwright, Miss McAvoy has a role all sugar. She is described as a "1921 flapper, latest model," but her amazing and incredible innocence and mental processes belong to the Victorian era. She sends Scott away with the extraordinarily fine cast, excellent direction and impeccable good taste in investiture, it is regrettable that a more intelligent story was not provided.

The Cast

Helen Wainwright: May McAvoy
Donald Scott: Charles B. Sothern
Mrs. Wainwright: Kathleen Williams
Mr. Wainwright: Edwin Stevens
Lillian Lord: Betty H. S. Hume
Sarah Calm: Dan Todd
Jane Keckley

Photographed by Hal Rosson.
Length, 8 reels.

"The Story"

Helen Wainwright has returned from finishing school. At her debut her aunt, Mrs. Wainwright, sees that she makes an impression on Lee Morton, the richest bachelor in town, who believes that money will buy everything. He sends Scott away with the extras belonging to the childhood sweetheart, Donald Scott, Morton discards his mistress, Lillian Lord, and becomes engaged to Helen. He sends Scott away on a business trip. The day of the wedding Scott returns. Morton breaks off the engagement. Helen goes to him to explain but Morton tells her he intends to stand on his honor and make a public announcement that he is not to be trusted, as this leaves her free to wed Donald.

Program and Exploitation Catchlines:


"Kwong-Chow-Fu"

The title of this Burton Holmes Travelogue is not only unique in its subject matter but is also commonly known in the Orient as Canton. Imagine calling all that particular stuff Kwong-Chow-Fu silk or Kwong-Chow-Fu China! When Cantonese immediately there springs to mind tea and laundry. But Mr. Holmes' camera, photographing views of Kwong-Chow-Fu, shows that these mental pictures are not at variance with the reality of the known American mind. It is seen that Canton is industrious, rapidly so, and that it is a bee for business; and there isn't a dish of tea nor a basket of beans that either does there seem to be a chop suey parlor. A view of Canton from a high place closely resembles an ant hill on a busy day seen through a powerful magnifying glass. Also Holmes has photographed some scenes of rare beauty and others of unusual interest. (Paramount).—F. T.
"High Heels"

Gladys Walton Has Not Much To Do in Innocuous Story—Universal Picture.

Reviewed by Fritz Tidden

"High Heels" is one of that kind of pictures of which the only and surely the fairest criticism is to say that if you like this sort of stuff you will like "High Heels," which is Gladys Walton's most recent Universal release. It is a member of that class of films that will meet with undoubted success in some quarters and bewilderment in others. There is no middle distance.

Where "High Heels" will go the best is before audiences that have a passion for the hyper-sentimental, Pollyannish, "sweet" sort of story; and these audiences are legion, it is hardly necessary to state as the unusual sale of the Laura Jean Libby output will attest. When the picture was shown here it was advertised that the main title did not contain the censorship license number. If this means that the board has not seen "High Heels," it may save an hour and a half's editor's work if it will take the reviewers' judgment. There is nothing in the picture that will offend even the most particular board, as it is the only picture of the season. And it has moral.

Gladys Walton, an unusually attractive and talented young lady, is called upon to extend her acting ability, being cast in a role that is intrinsically ingenuous. The other members of the cast meet all requirements. So does the director.

The Cast

Christine Trevor .......... Gladys Walton
Dr. Paul Denton .......... Frederick Voiceding
Joshua Barton .......... William Harrington
Cortland Van Sickle .......... Fremee Wood
Laurie Trevor .......... George Hacksthorn
Daisy Trevor .......... Charles Debriss
Duffy Trevor .......... Raymond Debriss
John Trevor .......... Dwight Crittenden
Robert Graves .......... Robert Dunbar
Amelia .......... Olive Norman
Armand .......... Jean Debriss
Story by Louise B. Clancy
Scenario by Wallace Clifton.
Directed by Lee Kohlar.
Location: New York, Peet.

The Story

Christine Trevor is a spoiled and selfish society girl of sixteen, who merely tolerates her indolent brothers and sister. Her life is spent in parties, balls, and dances. Her brothers and sister. When her father dies suddenly, leaving them practically penniless, Christine alarms the town by her宣布 marriage to a society parasite Dr. Denton, a young physician friend of the family, is instrumental in preventing the marriage by appealing to the girl's better nature. He helps her build a home for the family out of the wreck of her fortune.

Her chance comes with a flippant flapper to an understanding woman is quite evident. She finds that her former sweetheart is a bounder. By risking her life she rescues a roughy old neighbor and wins his love. He was the man who had wrecked the family fortune because he was drunk. Christine takes responsibility for the wrong committed upon him some years before. Christine finally realizes that Dr. Denton is in love with her and that she loves him.

Program and Exploitation Catches:

Gladys Walton Trampels on Men's Hearts in "High Heels." Gladys Walton in "High Heels."

Gladys Walton Has a Good Kick in "High Heels."

"Never Weaken"

One of Harold Lloyd's Best, with Plenty of Real Laughs and Genuine Thrills

Reviewed by C. S. Seewell

Score another homer for Harold Lloyd. His newest comedy, a three-reeler distributed by Associated Exhibitors, "Never Weaken," is one of the very best of his career. It not only has laughs in abundance, but enough thrills for several episodes of a serial and shows Harold not only as a comedian, but a stunt artist.

During the early part of the film you may get the impression that it is going to be a conventional type of comedy as the action starts out along somewhat familiar lines, but even in this part, Lloyd's ability gets several laughs. He bears a girl singing the angel's chorus because of lack of business. Harold, with the assistance of an acrobat, goes out and drums up a lot of business. Returning, he finds the girl in the arms of another who is planning to marry her. He determines that life is not worth living.

This is where the really starts, and the remainder of the situations in the hands of an artist of Lloyd's calibre can provide one laugh after another. Although attempts at suicide are usually humorous, the acrobaticies introduces many chuckles. For instance, hugging over the spelling of schleiche in his note to the girl, and pouring sugar into the pot until it runs over.

After two or three unsuccessful attempts, he rigs up a revoler so that it will go off any time he opens the door. An incandescent globe falls to the floor with a loud report and simultaneously the end of an iron beam being swung into place for a skyscraper across the street, it swings to the window lifting Lloyd's chair out and upward. He believes he is shot and on route to heaven, and this impression is further verified when he steps on a greasy stick on the girder with disastrous results; then while moving gingerly along astride a girder he sits on a red-hot bolt and things happen fast and furiously.

At another time he grabs confidently at an upright only to have it swing out of the street. He also steps on a plank extending over the edge of the building and falls, but grabs a descending beam. After performing other stunts with only one attempt humorous, but actually thrilling, somehow he lands on a construction elevator, with his eyes shut. As it goes down he is believing he is falling. He won't even believe when he is washed by machines and clothes the ground and crawls just as carefully along another girder until he lands at the feet of a policeman in the appearance of the girl, who explains that the other fellow is her brother, a minister who has come to perform the ceremony. Especially clever is an incident where the girl (Mildred Davis), seated on a beam which suddenly begins to rise. The fadeout shows him grabbing the girl and running away as fast as he could.

For hearty natural laughs, combined with real thrills, "Never Weaken" is hard to beat.

"The Amazing Lovers"

French and American Crooks Figure in Jans Picture That is Novel in Plot.

Produced by A. H. Fisher Features, Inc.

Reviewed by Edward Welsel.

The title, "The Amazing Lovers," does not convey the real meaning of the story in this Jans picture. It is a crook picture with a dash of love and sex, and it has a dash of finish and a love interest that is novel and interesting. Most of the scenes are in the true melodrama style, and the plot is haphazard at times, with French and American crooks having the run of Greenwich Village and a determined ex-soldier bent upon getting even with the man who abandoned him. The service man was fighting in France. There is nothing particularly amusing about the lovers, except that they do not find out that they love each other until the last reel. But the crook gets his revenge and his wife's love and manages to steal clear of an old sweetheart, who has made a fool of her. The girl doesn't have the chance to interfere with the old arrangement.

A well balanced cast and capable direction have the picture good in all parts. There are a number of handsome exterior shots, and the atmosphere is always reasonably correct. Diana Allen is a tall, trim young woman with a dark complexion, which she utilizes to good account of themselves in other important roles.

The Cast

Yvonne La Rue .......... Diana Allen
Professor John Breed .......... John Jule
Sergeant Cubby .......... Gordon H. Standing
John Jule .......... Paul Dupont
Professor Apollo Cawber .......... John L. Whiting
Miss Brown .......... Harmonic Arts
bad man. Directed by B. F. Rolfe.

Length, 4,500 Feet.

A band of American counterfeitors having agreed to manufacture a number of queer French notes, they are being directed by the "Master Mind" of counterfeiting, Dr. professor John Breed. The French crooks send over a beautiful young girl named Yvonne La Rue to receive the bad bills. She meets Captain Marlowe, an ex-soldier who returned from France to find that his father has been ruined by Martin, a man who asposes as the steady-going head of a legitimate business. In reality he is the backer of the band of native crooks. Marlowe is doubly enraged at Cardine when he learns that a former sweetheart of his has married his greatest enemy. By a curious turn of events between the couple. Yvonne in order to prevent the authorities from deporting her, and as the nature of her business, has married him. Although married, the couple live as strangers, but each begins to develop a strong interest in the other. Breed and Cardine are unmasked, and Marlowe discovers that Yvonne is in reality a United States secret service agent. He has been made the place of the real French emissary. A happy understand-
“His Nibs”

Chic Sale, Vaudeville Headliner, Scores Hit in New Type of Rural Character Comedy

Reviewed by C. S. Seward.

Altogether the best of the two billings containing “His Nibs,” starring Charles (Chic) Sale, distributed by Exceptional Pictures Corporation. Here is a production that is entirely different from anything that has appeared on the screen. While really neither drama nor narrative it holds the interest and amuses the spectators. It is a character comedy, or more correctly a multi-character comedy, as Chic Sale appears in seven distinct characterizations, differing from the other and each one well done.

The entire production is a clever satire on a “rural picture show” and the leading character is “the proprietor, manager and operator of the Slippery Elm Picture Palace,” better known as “His Nibs.” While Mr. Sale gives a finished performance in each one of the types, his portrayal of “His Nibs” is one of the best characterizations ever seen on the screen. His make-up in the two- or three-reelers is excellently handled, his humor touches sure and his interpretation so real that even while you are enjoying the quaint side of his roles, you feel a strong sympathy for the old man.

Mr. Sale also appears as the local weather prophet, a rough sort of type; as the editor of the local paper; as the quick-tempered censor of motion pictures; as the “country bumpkin,” son of “His Nibs”; as the boy to whom is the village wit and brat brummell; as the boy who operates the picture palace and in the straight role of the hero of “He Fooled ‘Em All,” the “thrilling” story interpolated into the action in the picture palace.

Next to the work of Chic Sale, the editing and titling by Arthur Hoerl is a feature of the production. Throughout, there is reference to the titles for the interpolated “film.” There are a lot of laughs and quaint humor in which “His Nibs” tells the story in a hoarse, hickory voice. There is a laugh when the old man explains that he has cut out all the titles because some folks annoy the others by reading them aloud and he will just read them to the audience and, with another laugh when he explains after the hero has downed the villains that he cut out the rest because there was too much blood that the boy gets the girl and all turns out happily.

While the interpolated picture is complete in itself, it is a solid in a comic way and made incidental to the characterizations of Mr. Sale. There are frequent cutbacks to the old man in the projection booth showing the trouble he is having with the film and quickened projection machine, and what the various other characters portrayed by Sale are doing in the audience. In fact, one of the scenes, which is a gem, is built on the awful scrape the old man gets into when after putting the second “spool” of film in upside down, the third one is put in the wrong direction and he has to get the boy to hold the audience while he chases way down the street after the “spool.”

Mr. Sale’s excellent reputation achieved as a protein artist in vaudeville caused much to be expected of him on the screen, and it is safe to say that he has fully lived up to the expectation. He is incomparable in the type of that kind naturally carries the greatest burden of the action because of the large number of characters he portrays, the producer has not depended on him alone and in the film story he has been provided with an excellent cast of supporting players.

Cost

Seven distinct types each portrayed by.

Charles (Chic) Sale

“Late Hours”

A fantastical comedy with an odd twist is the new Pathé short, “Late Hours,” featuring Eddie Boland. While of the domestic type with a mother-in-law who butts in, there are some Arabian Nights scenes and the usual stage settings. Mr. Boland appears as a sleuth, with two dogs almost as large as he is. There are some amusing situations and good production values in the setting of the previous pictures in which this comedian has appeared. Eddie comes home late and, trying to evade his mother-in-law, falls down the bannister three times. A couple of days later going down finds an Arabian Nights cave and several pretty girls. He is seen and chased by a policeman and finally lands at home again. Recovering from the effects of the fall he finds it has all been a dream. Slow motion photography is introduced in certain scenes, but its effect is marred by over-use.

“The Flaming Trail”

Edgar Jones and Edna Sly Sperl are the featured players in this two-reel Holman Day production distributed by Pathé. The scenes are laid in the lumber country and while there is no dramatic action, the hero, who is the character, finds the story and the scenes intended to be thrilling have not been well handled. Like so many others of this character, the hero has an ungentle temper. This time it is the girl’s brother. After an outburst of great venge-

ence, the hero persuades the girl to elope with him. They are followed by her brother, the pious man, known as the Mediator, tries to hold them while the pair seek to get away. It develops that he is the girl’s father. In the course of the chase a forest fire and a forest fire results. The old man, without disclosing his secret, leads them to safety but the brother perishes in the flames.

“The Dog and the Bone”

The familiar fable of Aesop, wherein the greedy dog with a bone seizes his reflection in a pond and thinking it is another dog, drops it and loses it, furnished the basis for this animated cartoon table from the studio. Cartoonist Paul Terry has handled this subject in his usual clever manner. Fine animation and several amusing touches.

“The Case of Becky”

Constance Binney Vividly Portrays Dual Personality in Realart Picture

Reviewed by Sunnys Smith.

The Case of Becky is a first-rate mystery which gives Constance Binney, the Realart semi-star, her best chance to date. The role of the heroine has been carefully handled and it impresses as having lost nothing of its power of holding an audience spellbound by the sight of a girl who possesses two distinct personalities. Miss Binney brings out vividly the two sides to the character of this strange girl. She is alternately kind and loving and mischievous and ugly.

The star’s support is better than adequate. Frank McMacken, Montagu Love, Glenn Dorf, and the rest are well cast and capable. Their interpretations bring out very clearly the unusual appeal of the story—the appeal of a struggle between two souls within the girl. The unusual continuity is the work of J. Clarkson Miller, and in the polished aspect of the picture can be credited to the workmanship of Director Chester M. Franklin.

The Cast


Adapted by J. O. Cobb from Edward Lock’s Play.

Directed by Chester M. Franklin.

Photographed by F. O. Foley. Length, 5,495 Feet.

“The Statue”

Though he runs a sidelines at a country fair, Uncle John has real powers of hypnotism. One of his subjects, feeling her distress near, calls her daughter Dorothy to him and tells her to run away from the man, rather than fall under his wicked spell. They are followed by her brother, but Uncle John, who possesses the hypnotic power in his family, has shaved his head and a forest fire results. The old man, without disclosing his secret, leads them to safety but the brother perishes in the flames.

The Story

The typical picture actually takes place in the local picture theatre during the evening performances. The various village types portrayed by Chic Sale are shown in characteristic scenes. The “feature film” shows the boy getting his job in the general store. He goes to the city, is feeced by a fake promoter, gets a job as a dishwasher and in clothing much too big for him, finally captures the villains and saves the girl’s father, who seeing his misfit clothing things he has done is a disguise. “He Fool’s ‘Em All” and lets them believe it.

Program and Exploitation Catches:

Chic Sale and Chicago Parade. Long a Vaudeville Headliner, is an all-around comedy and highly amusing type of Photoplay.

Did You Ever See One Actor Portray Seven Different Characters in One Scene? Then You Will! Chic Sale Does This in “His Nibs.”

A Feature Film is Entirely Different from Any You Ever Saw. It Will Amuse You With Its Quaint Humor and Entertaining Yarn From Chic Sale’s Wonderful Character Work.

“Pathé Review No. 126”

In this interesting reel novel use is made of slow-motion photography in scenes showing a puppy jumping and growing at a cat, both the process being clearly shown. Another section deals with dogs and in New Smyrna, Florida, relics of a forgotten age around which there have been built many legends. A section on the Polynesian Race is woven by Algerian natives of enormous straw hats, to ward off the suns rays, while another section shows close-up views of various types of jellyfish.

“Old Sour Apples”


Country Life


The Story

Practically the entire action takes place in the local picture theatre, during the evening performances. The various village types portrayed by Chic Sale are shown in characteristic scenes. The “feature film” shows the boy getting his job in the general store. He goes to the city, is feeced by a fake promoter, gets a job as a dishwasher and in clothing much too big for him, finally captures the villains and saves the girl’s father, who seeing his misfit clothing things he has done is a disguise. “He Fool’s ‘Em All” and lets them believe it.

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October 22, 1921

MOVING PICTURE WORLD 947
"Trolley Troubles"

Amusing stunts with a comedy trolley car that is up to all sorts of tricks, and can run off as well as act up. It is the outstanding feature of this short film. It is a comedy distributed by Pathé. The hero appears as a young man who gets into trouble with the police and in trying to elude them, dons a motorman's uniform and gets on a trolley car. All kinds of curious things begin to happen, various strange types of people get aboard and finally a very heavy man almost upsets the car. In trying to fix the trolley, Lloyd is shocked and cannot let go. The fat man and the girl finally reduce the trolley to the same predicament. Lloyd makes a hit with the girl, and a kind-hearted simp offers to run the police and finally guides it up on the sidewalk and finally runs it into a drawing room of a palatial residence. There are several laughs in this number.—C. S. S.

"Peasant Life in Central France and the Silk Industry of Lyons"

In the mountainous district of Cantal is the picturesque village of Lyon, noted for its mineral waters. It is seventeen miles from a railroad so it cannot be expected to be up-to-date. The peasants who are seen harvesting their crops are doing it in the way their forefathers of many generations ago did, and there is very little modern machinery used to help them out.

You are escorted on a trip through the silk factories of Lyons you cease to marvel at the high price of the finished product. For there are many steps through which the silk passes and so much expenditure in its production that it is evident the price to the consumer must be high in order that the factors can profit. Lyon, the centre of the silk industry, is one of the largest and richest cities of France.—T. S. da P.
CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

The Northern Trail. R-111.
The Policeman and the Baby. R-111.
The Never to Be Told Road. R-343.

Chester Comedies. (Two Reels).

Nothing Like It. R-529.
Exit Quietly. R-692.

Torchy Comedies. (Two Reels).

Torchy's Present. R-477.
Doggon Torchy. R-447.


Chicken Hearted. R-831.


Gayety Comedies. Here To Mere. C-355.

Assault and Battery A-439. Wild and Willy. C-742.

From Dear to Dam. Buzz-4.

Miscellaneous. Golf (Slow Motion). Dixie. R-643.

The Love Egg. R-117.

ARROW FILM CORP.

Features.
The Sheriff of Hope Eternal (Jack Hoxie). R-112.
The Star Reporter.
The Stranger in Canyon Valley. Dangerous Woman (Neva Gerber).

Screenlet Series.
The Broken Spar (Jack Hoxie). R-321.

Five Westerns, starring Roy Stewart and Marjorie Reynolds.

Six Jack Hoxie Features.


Fifty-two-two Комедии.

God's Country and the Woman (Curwood Productions).

Love, Hate and a Woman (Grace Davison).

Serials.
The Blue Fox (Anna Linn). R-539.

Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.

Hank Martin, full length.

Women Who Wait.

Eight Little Red Light Spotlights (Violet Joy and Billy Fletcher).

Fourteen Two Reel Broadway Eddie Barry.

Harry Gribbon.

Heilen Darling.

Twelve Two Reel Cruized in (Lillie Leslie, Paul Winger, and Tom Sawyer).

Twelve Two Reel Speed Neely Edwards, Charlette.

Fourteen Two Reel Mirthquakes (Bobby Burns).

Novelty.

Sport Pictorials (One Reel Each).

ASSO. EXHIBITORS

FEATURES.
The Devil (George Arliss).

What Women Will Do (Anna Q. Nilsson).

The Rider from the Space (Bebe Daniels).

The Road to London (Bryan Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES. (Two Reels Each).

New or Never.

Among the Present.

PLAYGOERS PICTURES.

Women Who Wait.

They Shall Pay. R-208.

Home Keeping Hearts.

The Family Closet.

Discontented Wives.

W. W. HODKINSON

ERNST SHIPMAN.

God's Crucible (All Star). R-319; C-529.

BENJAMIN H. RAPPTON--GREAT PRODUCTIONS.


ZANE GREY PICTURES, INC.

The U. P. Tramps (All Star--Seven Reels). R-434; Vol. 49, P-536; C-R, P-530.

The Man of the Forest. R-43; C-600.

J. A. HIRSH PRODUCTIONS.

Love Madness (Louise Slaug--Seven Reels). Vol. 49, P-1087; C-R, P-1211.

The Brute Man (Hobart Bosworth). R-49; P-639; C-R, P-852.

HOBERT SHREVE PRODUCTIONS.

The House of Whispers (J. Warren Kerri- gar). R-47; P-1980; Vol. 48, C-47, P-146.

The Coast of Opportunity (J. Warren Kerri- gar). R-89; P-779; T-1086.

IRVIN V. WALT PRODUCTIONS.

Dempsey Home Producers. Vol. 41; Vol. 49; P-515; C-R, P-581.

The Front of the World. R-538; C-536.

J. L. FROTHINGHAM PRODUCTIONS.


The Other Woman (Six Reels). R-49; P-627; C-R, P-736.

ROCKETT FILM CORPORATION.

The Truant Husband.

Keeping Up With Lizzie (Enid Bennett). R-324; C-347.

UGO BALLIN.

Pagan Love.

East Lynne. Vol. 49, P-415; C-R, P-469.

The Journey's End. R-113; C-589.

HENCO FILM CORPORATION.

Lavender and Old Lace. R-32; C-145.

R-C PICTURES

What's a Wife Worth? (Cabanne Production--Six Parts). R-432.

Good Woman (Geissler Production--Six Parts). R-203; C-803.

Nobody Kid (Mae Marsh). R-322; C-698.

It Women Only Knew (Six Parts). R-542; C-685.

Beach of Dreams. R-541; C-189.

Black Roses (Sussex Hayakawa). R-38; C-149.

Pauline Fredericks). R-452; C-803.

Cold Steel (Six Reels). R-538; C-599.

Live and Let Live (Cabanne Production--Six Reels). R-337; C-47.

The Greater Profits (Edith Storey). R-116; C-632.

Where Lights Are Low (Six Parts). (Sussex Hayakawa). R-236; C-789.

The Sting of the Lash (Pauline Fredericks). R-263; C-803.

Shams of Society (Wales-Filding Prod.). Six Parts.

A Wife's Awakening (Gasser Prod.). Six Parts.

Moon Madness (Edith Storey). C-273.

The Foolish Age (Doris May).

The Barbecue. R-807.

REAL ART PICTURES

Ducks and Drakes (Bebe Daniels). R: Vol. 49; P-628; C-R, P-705.

The Outside Woman. R: Vol. 49; P-627; C-947.

The Little Clowns (Mary Miles Minter). S-001.

The House That Jazz Built (Wanda Hawley). R-212; P-590; C-R, P-397.

The Magic Cup (Constance Binney). R-86; C-647.

Sheltered (Miss Justine Johnston). R-205; C-833.

Two Weeks With Pay (Bebe Daniels). R-541; C-835.

A Kiss in Time (Wanda, Hawley). R-866; C-647.

The Land of Hope (Alice Brady). R-114; C-836.

Such a Little Queen (Constance Binney). R-689.

Moonlight and Honeyuckle (Mary Miles Minter). R-830; C-855.

Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.

A Frightful Scandal (May McAvoy). R-847; C-291.

The March Hare (Bebe Daniels). R-538; C-693.

A Heart to Let (Justine Johnston). R-636; C-835.

Little Italy (Alice Brady). R-539; C-693.

Her Granddaughters Hawley. R-288; C-585.

The Broken Wheel. (Bebe Daniels). R-451.

Little Italy (Alice Brady).

The Land of Hope (Alice Brady). R-114; C-836.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.

Her Winning Way (Mary Miles Minter). R-676; C-834.

Everything for Sale (May McAvoy).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Hearts and Masks. R-209.


Dangers Toys. R: Vol. 49, P-985.

God-Bid-Wives.

MONTE BANKS COMEDIES.

Bride and Groom.

In and Out.

Peaceful Alley. R-830.

Squaw Foot. R-692.

Fresh Air. R-811.

HALLROOM COMEDIES.

(Two Reels).

Friday the Thirteenth. R-237.

We Should Worry. R-436.

We'll Get You Yet.

After the Dance.

Two Faces West.

Meet the Wife. C-897.

Put and Take. R-893.

SILENT.

CHESER COMEDIES.

Snooky's Twin Troubles (2 Reels). R-890.
### Universal Film Mfg. Co.

**JEWELS.** Reputation (Eight Reels—Priscilla Dean). R-447; C-529.
Outside the Law (Six Reels—Priscilla Dean). R-447.
No Woman Knows (7 Reels). R-447; C-529.
Red Courage (Hoot Gibson). Length, 441 ft. R-805.

**JEWEL COMEDIES.**
Blue Monday (Lynn Moran). R-447.
Roman Roméo (Lyons-Moran). A Monkey Mamma (Joe Martin). Robinson's Troublesome (Lee Moran).

**SPECIAL ATTRACTIONS.**
A Daughter of the Law (Carrie Myers). R-858; C-855.
Open Shutters (Edward Roberts). R-331; C-45.
The Shark Master (Frank Mayo). R-210.
The Cowboy (Glenn Walton). R-329; C-329.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-649.
The Race of Paris (Miss Dupont). R-572; C-649.
Go Straight (Frank Mayo). R-811.
Red Courage (Hoot Gibson). Length, 441 ft. R-805.

**SERIALS.**
The Diamond Queen (Kileen Sedgwick). R-356.
The White Horseman (Art Acors). Do or Die (Eddie Polo).
The Vernon Sedgwick. Winners of the West (Art Acors). R-575; C-649.

**WESTERN DRAMAS.** (Two Reels Each.)
The Danger (Jack Perrin). R-858; C-855.
Range Rivals (M. K. Wilson). R-331; C-45.
Rearing Waters (George Larkin). R-329.
The Gunfighter's Trail (Art Acors). R-329;
The Outlaw (George Larkin). R-210.
Raiders of the North (George Larkin). R-210.
In the Nick of Time (Jack Perrin). R-811.

**KID DRAMAS.**
(One Reel Each.)

**STAR COMEDIES.**
(One Reel Each.)
His Unlucky Berth. R-521.
The Slight Pair. R-521.
No Clothes to Guide Him. R-521.

**SERIES.**
The Return of Cyclone Smith (2 Reels Each).

### First Natl. Exhibitors

**Gypsy Blood** (Pola Negri). R-321; C-387.
Courage (Sidney Franklin). R-336.
The Sky Pilot (Cathrine Curits Productions). R-335.
Bob Hampton of placer (Nellan Production). R-96.
Golden Snare (Curwood Production). R-435.
Stranger Than Fiction (Katherine MacDonald). R-96.
Sawyer Neil (Pauline Stark). R-334; C-355.
The Sign on the Door (Norma Talmadge). R-541; C-783.
Nobody (Jewel Carmen-Roland West Prod.). R-649; C-855.
A Midnight Bell (Charles Ray). R-331; C-387.

### Metro Pictures Corp.

**MOVING PICTURE WORLD**

**GOLDWIN DISTRIBUTING**

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**CLAUDE HAMMERSTEIN STAR SERIES.**
The Miracle of Manhattan. R-92; C-97.
The Girl from Nowhere. R-559; C-163.
Resemblance. Love. R-627; C-49.
Handicuffs. R-627; C-49.

**EUGENE O'BRIEN STAR SERIES.**
Gilded Lies. R-875; C-377.
The Last Door. R-421; C-639.
Is Life Worth Living? R-841; C-49.

**OWNE MOORE STAR SERIES.**
The Chicken in the Case. L-5,616 Ft. R; Vol. 48, P-172.
A Divine Reveniuence. R-639; C-163.

**CONWAY TEARLE STAR SERIES.**
Bucking the Tiger. R-256; C-317.
The Fighter. R-308; C-162.
After Midnight. R-575.

**SPECIAL PRODUCTIONS.**
The Sin That Was His (William Paversham). L-5,616 Ft. R; Vol. 47, P-171; C-49; P-1002.
Red, Pomp (Ralph Ince Special). L-5,610 Ft. R; Vol. 49; P-12; C-162.
Who Am I (R-194; C-163.
Conceit (All Star). R-649; C-759.
The Greatest Love (Verda Gordon).
The Highest Law (Ralph Ince).

**REPUBLIC.**
The Great Shadow (Tyro Power). R; Vol. 45; P-441; C-49; P-1002.
Mountain Madness (Ed Coxen and Ora Carew).
The Gift of the Groom (Bernard Burn). Children of Destiny (Edith Hallor).

**SHORT SUBJECTS.** (Released by Select.)
William J. Flynn Series.
Charles Seltz.
Kaufman Masterpieces.

**REVIVALS.**
Puppy (Normal Tate). Up the Road with Sally (Constance Talmdge).
Scramd (Constance Talmdge). The Lone Wolf (Hazel Dawn and Bert Lytell).

**Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-720; C-759.
What Happened to Rosa—L-4,148 Ft; R; Vol. 49, P-840; C-951.
Roads of Destiny—Pauline Frederick). L-4,055 Ft. R; Vol. 49; P-229; C-176.
The Carpet (All Star). R; Vol. 49, P-441; C-49; P-1002.

**Goldwyn Distributing.**
	Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-170; C-629.
	What Happened to Rosa—L-4,148 Ft; R; Vol. 49, P-840; C-951.
	Roads of Destiny—Pauline Frederick). L-4,055 Ft. R; Vol. 49; P-229; C-176.
	The Carpet (All Star). R; Vol. 49, P-441; C-49; P-1002.
	
	**ADDITIONAL PRODUCTIONS.**
	Camille. R-446; C-639.
	
	**S-L PRODUCTIONS.**
	Garments of Truth (Gareth Hughes—Six Reels). R-337.
The Hunch (Gareth Hughes—Six Reels). R-337.
Little Eva Ascends (Gareth Hughes).

**REX INGRAM PRODUCTIONS.**
The Conquering Power. R-339; C-493.

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**ASSO. PRODUCERS**

Devotion. R-340; C-493.

**THOMAS H. INCE PRODUCTIONS.**
Mother's Day. R-318; C-397.
Cup of Life. R-318; C-397.

**R. PARKER READ JR.**
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1882; C-49; Vol. 48, P-1629.

**I. AM GUILTY (Louise Glum). R-85; C-149.

**GRANT CONWAY PRODUCTIONS.**

**MACK SKEETON PRODUCTIONS.**
A Small Town Idol (Ben Turpin). R; Vol. 49, P-437.
Home Talent. R-762; C-189.

**J. L. PROTHINGHAM.**
The Ten Dollar Raise. R-325; C-387.

**J. L. PROTHINGHAM.**

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**SEASON 1921-1922.**
All's Fair In Love (5,879 Ft). R; Vol. 49, P-777.
Ace of Hearts (5,854 Ft). R.
For Those We Love (5,762 Ft). R.
Dance of the Drums (5,612 Ft). R.
Dangerous Curve Ahead (5,561 Ft).
The Old Nest (5,829 Ft).
AMERICAN FILM CO.
The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Mesquite Menace (William Holmes).
High-Gear Jeffrey (William Russell).
Touki's Mule (Mary Miles Minter).
A Crook’s Romance (Helen Holmes).
A Roundup of Trouble (William Russell).
The Loggers of Hell-Roarin' Mountain (Seeback).
Silent Shelby (Frank Borzage).

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694.

Kinetoscope Reviews
(Released Through National Exchanges, Inc.)
Trip of the U. S. A. Idaho.
Boy Scouts.
Wassaw Rign.
Primitive Life in Tennessee.
Combating the Elements.
Bear Hunting in California.
A Naturalist’s Paradise.
Let’s See the Animals.
Holy City.
Panama.
Vegetarian.
Water Babies.
Beauty Spots.
Aerobatic Flies.

CHARLES URBAN’S MOVIE CHATS
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.
October—Martin Johnson’s “Jungle Adventures.” R-145.
November—His Nibs (Chic Sale).

U. S. NAVY
Our Navy in Action (Two Reels). R-734.

NATIONAL EXCHANGES, INC.
Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blinds Western.
The Great Reward (Serial—Francis Ford and Ella Hall)
King Cole: Comedies (One Reel Each—Bobby Burns).
Kinetoscope Reviews (One-Reel Educational).
Rainbow comedies (Elsa Shipman and John Junior)
(Two Reels Each).

P. B. WARREN CORP.
The Blot (Lois Weber Production). R-220.
C-165.
Quo Vadis (Reissue) (4 Reels). R-52.
C-137.
Good and Evil (Lucy Dorsane). R-147.
C-440.
Girl from God’s Country (Nell Shippman).
C-148.

TEMPLE PRODUCING COMPANY.
Johnny Ring and The Captain's Sword.
4,670 Ft. R-95.

RUSSELL PRODUCTIONS.
Frank Bradwood Serials (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

CAPITAL FILM COMPANY.
Lone Hand Wilson (Lester Cuneo).
Fritz Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
H. Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

WARNER BROTHERS.
R-218.
C-212.

TRI-ART PRODUCTIONS.
The Beggar Maid (2 Parts).

AMERICAN FILM CO.
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Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
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WARNER BROTHERS.
R-218.
C-212.

TRI-ART PRODUCTIONS.
The Beggar Maid (2 Parts).
There Is No Excuse

Not long ago, we attended a Sunday evening performance in a large cinema in a certain town, which during the week runs a mixed program of high-class vaudeville and pictures. On Sunday, however, the program consisted entirely of pictures, and in order to make up for the lack of vaudeville, a very long program is used.

On the evening in question, the projection was good, and in the expectation that there was no apparent effort on the part of the projectionist to regulate the speed of projection to that value which would give the most artistic effect, and during the whole of the first half of the picture, a topical, certain scenes were out of frame, and every one of them ran clear through without being framed. This particular performance ended with a very excellent feature, towards the end of which there is an exceedingly well-staged fight between two men, which lasts, including cut backs showing the police coming, etc., for a considerable time.

Jumped Out of Frame

Almost at the beginning of this scene, the picture went out of frame completely. At a guess we should say that two feet of the bottom of the picture showed at the top of the screen.

Because of the former misframe performance, we pulled out our watch to see how long it would run out of frame, and from the time we pulled out until the picture was finally reframed was exactly five minutes.

We did not go up to see the projectionist, because we hold that there can be no possible excuse for such a thing as this. The manager was absent, but later we reported the matter to him and still later the following letter came from the projectionist:

Brother Richardson: I have been informed by the business agent of our local that you reported shorter run of the picture, that on Sunday, September 11th, the picture was out of frame for five minutes.

Now, I will admit that I am not going to admit that you can open to criticism, and glad to receive advice from anyone who is well up in the projection line. I would like to state that I am not a professional, but I have been interested in the art. Don't you think, however, that you exaggerated the time, and that you did me an injustice by going direct to the manager instead of coming to me?

If your performance and saw the length of show I had. To be exact, it was seventeen reels, and I had no boy to rewind, and no one to double the reels for me; therefore, I was compelled to do the work of two men. I am the only relief man, working there Sundays only. During the time I was in an other house. Do you realize that your action, while it was perhaps meant well, almost cost me a day's work? I realize that, none of us are 100 per cent. perfect.

Seventeen Reels

No man can keep his eyes upon the screen all the time. When he has seventeen reels to put on and has to double them into 2,000 foot reels, besides examining and rewinding the film.

I might also say that the first picture was in rotten condition; also I had to rewind my own reels. The equipment in that theatre consists of two antiquated Simplex Projectors, with a chain drive take-up geared for reels, with large hubs—2,000 foot reels. There is a Speedco Are controller and two Wotten generators.

Personally I would have been glad to have met you and explained the situation at the projection room and introduced yourself. I would also have been glad to have you criticize my work, and I believe that method of procedure would have gotten better results. Please, for the sake of other men, look before you leap. If you have any other criticism of my work after I had looked at that performance that I could not have talked to you decently. The other reason was that there is such an enormous flag in that town that we could not hold that the theatre management has a right to and ought to know it, and I was one of the outraged ones, because I had bought five tickets for that performance.

I am glad to help you in any way I possibly can. I believe that I have given proof of this through my efforts during many years of hard work, I could put out more than five minutes—well, old man, that I would not excuse from my own son, if he were a projectionist and I saw him doing a thing of that kind. I would jump on him so quickly that it would make his head swim, because he has no right to accept a working condition compelling him to outrage a theatre that way, you should the local itself tolerate such a condition.

Think it over, old man, and see if you are not compelled to admit, down in the bottom of your soul, that Richardson is right in this matter. I am sorry if it hurt you, but I am very much more sorry that you, who seem to be, judging from your letter, a man of considerable underlying good sense, would permit yourself to do a thing of that kind.

Department a Great Help

Earl Boyer, projectionist, Liberty Theatre, Haevener, Okla., writes:—

In the innermost recesses of my gizzard theatre I have been finding the department a letter. I have been a subscriber to the Moving Picture World only a short time, but during the past time this department has been a great help to me. I am one of one of those two-years-behind-the-times men that James Hart said he was, but we silent ones are coming to the front. I may take a little time to arrive, but we'll get there just the same.

I have been handling two Power's 6B projection projectors in addition to my new departmen. The picture is a thirteen footer, the projection distance 87 feet. We use a 36 amper Hertner transverter, which places the projection axis in series during change over.

May I ask your opinion of a chap calling himself a projectionist who punctures or cuts holes in the film for a real end alarm? My owner you want the answer. It has been suggested to me that this will cause a reflection of light from the spot which will show all over the projection room, though, of course.
it won't work where the light beam from the condenser is inclined. Try it out, and let us hear what you think of it. They tell me it won't show on the screen at all, and I think while this may not be entirely true, still it won't show enough to be really noticeable.

S. M. P. E. Meeting

The Society of Motion Picture Engineers will meet in Buffalo, N. Y., in the front part of November. The program promises to be very interesting. L. A. Jones, of the Eastman Kodak Company, will give a talk on studio lighting as it affects the eyes of those working in studios. Hallberg, 17 Ft., will give a paper dealing with the film red, its present faults and giving suggestions for needed improvements.

Charles F. Watson, of the Xograph Film Corporation, will read a paper on the Analysis of Motion. A. D. Cameron, of the General Electric Company, will give a talk on the commercial applications of the high intensity arc. C. A. B. Halverson will give a demonstration of the "Point Source of Light." N. N. Ott, of the Spencer Lens Company, will talk on the manufacture of lens glass and its conversion into lenses. C. F. Jenkins will give a demonstration of pictures he has taken with his high speed camera at the rate of 1,500 pictures per second. Dr. A. B. Hitchins, of the Ansco Company, will read a paper on testing and maintaining photographic quality of cinematographic emissions.

In Charge of Projection

L. W. Giger, Winston-Salem, N. C., inclosing $3.00 for renewal of subscription says:

I am sending you a photograph taken September 1, which was the last of the free summer shows given every Tuesday and Thursday during school vacation. The free show for children starts at 10 A.M. It consists of educational and scenic pictures, which usually last about one hour and thirty minutes.

I am employed by the Piedmont Amusement Company, which operates four theatres in Winston-Salem. I am in charge of the projection end of things, and by the aid of the Handbook and lens charts I have the optical trains of the projectors lined up O.K. I would not take any amount of money for the Handbook or lens charts if I were unable to get another copy of them.

In the Auditorium we have a Hertner 50-80 TRANSVERTER, two Simplexes and a spot, in the Pilot a G. E. motor generator set and two Power's projectors; in the Broadway a Westinghouse motor generator set, and two Mattrick projectors; in the Elmwood we have N. C. through a Franco Compensate and have two Power's projectors.

Marred by Wiring

The free show stunt looks to me like a good one; also I might add that the front of your theatre is very pretty indeed, but its beauty is sadly marred by the wiring. If it were my house, I would not permit such a crude job of wiring as is shown. Make the light company remove it concealed, or if not concealed, at least let them put it up at least half way decently.

I am glad that you like the Handbook and lens charts. Both the book and the charts were the result of great and very trying labor.

We tried to give you something that was really worth while, and the fact that we have understood the criticism of years is pretty conclusive evidence that they are good.

Machine and Projector

More and more we are coming to understand the tremendous force that psychology yields in the affairs of man. I do not wish to preach a sermon this morning, but I am interrupting important business because a thought has occurred to me which I believe ought to be laid before you. I have been endeavoring, with more or less success (sometimes I think less, rather than more), to inculcate the idea with manufacturers of projection apparatus to abandon the term "motion picture machine," and substitute therefor either motion picture projector, or just simple projector.

In the mind of the average man this, at first glance, seems either foolish and entirely silly, but you may take it from me, gentle reader, that it has been of real service to me and other.

It is, instead, a matter of very large importance. Speak to the average exhibitor or theatre manager of a motion picture machine, and he instantly and immediately, though unconsciously, visualizes projection as a more or less purely mechanical operation, and down in the bottom of his mind is the idea that "any fool can run a machine." This has the effect of cheapening the whole proposition of projection in the mind of the exhibitor.

On the other hand, speak to the exhibitor of a projector, and instantly, though unconsciously, the mechanical idea is eliminated, and he visualizes not a machine, but the projection of a thing.

Silly, do you say? Well, let us see a moment how those things work. Recently the whole country has been more or less turned up and excited over what was called the daylight saving law. And what is the daylight saving law? Answering my own question, it amounts to just this: we do not in the least degree mind getting up an hour earlier than has been our custom, provided the clock says it is the usual time. In other words, if we have been getting up at 5 o'clock, we are perfectly willing to do and not even notice that we are getting up at seven if the clock has been changed and says it is eight. That is nothing in the world but application of the simple rule the mind is utterly idiotic, but a good many millions of us know that it is the FACT.

Do not turn up your nose to any friend, at these psychological effects. Cut out the machine end of it and speak of the projector. Cut out the "operator" and speak of projection. Do not talk about "coops" and "booths," but of projection rooms, because, as these various things, while they may sound silly, the fact nevertheless remains that the substitution of the term "projector" for the old word will work vast benefit to the profession of projection.

From Clearfield, Pa.

Dorsey Davis, Clearfield, Pa., says:

I am still a reader of the department from which I derive much valuable information. Although I have been projecting for about nine years there is still a lot for me to learn.

I am employed as chief projectionist at the Globe and Driggs Theatres in this place. At the Driggs we get fine results using two Power's SB projectors, and a Hallberg 50-70 amphere converter, pulling about 50 amphere as the load. The output is about two 5/8 inch condensers, spaced 1-1/2 or an inch apart.

The distance from front of screen and rear of aperture is 18 feet, and the objective lines are 5/8 inch E. F. using 5/8 inch working distances.

I have the revolving shutter set at aerial image, and trimmed down to actual requirements, which gives a nice picture even at 55 feet per minute. The distance of projection is 85 feet, and the angle about fifteen degrees, with the screen tilted slightly.

We recently installed a framing light inside of each mechanism. These light automatics when the gate is open and even a very dense film may be threaded in frame,
MOVING PICTURE WORLD

THE CINEMA
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This is running.

THEATER

my compliments to you, Brother Davis, come again.

Wants Longer Shutter Shaft

The Courtville Opera House sends in a subscription and says:

Do you know anyone who is making a longer shaft for the Power's 6A revolving shutter? I am using a Hallicr shutter, in which case his condenser is right, but the distance wrong, though he says 'Converter.' If he is using a motor generator set, pulling 50 amperes at the arc, then be 60, 60-inch collector, and a 7/8-inch converging lens, and his distance would be about right.

As to the location of the revind, well, there are things to be said on both sides of that proposition. My position is that with projection rooms thoroughly fire-proof, and the port shutters closed and forever fused, there is no danger to an audience from a projection room fire, if there is ample means for the smoke to escape somewhere else then into the auditorium.

Of course, placing a revind in that position looks more dangerous, but as a matter of fact it isn't. There is a lot of hokum about fire danger as applied to the modern projection room. I am, of course, in favor of anything that conserves the safety of the audience, or the projection room itself, or the projection room equipment, matter, but when it comes to hair-splitting, and the hair-splitting may gain only an infinitesimal additional element of safety, and may in practice operate to work injury in other lines, then I draw the line.

Davís Scheme Good

If the room is in charge of a reasonably careful man, who thoroughly understands his business, and if the conditions are such that the projectionist's work is well done to do his own revind, then the scheme of Brother Davis strikes me as a good one. I also agree with him that with the revind speed cut down as his is, there is no danger of overstraining the projector motor, always provided, of course, the bearings be in good shape, and kept well-oiled.

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Make Fire Prevention Week a Regular Occurrence, Not an Annual Celebration

FIRE prevention week was undoubtedly a good idea. So was the Saturday night bath of our ancestors. But it does seem as if we had all gotten a long ways past both. In plain English, it is much better to assiduously clean up all debris and take extra precautions against fire one week in the year than not to do it at all and the results of such effort, like that of the weekly ablution are bound to beneficially hang over into the succeeding week.

A much better method, however, is to make every day in the year one of fire prevention effort, by building a house as nearly absolutely fire proof as possible, by refusing to accumulate debris for twenty-four hours and by keeping a careful watch on the workable condition and proper distribution of one's fire extinguishing apparatus.

The Safest Places of Amusement

With a house constructed of fire proof material, with panic proof doors at the entrance and exits and the latter properly indicated, with seats properly spaced, aisles of generous width, and a well-trained body of attendants, the moving picture theatre is about the safest place of amusement attended by the American public.

Regulations effecting arrangements and methods of procedure in the projection room go far to make it so and if anything unforeseen happens within the projectionist's precinct, the automatic dousers, the fused port shutters, the safety film cabinets, and the vents to the outer air are all most admirable precautions against conflagrations occurring in the picture house, and all effort that is or could be made during fire prevention week to see that all preventive and extinguishing appliances are in perfect working order should be part of the every day program, as it undoubtedly is in our representative picture houses both large and small.

Make Constant Inspection

It is not enough to install a sufficient number of fire extinguishers. They should be so distributed as to save time at a critical moment and be constantly inspected to make sure that each and every one is in perfect working condition.

Safety doors should be tested at regular intervals, and all fire fuses and shutter ports should be always ready to operate at the desired temperature.

Not only should a sprinkler system be installed but there should be no doubt at any time that it will operate instantly and effectively when needed.

In short, after you have made your fire prevention week one of the utmost possible care and vigilance, continue to repeat the same precautions every week in the year and every day in the week.

These Mammoth Pipes Create 64-Foot Waves

The accompanying illustration shows the voicing of 32-foot bombardé Robert-Morton organ pipes at the Van Nuys factory of the American Photo Player Company. These pipes are for installation in mammoth Robert-Morton organs when comprising part of the specifications.

Possibly this is the first time that pipes of this character have been voiced on the outside of a factory building and would therefore create a considerable amount of interest to your readers both from the magnitude and novel character of manufacture.

The length of the sound wave produced by the largest pipe measures approximately sixty-four feet and there are sixteen complete vibration periods per second. The tone produced is so deep that the majority of people are not able to identify the pitch within several notes, but are simply aware of a very powerful and deep roar which causes partitions and floors to vibrate even though they be of reinforced concrete or of equally solid construction.

A Good Story

The name is undoubtedly derived from the same root as the verb to "bombard" and these pipes will be used to enhance the effects of battle scenes, riots, tempests, thunder storms, shipwrecks, etc. Pipes such as these are used in storm pieces; a good story is told by a leading exhibitor of Los Angeles who wondered why the audience tittered during his storm fantasia. He found that his interpreta-
LET THE U-T-E PLAN YOUR PROJECTION ROOM

NO PART OF YOUR THEATRE IS MORE IMPORTANT THAN YOUR PROJECTION ROOM—

yet it is usually the last to be considered in the design and construction of a theatre. What you are marketing is picture projection and if it is not up to the standard, your business will suffer, however beautiful and well appointed your theatre may be. We have known cases and you have too, where the “eleventh hour” consideration of the projection room has resulted in cutting into the curve of a beautiful arch, or removing a section of the balcony, an expensive procedure, besides permanently mutilating the artistic beauty of the auditorium. In other cases the projection room has been installed in awkward positions so that the angle of projection is bad. Why not start right? Ask those competent to give you advice before you start.

The U-T-E represents those best able by long practice and experience to help you in planning your theatre. Let the U-T-E co-operate with your architect from the inception of your project.

Equipment is another important item to consider and here again the U-T-E can serve you best. U-T-E—is the guarantee to you of good pictures with service.

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U-T-E Magic Carbon Holders
tion had been so dramatic that a member of the audience had opened his umbrella and rolled his collar up. Possibly this occurred previous to the passage of the 18th amendment. Irrespective of the three shifts employed on Robert-Morton work preparatory to the completion of new factory buildings the exterior work on the delicate and accurate process of voicing pipes exhibits the confidence of the builders in the California climate.

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<tbody>
<tr>
<td>2216 Moving Picture by States pec M</td>
<td>5.00</td>
<td></td>
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<tr>
<td>1219 Film Exchanges, for List</td>
<td>7.50</td>
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<td>344 Manufacturers and Studios</td>
<td>5.00</td>
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<td>419 Machine and Supply Dealers</td>
<td>4.00</td>
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<td>3474 Legitimate Theatres U. &amp; S. &amp; Can.</td>
<td>25.00</td>
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<tr>
<td>810 Vaudeville Theatres</td>
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CHICAGO

**RINALDY**

Cartoon / Apparatus Title

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Advanced Engineering Features

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The Musical Marvel. Write for Catalogue
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**QUALITY plus SERVICE**

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Developing—Printing—Titles

Write for Latest Scale of Prices

STANDARD MOTION PICTURE CO.
Mallers Building
CHICAGO
Phone: Central 2347

**Being Only Human, the Equipment Man Appreciates the Following Kind Words**

In the October 1 issue of this department appeared an article entitled "Empty Your Cash Drawer Into Your House." The following comments have been received from various readers who evidently appreciated the same.

Cleveland, Sept. 28, 1921.
Moving Picture World.
The writer of the article entitled "Empty Your Cash Drawer Into Your House" in the October 1 issue of Moving Picture World is to be congratulated.
It is an excellent article and really should have wide public attention among exhibitors and moving picture theatre owners.
The writer knows very well that moving picture houses in the city center section of your city are doing a capacity business, due to the fact that they have a good projection of their pictures, pleasant interiors, good music and the patrons' comfort is well looked after. The theatres are well ventilated and there are ushers to show you to your seats and the entire performance progresses without interruption.

All-Important Matters

These things you mention in your article are all-important although not realized by many exhibitors and play an important part in the moving picture theatre business today. Why isn't it that people will travel many miles to attend a theatre? It is not simply because of the features that are being shown, but because the public is well taken care of. There also are neighborhood theatres in this city, which are running their houses similar to the larger houses, yet they are also experiencing large patronage. This is all due, as mentioned above, to the convenience and personal attention to each patron.

These services and accommodations may be small, but they are a big thing after all.

There is no doubt, but that a little money spent in adding to the attractiveness and comfort in the moving picture theatres will mean big returns for you.

Very truly yours,
The Globe Machine & Stamping Company,
B. G. Krause
Houston, Texas, Sept. 30, 1921.
E. T. Keyser, Editor.
Equipment Section.
Moving Picture World.

Dear Sir:
Your article on page 58 of the October 1 issue of the Moving Picture World we believe to be most timely and agree with you heartily on all the points enumerated.

We believe a number of exhibitors in our territory would be in much better shape today had they not spent the earnings of 1920 as fast as they could, and have them in hand. Sporting a new six cylinder car has not been of much assistance to them toward increasing attendance during the past eight or nine months.

We believe, however, that they have been taught a lesson and that when the good times come this fall they will invest a large portion of the profits in new equipment.

Trusting you will continue the good work along the lines mentioned, we beg to remain,

Yours very truly,
Southern Theatre Service, Inc.,
E. H. Tassie, Manager.
Akron, Ohio, October 1, 1921.

Moving Picture World.

We have read the article, "Empty Your Cash Drawer Into Your House" in the October 1 issue, with considerable interest and, though they may do you well from many exhibitors for telling them how to spend their money, we feel that your article is very appropriate at this time. If the scheme outlined is followed by exhibitors, it will not be long before they will reap the benefits and thank you for the suggestions.

Yours very truly,
E. J. Vallen Electric Co.,
E. J. Vallen
Chicago, Ill., Sept. 30, 1921.
Editor, Equipment Section.
Moving Picture World.
We have read the article, "Empty Your Cash Drawer Into Your House," which appeared in the October 1 issue of the Moving Picture World, and you are right. The old saying is "tell the people what you have to offer—let them know what you are for." Very truly yours,
Capital Merchandise Company.
Buffalo, N. Y., Sept. 27, 1921.
Moving Picture World.
Your article on "Empty Your Cash Drawer Into Your House," in this week's issue is not only interesting, but shows more valuable to all exhibitors and we hope those who have read it will take the hint and follow your advice.

Very truly yours,
Becker Theatre Supply Co.,
A. Becker
Minneapolis, Minn., Oct. 5, 1921.
My dear Mr. Keyser:
Please know that we very much appreciate the good sound common sense expressed in your article, "Empty Your Cash Drawer Into Your House," which appeared in the October issue of the Moving Picture World.

Very truly yours,
S. A. Louis,
Bliato Theatre Supply Company.
New York, Sept. 26, 1921.
Dear Mr. Keyser:
In the writer's opinion, your article entitled, "Empty Your Cash Drawer Into Your House," appearing in the October 1 issue of the Moving Picture World, rings the bell. Write more of it, Keyser.

Yours very truly,
The Precision Machine Co.,
W. C. Francke,
Asst. General Manager.
Cincinnati, Ohio, Sept. 27, 1921.
Dear Mr. Keyser:
The writer has read over the article on page 58 of your October 1 issue with much interest. It is a timely article and should do a lot of good.

Very cordially yours,
The Newman Manufacturing Co.,
W. N. Mackey.

We built one of the first picture houses

Since then, we have passed the hundred mark—or our latest theatre being the new $2,000,000 Stanley in Philadelphia.

We know how a moving picture house should be handled and designed as well as planned to make it practical. Our experience is your insurance.

Hoffman-Henon Co., Inc.
Architects and Engineers
Finance Building
YOU are willing to spend money for equipment which will give your house a quality reputation. To gain that reputation nothing is of such prime importance as quality productions on the screen. You cannot afford, therefore, to overlook the exceptional merits of

Bausch & Lomb

CINEPHOR

The New Projection Lens

Result of several years’ research and product of a house which has made the highest-grade lens-making a specialty for nearly 70 years. Gives brilliant illumination and is unequalled in flatness of field—crisp definition—and sharp contrasts between black and white. Offered in two series, as illustrated, and absolutely invariable in quality.

Series I: In fifteen focal lengths, from 4 to 8-inch; cannot be surpassed for the average theatre work.

Series II: In ten focal lengths, from 5¾ to 8-inch; just the lens for large auditoriums, where long throws are necessary, and should always be used with Mazda lamp outfits.

Write today for complete descriptive booklet.

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NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and other High-Grade Optical Products.
Winnipeg's New Starland Is a Well Designed, Handsome Picture House

Still, another modern and handsome moving picture theatre was added to the attractions of Winnipeg, Manitoba, when the 2,000 seat New Starland Main Street, was formally opened to the public on Monday, October 3, by Manager Ralph Miller for Kenneth M. Leach, who is the lessor of the Theatre.

The cost of the Theatre, which was started last May on the site of a former Starland Theatre, has been placed at $30,000 by A. R. McNichol of Winnipeg, the builder of the structure.

This is the third house to be opened in Winnipeg by the Leach interests, the others being the Lyceum and the new College theatres. One who took a prominent part in designing various features of the New Starland was Oran D. Cloakey, general manager of Leach theatres in the Canadian West, who guides the operation of the Lyceum.

Cloakey was formerly identified with the Alhens and opened Allen theatres in Vancouver, B. C., Cleveland, Ohio, and elsewhere during the past year or two. He designed the stage which is to be used for musical offerings, prologues, etc. The drapes for this stage are hand painted in oils, being executed by R. H. Van Kirk of Winnipeg.

Structural Features

Structural features of the New Starland comprise a marble foyer, double box office in the entrance, a striking front elevation in cut stone and brick, the latter being laid alternately in different colors, marble stairs, interior woodwork in birch, a balcony seating 800, two stores on each side of theatre entrance and large billiard parlor in the basement. Special equipment comprises a $15,000 pipe organ and a battery of three electric-drive Simplex projection machines in a projection room which is located just above the entrances to the orchestra floor. The walls of the projection room are of solid concrete.

The policy of the theatre is to change programs three times weekly at prices ranging from 11 cents to 35 cents, performances to run continuously from noon to 11 p.m. General admission for adult patrons at evening shows is 25 cents.

Music is provided by a novelty orchestra of six, and by the big concert organ, the organist being H. St. John Naffel, formerly at the Capitol Theatre, Winnipeg. The opening attraction was "A Thousand to One," starring Hubert Bosworth. Various floral gifts were received by manager Miller, including a huge bouquet from the Manitoba Exhibitors' Association.

Who Built the House

The contracting firm was the Sutherland Construction Company, Limited, Winnipeg, and the architect George MacPherson of Winnipeg. Local firms provided practically all materials and carried out construction and installations. All painting, glazing and decorating was done by the Taylor Painting and Decorating Company, Limited; plastering and ornamental relief by Thos. Edges; stage setting by R. H. Van Kirk, local artist; Everlast floor tile by R. K. Groat & Co., representing the David E. Kennedy Company; marble tile and terrazzo was supplied and installed by the Winnipeg Marble and Tile Company, Limited; Canadian Sheet Metal and Roofing Company supplied the galvanized ventilation pipes; Arthur English installed the plumbing, heating and ventilating equipment; MacDonald Bros. Sheet Metal and Roofing Company constructed the marquee; Schumacher Gray Company, Limited, provided and installed all electrical equipment; the Winnipeg Brick Company supplied all face brick, and the Radford, Wright, Wilson Company supplied the millwork.

Lasky Studio Is Now Completely Re-Wired

Frederick S. Mills, electrical illuminating engineer at the Lasky studio, is about to proceed with the project of re-wiring stage four to supply current right on the spot for motion picture scenes filmed on that stage for Paramount pictures.

This is the last link in the project of rewiring the entire four stages of the studio, begun some months ago. The wiring of the first three stages was completed and number four was the only one yet remaining.

It is also planned to make a covered glass stage of stage four, which has heretofore been an open stage.

In connection with the new wiring system, several other important units of electrical equipment were installed, including new transformers, new generator, unit, a large switchboard, and a specially constructed low tension switchboard.

Use Reco Color Hoods
Instead of Dipped Lamps, Infinitely Better
More Lasting and Cheaper in the Long Run
Made Natural
Colored Blown Glass
Do Not Fade or Wear Out
Reynolds Electric Co.
420 S. Talman Ave., Chicago, Ill.

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The Camera of Superior Accomplishments

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The only camera that gives in one operation that much needed oblique or diagonal "follow." Any direction of pan and tilt is possible and extremely simple while cranking the Akeley.

Write for catalogue telling of the many other exclusive features

Akeley Camera, Inc.
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Uniformity, latitude in exposure, long scale and fineness of grain—

EASTMAN POSITIVE FILM

Combines these qualities—all so essential to the printing of successful motion picture positives. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Three Simplexes Are Installed in
The Bronx’s New Franklin Theatre

With B. F. Keith’s boy band of several hundred playing, and a host of distinguished stars of the stage and screen present, the new B. S. Moss Franklin Theatre, Prospect and Westchester avenues, Bronx, New York, recently opened with a record breaking audience.

The house covers almost an entire city block and seats 3,500 people.

Three type “S” Simplex projectors equipped with motors and Simplex mechanical speed controls are star features of the projection room equipment.

Many novel features are incorporated in this new theatre which add to the comfort and convenience of the patrons, players and employees alike. On the mezzanine promenade a first-aid room is located with a nurse in attendance, while the players’ dressing rooms are equipped with bathrooms and electrical appliances for makeup. An elevator from the dressing rooms to the stage is an innovation in theatre building.

Planned by B. S. Moss

The stage itself is large enough to care for the biggest attractions, being fifty-two feet wide and thirty feet deep.

The house was planned by B. S. Moss after his affiliations with the B. F. Keith Circuit and the cooperation of E. F. Albee was sought in the matter of decoration and furnishing.

Feature films and Keith Vaudeville will be the theatre’s policy, with changes twice a week.

With the installation of Simplex Projectors in the Franklin, the total number of theatres now on the Keith, Proctor and Moss circuits in greater New York using Simplex projectors is twenty-five.

Picture Theatres Projected

LOS ANGELES, CAL.—H. W. Chotiner has plans by Walker & Eisen for theatre to be erected on Vermont avenue, to cost $100,000.

OAKLAND, CAL.—George Roos contemplates erecting theatre at Grand avenue and 23rd street.

FAIRFIELD, CONN.—Joseph L. Flint, town clerk, will erect moving picture theatre, with seating capacity of 800.

NEW CANAAN, CONN.—New Canaan Theatre Company, Inc., has plans by Bernard Doehrer for two-story theatre and store building, 50 by 120 feet.

DOVER, DEL.—Houston Amusement Corporation has been organized, with $100,000 capital, to conduct places of amusement.

WILMINGTON, DEL.—Liberty Company of America, Inc., has been organized, with $100,000 capital, to conduct places of amusement.

WILMINGTON, DEL.—Boulevard Theatre Company, Inc., has been organized, with $1,-500,000 capital, to exhibit moving pictures.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematographe Union
Published on the
15th and 30th of Each Month
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Editorial and Business Offices:
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The Premier British Projector
made by A. Kershaw & Son
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Features—Massive and graceful design—Fixed optical center—Silent and free running—Auto track gate.

KALEE INDOMITABLE
PROJECTOR No. 6
1921 MODEL


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Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.

NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio
San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto

American Carbons for American Pictures
FOY’S NEIGHBORHOOD THEATRE, INC.

HAS OPENED A NEW HOUSE IN DALLAS

A new neighborhood theatre, for the benefit of moving picture patrons who do not wish to traverse the distance to the heart of the city to see a film, has been opened by the Foys’ Neighborhood Theatres, Inc., in Dallas.

The house is situated across the street from the Coliseum in the State of Texas fair grounds and cost $60,000, equipment included.

The interior is finished in light gray with walls bordered in imitation of Caenstone dado. On the right is a stairway, leading to the ladies’ toilet. In the rear of the room, where a mother can rest in comfortable wicker chairs, or the sub-deb can stop a moment to powder her nose or rearrange her hair. And while the mother rests or the sub-deb makes her toilet, both may watch the picture through a square opening which has been cut for this purpose.

And in order that the men should not feel slighted, a stairway on the left leads to a large and comfortable smoking room, where they may enjoy their cigars and the picture at the same time.

The smoking room widens into a large pro-

ction room, which is equipped with two Foys’ projectors, of the latest type, costing $1,000.

The seating capacity is 826. Mahogany chairs outlined in gold are placed on a slope of 4° of an inch to the foot. Plenty of room will be left between seats.

Ed. Foys, Sr., personally supervised the installation of a magnificent $12,000 pipe organ, equipped with harmonic bells, chimes, xylophone, and vox humana. Mrs. Clevé Hildebrand, for three years with the Columbia Theatre, will be its organist.

The box office contains the latest equipment, including automatic ticket machine. Lightning coin changer and a burglar proof safe. And to quench the thirst of patrons is a fountain which supplies iced water.

Vari-colored lights at the top of the five pilasters on either side of the auditorium will give soft and pleasing lighting effects.

And under the stage is an air chamber, 16 x 34 feet, which in the summer distributes cool breezes and in the winter keeps the chill from getting into one’s bones.

BUFFALO, N. Y.—Lincoln Theatre will be enlarged.

BUFFALO, N. Y.—R. L. Long has taken over Waldon Theatre. House will be redecorated and other improvements made.

NEW YORK, N. Y.—Manfred Amusement Company, 6620 Pennsylvania Ave., has plans by Maurice Deutsch, 50 Church street, for alterations to 2½ story theatre at 11 and 13 West 116th street, to cost $25,000.

CINCINNATI, O.—Hendel has sold his moving picture theatre to G. W. Summers.

Unionville, Mo.

CUSHING, OKLA.—Cushing Amusement Company has been organized, with $3,000 capital, by S. B. Berton, T. A. Higgins, F. R. Span and Watonga, OKLA.—Brown’s new moving picture and vaudeville theatre has opened.

KLAMATH FALLS, ORE.—Hart Brothers. Sacramento, Cal., have contract to erect theatre with seating capacity of 800, for H. P. Foss, to cost $75,000.

WASHINGTON, PA.—John W. Cowper, 600 Oliver Building, Pittsburgh, has contract to erect ten story brick and concrete theatre and hotel building on South main street and extend from East Liberty to Washington street, to cost $1,000,000.

BRADLEY, S. D.—Moving picture theatre owned by Dean Richards burned. Will probably rebuild.

MEMPHIS, TENN.—W. E. Graves will convert buildings at Madison and Cleveland streets into moving picture theatre.

SHEFFIELD, WIS.—Ernst Hoefler has purchased site for erection moving picture theatre.

LITTLE FALLS, N. Y.—Palace Theatre Corporation has plans by Carl Haug & Son for new two-story brick and limestone exterior trim moving picture theatre, 72 by 122 feet, to be erected at 224 Broad street.

CARRABERTON, O.—William Bernard Construction Company has contract to erect one-story brick and reinforced concrete moving picture theatre, 24 by 100 feet, for G. Woris, to cost 80,000.

CINCINNATI, O.—United Theatre Company, 1604 Broadway, New York, has plans by George C. W. Rapp, 100 North State street. Chicago, for contemplated theatre to be erected at 525 Walnut street, to cost about $750,000.

BROOKLYN, N. Y.—Burke, 860 Braddock avenue, has plans by Henry S. Bair, Vandergrift Building, Pittsburgh, for one-story brick theatre and office building to be erected at 840-46 Braddock avenue, to cost $250,000.
The Cinema Handbook
BY AUSTIN C. LESCABOURA
Managing Editor, Scientific American

An instruction book for
— the non-theatrical worker who uses motion pictures for pleasure or profit;
— the industrialist;
— the naturalist, traveler, microscopic worker, teacher, engineer;
— those who desire the best form of entertainment in club, school or church.

It is a handbook, small only in size—is well illustrated, and contains the latest information on the selection, operation and application of motion picture apparatus.

517 pages, 221 illustrations, bound in flexible fabricoid, price $3, by mail insured $3.18.

Scientific American Publishing Co.
MUNN & COMPANY
231 Broadway
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NEWMAN DOOR BARS
OF BRASS, BRONZE OR STEEL

WE MANUFACTURE A COMPLETE LINE OF KICK PLATES, THRESHOLDS, PULLS, ETC.

WRITE FOR CATALOG "W"

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B. F. PORTER, EXCLUSIVE EQUIPMENT,
729-7th Avenue, New York

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B. F. PORTER, EXCLUSIVE EQUIPMENT,
BETTER REELS

GLOBE Reels are such for they are made to withstand the hard usage they are subjected to, as is proven by the fact that they outlast all other types and makes. Made of excellent steel and fitted with a hub that has a detachable spring, permitting easy replacement of a broken one, they are far superior to any other make of reel.

GLOBE Reels are made in two sizes:
10" Diameter, Type FS-1022 R, suitable for carrying 1,000 feet of film.
14" Diameter, Type HS-1422 R, suitable for carrying 2,000 feet of film.

We shall be glad to quote prices upon receipt of information conveying the size and quantity you will use.

THE GLOBE MACHINE & STAMPING COMPANY
CLEVELAND OHIO

We also manufacture special Reels for Nicholas Power's Machines and others; Reel Cans and Reel Shipping Cases.

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again selects the
"RAVEN=HAFTONE"
screen for his presentation of
"Theodora"
at the Astor Theatre

The “Raven Haftone” has solved the screen problems of many theatres throughout the country.

An interesting booklet on request

RAVEN SCREEN CORPORATION
One Hundred Sixty-Five Broadway, New York

The Peerless
Automatic Arc Control

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The steady growth of motion pictures is such that, to deter the purchase of a projector because of doubt is to unconsciously hamper the development of one of the three factors to progress.

Broaden the mental scope of the child in the school—arouse a dormant public from its lethargy, in the church—stimulate a sales creating activity in the commercial field—all of these can be accomplished through the application of the motion picture.

By employing
The DeVry Portable Motion Picture Projector
to “put the movie into action” you are assured not only of a projector that has reached the highest stage of perfection, but you are also assured of the co-operation of an organization whose never ceasing efforts will make possible the success of YOUR application of motion pictures to your particular problem. Ask for demonstra-
tion from our nearest distributor or
Write today for Catalogue.

THE DEVRY CORPORATION
1256 Marianna St., Chicago, Illinois

THE FIRST IMPRESSION
ON YOUR AUDIENCE

when you install PEERLESS AUTOMATIC ARC CONTROLS is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—that is the real secret of its popularity.

Write for Circular.

THE J. E. McAULEY MFG. COMPANY
34 N. JEFFERSON ST.
CHICAGO, ILL.
The Shubert Circuit is Simplexized!

The Shubert Circuit, one of the largest and most successful circuits in the United States, has undergone a major transformation. The Shuberts have taken over new vaudeville theatres and have been actively involved in the construction and operation of these venues. The circuit is now simplexized, meaning that it operates on a single circuit without the need for additional circuits or branches.

The Shubert Circuit now includes over twenty houses, including the Imperial Theatre in New York City, the Imperial Theatre in Philadelphia, and the Shubert Theatre in Boston. These theatres are known for their high-quality productions and are considered some of the best in the country.

Shubert's management has always been known for its commitment to providing the best possible entertainment. The circuit is known for its cutting-edge productions and its dedication to providing high-quality shows to audiences across the country.

The Shubert Circuit is a testament to Shubert's vision and leadership. The circuit has been instrumental in shaping the history of the American theatre and continues to be a major force in the entertainment industry.

In conclusion, the Shubert Circuit is simplexized, and its impact on the entertainment industry cannot be overstated. The circuit continues to thrive and is an important part of the history of American theatre.
One of America's Finest Motion Picture Houses

The 4000 Seat BOULEVARD BALTIMORE

OPENS WITH 3 COMPLETE POWER'S EQUIPMENTS

Progress and Prosperity
DEPEND UPON POWER'S

Power's Projectors
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Power's Speed Indicators
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WASHINGTON THEATRE SUPPLY CO.
WASHINGTON, D. C.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
Adolph Zukor presents

Wallace Reid
Gloria Swanson
Elliott Dexter
in

"Don't"

Tell

Everything!

Three of the screen's biggest stars—in one of the screen's biggest pictures!

A Sam Wood Production
By Lorna Moon

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Vol. 52—No. 9

OCTOBER 22, 1921

Entered as second class matter June 17, 1908, at the Post Office at New York, N.Y., under the act of March 3, 1879.
PUBLISHED WEEKLY. $1 A YEAR.
Mrs. Wallace Reid
Returns to the Screen
in
The MASKED AVENGER
— STARRING —
LESTER CUNEO

Available Now!
THE DOUBLEDAY PRODUCTION CO.'S
5-Reel
CYCLONIC MELODRAMA
OF THE NIGHT RIDERS!

Director
FRANK FANNING
Supervisor
CHAS. W. MACK
Distributors—
THE WESTERN PICTURES EXPLOITATION CO.
By
HENRY McCARTY
and
LEO MEEHAN
IRVING M. LESSER, Gen'l Mgr.
Suite 635 H. W. Hellman Bldg., Los Angeles
“My Girlie—You’ve Come Home At Last!”

No problem—no villain. Just human hearts and their simple joys and sorrows.

Your audiences will laugh and cry over it, and they will love every character in it.

The novel has been read in every home in the country. It has all the elements that make a great picture. And you can rely on it for 100 per cent audience success.

Donald Crisp plays the leading role.

From the novel by Ian MacLaren and the plays by James McArthur and Augustus Thomas.

Scenario by Margaret Turnbull.

A Paramount Picture
Here's What you've Had-

OCTOBER

Wallace Reid in "The Hell Diggers"
Gloria Swanson in "The Great Moment"
Betty Compson in "At the End of the World"
"Dangerous Lies" with David Powell
"The Golem"
Cecil B. DeMille's "The Affairs of Anatol"

September

Elise Ferguson in "Footlights"
Thomas Meighan in "Cappy Ricks"
George Melford's "The Great Impersonation" with James Kirkwood
George Fitzmaurice's "Experience" with Richard Barthelmess
William deMille's "After the Show"
Ethel Clayton in "Beyond"

WE said "Better Pictures" and we gave you Better Pictures. The productions already released this season have made box-office history.

Now look at the pictures to come in the next three months. Every one of them is a box-office winner. "A steady, dependable supply of the highest class pictures" is what we promised. Here it is:

November


George Loane Tucker's "Ladies Must Live" . . . .
With Betty Compson, from the novel by Alice Duer Miller. Presented by Mayflower Photoplay Corp.

Donald Crisp's "The Bonnie Briar Bush"
From the famous novel by Ian MacLaren and the play by James McArthur and Augustus Thomas. Scenario by Margaret Turnbull.

"The Sheik," with Agnes Ayres and Rudolph Valentino
George Melford's production of the best seller by E. M. Hull. Scenario by Monte Katterjohn.

Jack Holt in "The Call of the North" . . . .
From the novel "Conjuror's House" by Stewart Edward White and the play by George Broadhurst. Directed by Joseph Henabery. Scenario by John Cunningham.

Paramount Pictures

Getting Better
What you'll Get-

DECEMBER

Thomas Meighan in “A Prince There Was”
From George M. Cohan’s play and the novel by Darragh Aldrich.
Directed by Tom Forman. Scenario by Waldemar Young.

Ethel Clayton in “Exit the Vamp”
By Clara Beranger. Directed by Frank Urson.

Wallace Reid, Gloria Swanson and Elliott Dexter in
“Don’t Tell Everything”
A Sam Wood Production. By Lorna Moon.

Polá Negri in “The Last Payment”
Tentative title of a great modern story in which the world famous star
of “Passion” and “One Arabian Night” does her finest work.

William S. Hart in “White Oak”
A William S. Hart Production, by William S. Hart. Adapted for the
screen by Bennet Musson, directed by Lambert Hillyer. Photographed
by Joe August, A. S. C.

Gloria Swanson in “Under the Lash”
Adapted from the novel “The Shulamite” by Alice and Claude Askew
and the play by Claude Askew and Edward Knoblock. Directed by Sam
Wood. Scenario by J. E. Nash.

William deMille’s Production “Miss Lulu Bett”
With Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson.
From the novel and play by Zona Gale. Scenario by Clara Beranger.

Betty Compson in “The Little Minister”
From the famous novel by J. M. Barrie. A Penrhyn Stanlaws Production.

JANUARY

Wallace Reid in “Rent Free”
By Izola Forrester and Mann Page. Directed by Howard Higgin. Scen-
ario by Elmer Rice.

“One Glorious Day” with Will Rogers and Lila Lee

Cecil B. DeMille’s “Fool’s Paradise”
By Beulah Marie Dix and Sada Cowan, suggested by Leonard Merrick’s
story “The Laurels and the Lady”

Agnes Ayres in “The Lane That Had No Turning”
By Sir Gilbert Parker. Directed by Victor Fleming. Scenario by Eugene
Mullin.

“Love’s Boomerang” with Ann Forrest and David
Powell
A John S. Robertson production by Dion Clayton Calthrop.

Betty Compson in “The Law and the Woman”
A Penrhyn Stanlaws Production, adapted from the play by Clyde Fitch.

George Fitzmaurice’s “Three Live Ghosts”
With Anna Q. Nilsson and Norman Kerry. Scenario by Ouida Bergere.
From the play by Frederick S. Isham.

Paramount Pictures

EVERY MONTH
The Biggest Name

I t is the name of the company that, with rivet-like precision, has aimed one big picture success after another at the exhibitors and their public.

On September 11th, Rupert Hughes’ “The Old Nest” was released. Within one month this remarkable picture had broken attendance records in every state in the union, had won over to motion pictures those who had denounced pictures from the pulpit, the platform and the press. “The Old Nest” goes marching on, an achievement that is a glory to a great producing organization, and a picture that is helping all motion pictures.

On October 2nd came “Dangerous Curve Ahead,” with Success following it tenaciously—a picture that writers write about, a production that for simplicity and cleverness cuts out for itself a new path in accomplishment.

And now, as we scurry to our press, the great sensational love romance, Sardou’s “Theodora,” the most significant, impressive and spectacular production that the whole
world has ever known is playing to the utmost capacity at a legitimate theatre in New York, the Astor. The crowds that are turning out to this thrilling picture are so great as to demand added police protection for the lobby.

There is no past in this business. There is only the present and the future. We all are interested only in what is happening and what will happen to-morrow.

To-day the biggest name in the picture business is that of the organization that has delivered these great successes—the name that stands for such pictures as “Poverty of Riches,” “The Man From Lost River” and “Doubling for Romeo.”

In the near future you will see a very great picture indeed. It is called “The Sin Flood,” and those who have seen it in advance are superlative in their praise.

For months we have warned you to watch Goldwyn. Keep watching now! It is the biggest name in pictures to-day—Goldwyn!
Mary Pickford in "Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

SCENARIO BY BERNARD McCONVILLE  PHOTOGRAPHY BY CHARLES ROYER
DIRECTION BY ALFRED E. GREEN AND JACK PICKFORD

This wonderful production is now booking at all UNITED ARTISTS CORPORATION offices
Exceptional Pictures presents

CHARLES (CHIC) SALE
Living Seven Different Characters

in

"His Nibs"

wherein, probably for the first time in the history of the industry one artist portrays seven distinct roles, for Mr. Sale gives the breath of life to

Theo Bender
better known as "The Nib"

Elmer Bender, his son
crack packs here and there, the bailiff

Wally Craw
who likes sables, his idea "short and sweet"

Mr. Percifer
Editor of "The Weekly Bee" and self-appointed censor

Miss Dessie Teed
village organist and pianist

Peelee Gear, Jr.
the wit of the community

The Boy
hero of "He Fooled 'Em All" a thrilling drama of the fight for fortune and a girl

"HIS NIBS" is destined to create a new motion picture star, who, already beloved of the American public, will bring a patronage winning personality to the motion picture theatre

Exceptional Pictures Corporation

ALEXANDER BEYFUSS

Vice-President and General Manager
EXECUTIVE OFFICER
1540 Broadway, New York City
REASONS WHY
You will share in the biggest profits in our history when you book—

Nazimova in Camille
Rex Ingram's The 4 Horsemen of the Apocalypse
Rex Ingram's The Conquering Power
Rex Ingram's Turn to the Right
Rex Ingram's The Prisoner of Zenda

and the 28 other sure-fire money making features — starring

Bert Lytell Alice Lake
Viola Dana Gareth Hughes

Remember
METRO WEEK
November 20-27

METRO PICTURES CORPORATION

25,000 people who have seen or read the book are great.

The story of "CAMILLE" is known to more people than that of "THE FOUR HORSEMEN OF THE APOCALYPSE." It has been published and played on the stage in every...
Camille on the stage waiting to see this production

language with unprecedented success.

With the supreme NAZIMOV as the star, the magnificence of the production, the fame of the book, the unequalled exploitation values, this superb picturization of this famous story insures PACKED HOUSES.

Adapted by JUNE MATHIS
from the DUMAS masterpiece

Directed by RAY C. SMALLWOOD

METRO PICTURES CORPORATION
TWICE

Referring to REX INGRAM
THE EVENING MAIL said —

“When 'The Four Horsemen of the Apocalypse' scored, wonder was expressed if he could ever equal the work.”

And when, after

The 4 HORSEMEN
OF THE APOCALYPSE

Came his second — THE
CONQUERING POWER

Rea Murphy declared in the DRAMATIC MIRROR

“Once again Rex Ingram has hit the bull’s eye.”
E! FOR BOOKINGS SEE THE NEAREST EXCHANGE OF METRO PICTURES CORPORATION

Remember METRO WEEK Nov. 20-27

Adaptation of both pictures by JUNE MATHIS, photography by JOHN P. SEITZ
Bert Lytell

opens a treasury of thrills in the dramatic, heart-gripping romance of a young crook with hands as deft as a woman's and a heart as stout as a man's

LADYFINGERS
his latest photoplay and best
A BAYARD VEILLER production
Adapted by LEMOINE I. COFFEE from JACKSON GREGORY's story

Remember METRO WEEK Nov. 20-27
METRO
WHICH WAS

The INFAMOUS MISS REVELL
and why was she so branded?

In her new photoplay by that name

ALICE LAKE
gives an answer, and the most striking portrayal of her striking career

Story by W. CAREY WONDERY Adapted by ARTHUR J. ZELLNER

Remember METRO WEEK Nov. 20-27

METRO
STEPS to RECORD RECEIPTS
SEE YOUR NEAREST EXCHANGE

SUNDAY
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY

NOV. 20 REMEMBER THE DATE

NOVEMBER 20-27
TRY A SHORT SUBJECT PROGRAM FOR ONE WEEK

They Are All Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
Audiences are delighted when this rent collector makes his appearance. A comedy as timely as it is funny.

This is the comedy of which reviewers said: "Real fun in a real bakery—and not a custard pie thrown!"

None of the other usual or obvious things in this comedy either. It is certainly one of the most amusing of Larry Semon’s occupational comedies. This comedy has been headlined by nearly every theatre that has played it.
October 29, 1921

MOVING PICTURE WORLD

SEMON

"THE BELL HOP"

Now Helping to Lengthen the Line in Front of the Box-Office

You can just imagine the field for fun enjoyed by a bell-hop—a youth, sometimes an irresponsible one, in the midst of much dignity and splendor.

But can you imagine how funny Larry Semon could make this role? The reviewers were right—it's a hotel-full of fun!

"THE FALL GUY"

"One long laugh. New tricks, clever photography. Fully up to Semon's high standard."—New York Telegraph.
THE MOST STUPENDOUS WESTERN EVER SCREENED

Here are a couple of shots right out of the film that will remove any last grain of doubt as to the kind of action you get in this super production.

Carl Laemmle presents
HARRY CAREY
in
"The FOX"
Directed by Robt. Thornby

UNIVERSAL - JEWEL
Recent Releases

With Baby Peggy
"Playmates"
"Pals"
"Brownie's Little Venus"
"Brownie's Baby Doll"

With the Century Comedians
"Society Dogs"
"Alfalfa Love"
"Golfing"

Coming
"Tin Cans"
"Around Corners"

Released through Universal

A Hundred Laughs—that's a Century
DORIS MAY
A Hunt Stromberg Production

Bingham & Cohen: "Different from the old line of comedies and satisfactory to flappers and grown-ups alike. Laughs are spontaneous and ring true. You have a great picture in 'The Foolish Age.'"

S. Barret McCormick: "You've accomplished something truly worth while in the realm of modern farce. 'The Foolish Age' is a thoroughly enjoyable audience picture of rare entertainment qualities. My very best wishes for continued success."

Max Ascher: "After the audience preview of Doris May in 'The Foolish Age,' my opinion is that it's the best comedy-drama I have had the pleasure of seeing. They get ten dollars' worth of laughs, and it's a picture that's just a bit better than the one you thought was best. Keep the good work up—and you have one of the best bets in the business."

Eugene Roth and J. A. Partington: "Have just booked your delightful picture, 'The Foolish Age,' featuring Doris May, who we believe is one of the coming stars. 'The Foolish Age' is splendidly cast, well directed and will surely please every audience. Congratulations for continued success."

National Board of Review: "The National Board of Review feels that the producers of 'The Foolish Age' are to be complimented on their success in the field of legitimate satire on American society and customs. The picture is more than a mere comedy of situations. It is a comedy of manners containing a number of interesting criticisms of present-day foibles. The entertainment value is excellent, the dramatic interest well sustained, the acting excellent, the productional-directorial qualities excellent. (This recommendation in the form of a special praise-worthy report sent throughout the country.)"
October 29, 1921

MOVING PICTURE WORLD

PRESENTS

"The Foolish Age"
Directed by William A. Seiter
Photographed by Bert Cann

"Doris May in a real flippant comedy of youth. — Her first picture as a star, and a darn good picture. — Incidentally, 'Bull' Montana has the star part of his career. — Looks like a sure-fire audience picture. — It contains a lot of good laughs and funny incidents. — There aren't so many of these good comedy babies floating around this season that you can afford to miss cashing in on them when they do stick their heads up — and this one has a lot of goods."

"It is a sparkling little comedy which DORIS MAY has for her first starring adventure. — There is no lapse in the sparkling action. The reception scene is a sure gloom chaser. — The direction and action are entirely competent. — DORIS MAY has proved she is capable of stardom."

"A production starring Doris May in a quick moving farce of good quality. "The Foolish Age" is a quick moving farce of good quality, and will amuse the chap and his girl who do not go to the movie theatre to do any heavy thinking. Doris May is sightly and pleasing to look at as the wealthy young heiress who feels she has a mission to up-lift the down-trodden, and the director has kept her capable support at the right tempo. As a consequence, there is always something doing and it is generally amusing."

"One of those polite comedies that never approach the custard pie era and minus anything as vigorous as slapstick. These things are not missed. — It proves again that screen comedies can be produced without vulgarity and made funny. — The scene at the dance is a wallop and brings the audience right out of their seats. — Pains have been taken to make the background obviously of great refinement."

"'The Foolish Age' is light, rollicking entertainment and a delicious study in contrasts. Can you imagine a more amusing combination than Doris May and Bull Montana?"

Wid's
Motion Picture News
Moving Picture World
Exhibitor's Trade Review

NOTE:
Not since "23 ½ Hours Leave" has a comedy-drama attracted so wide and favorable attention. "The Foolish Age" is right now on the verge of becoming the most talked-about, full-of-fun-and-money ATTRACTION since "23 ½ Hours Leave." Where will YOU be when the money comes rolling in?
Announcing

SECOND NATIONAL PICTURES CORPORATION

SIGNALIZING a new epoch in motion picture production and distribution, Second National Pictures Corporation has been formed to market a series of special motion pictures which will be released to exhibitors on an equitable basis. The company invites correspondence from independent producers and distributors interested in obtaining the maximum results on the basis of minimum effort and cost.

Watch for further announcements from

SECOND NATIONAL PICTURES CORP.
140 WEST 42ND STREET, NEW YORK CITY
do you remember the problem of Married Life, the danger points of "Dangerous Curve Ahead"?

surely you recall the eternal drama of the Home in "The Old Nest"!

there is a greater problem in Life, a greater drama in Marriage, a newer theme～

and now Goldwyn presents
Leroy Scott's most interesting screen story

POVERTY of RICHES
The poverty of riches

Success · Money · Position · Luxury

Are these the most important things in life?

Are the rich ever poor — the poor ever rich?

On the very day when John Colby was told that he was made head of his firm, his wife was told she could never have a child. And Colby, a success in business, knew that he was a failure in life.

Leroy Scott’s remarkable drama hits an angle of life which is real and close to nine out of ten of your patrons. It is the most sensational photoplay of the year!

Goldwyn presents

POVERTY

A Reginald Barker Production
The riches of poverty

Children · A Modest Home · A Fair Income

These spell contentment. These are the important things in life. These are the riches of the poor.

And Tom Donaldson, still a poorly-paid clerk in the offices of the friend who had outgrown him, knew that it was he who had won happiness—John Colby had merely won success.


A Goldwyn Picture

OF RICHES

By Leroy Scott · Directed by Reginald Barker
GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION
POVERTY OF RICHES
BY LEROY SCOTT
DIRECTED BY REGINALD BARKER
A GOLDWYN PICTURE
William Fox presents

AL ST. JOHN

in a series of grouch-dispelling two-reel comedies

Now ready

FAST AND FURIOUS

Now playing

SMALL TOWN STUFF
Mr. William Fox takes pleasure in announcing that another of the Special Super-Features to be presented by him during this season is now ready for release:

**OVER THE HILL**
**A VIRGIN PARADISE**
**A CONNECTICUT YANKEE**
**THUNDERCLAP**
**SHAME**
**PERJURY**
**FOOTFALLS**
**ZANE GREY'S**
**THE LAST TRAIL**
**QUEEN OF SHEBA**

Directed by the man who directed

**A CONNECTICUT YANKEE**
**IN KING ARTHUR'S COURT**

Emmett J. Flynn

Story by Emmett J. Flynn
and
Bernard McConville
October 29, 1921

MOVING PICTURE WORLD

Shame

an intensely dramatic story depicting a theme entirely novel to pictures and filled with all the elements of appeal that spell opportunity to the showman and patronage to the theatre.

Address
SPECIAL FEATURE DEPARTMENT
FOX FILM CORPORATION
West 55th Street, New York City
Telephone, Circle 6800
by booking it over your circuits and aligning yourselves with such enterprising showmen as

B. S. MOSS, WILLIAM FOX and S. Z. POLI

who are now playing our feature in their theatres with Record-Breaking Results

HARRY RAPF  WILLIAM NIGH  WARNER BROTHERS
Producer  Director  Distributors

EXHIBITORS!

IF WE ARE NOT REPRESENTED IN YOUR TERRITORY WIRE US.
(MINIMUM WEEK-RUN BOOKINGS OR MORE)

WARNER BROTHERS
1600 Broadway
New York
When You Buy An Arrow Picture You Buy The Best There Is In Motion Picture Entertainment.

52 Arrow-Comedies
A bang up output of hilarious comedies—sold on a franchise basis, one each week. Celebrated stars, master producer.

4 Arrow-Peter B. Kyne features
A series of four pictures from the pen of this great author. The first—"A Motion to Adjourn"—Stars Marjorie Daw and Roy Stewart. Produced by Ben Wilson.

4 Arrow-James Oliver Curwood

2 Arrow-Ann Little Serials
"The Blue Fox" and "Nan of the North," a pair of 15 episode serials of unparalleled thrills. The lovable Ann Little stars in both. They're winners. Produced by Ben Wilson.
Stick To Independent Pictures—They Are Produced, Bought And Sold Solely On Merit. They Are The Real Money-Makers.

26 Arrow-Sport Pictorials

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

4 Arrow-Grace Davison features
Society dramas in which Miss Davison adds to her already large following. "Love, Hate and a Woman" is the first of these successes. Produced by J. G. Pictures Corporation.

4 Arrow-Neva Gerber features
"A Yankee Go-Getter" and "Dangerous Paths" are the first of this great series. James Morrison plays opposite Miss Gerber in the first; Ben Wilson in the second. Produced by Berwilla.

All of These—and Many More
The
"JUDGMENT!"
of the Press

Every reviewer who has seen "Judgment!" acclaims it as the big picture of the year.

Read What They Say:

WID'S:
Engrossing historical drama ... it is intensely absorbing and holds attention from beginning to end ... the director has created a suspense that builds to a climax that never gives a hint as to what the outcome will be.

DRAMATIC MIRROR:
"Judgment!" ... distinguished from the average big feature by splendid technical directing, remarkable photography, a unity of plot and action that is keyed with suspense. It is a photoplay that undoubtedly will rank with the foremost pictures of the year.—Henry Irving Margolies.

EXHIBITOR'S TRADE REVIEW:
The sets are magnificent ... the cast superb ... the continuity is smooth throughout ... the titles compare favorably with the finest ever written ... the suspense reaches such a climax in the last reel as to bring audiences to the edges of their seats.—Monte W. Sohn.

MOVING PICTURE WORLD:
In "Judgment!" the World Film Corporation has a production that in many respects ranks with the finest screen portrayals ... the acting of Ellen Richter could hardly be surpassed ... makes the part stand out as one of the greatest screen impersonations.—T. S. dall'onte.

MORNING TELEGRAPH:
The picture has a somber old world quality that makes it all seem very real ... Ellen Richter as "Mary" gives a ruthless and brilliant performance ... the supporting cast is fine and the picture on the whole absorbingly interesting.

EXHIBITOR'S HERALD:
While hundreds of foreign films are being shipped back without seeing the light of American projection machines, lovers of really good pictures are to be congratulated that "Judgment!" was not caught in the exodus ... one of the best and most interesting yet shown.

MOTION PICTURE NEWS:
The picture has been produced in a fine atmosphere and is especially commendable in its detail ... the costuming is good and sets provided excellent ... the story builds steadily to its climax and the continuity is flawless.—J. S. Dickerson.

INDEPENDENT BUYERS—
Show Your JUDGMENT!

Wire or phone for projection appointment

WORLD FILM CORPORATION
MILTON C. WORK, President
130 WEST 46TH STREET, NEW YORK CITY
Playgoers Pictures

J. P. McGowan

in

Discontented Wives

A Herald Production

A fashionable wedding in her father's mansion and then she found herself in the squalid mining cabin of the man who sought to wrest from Nature, the gold he would lavish upon his tender wife.

She wondered if love could survive the loneliness of a strange, rough country.

Thus begins the drama of a crisis in a strong man's life and the struggle of a girl's selfish nature against her better self.

"Discontented Wives" is a feature made doubly attractive by the strength of its title and the appeal of its absorbing theme; by the sweep of its Western action and the color of its New York intrigue; by the strength of a man's fight to keep his wife's love and the revelations of a woman's nature.

By all the laws of popular appeal, "Discontented Wives" is

A Great Box Office Feature.

Distributed By Playgoers Pictures
THRU PATHE' EXCHANGE, INC.
FOREIGN REPRESENTATIVE
FOR PLAYGOERS PICTURES
SIDNEY GARRETT
ORE-COL FILM CORPORATION presents

THE FAMILY CLOSET

From the Saturday Evening Post story 'Black Sheep'

By Will J. Payne  Directed by John B. O'Brien

DISTRIBUTED BY PLAYGOERS PICTURES

through Pathé Exchange
Foreign Representative for Playgoers Pictures
Sidney Garrett

A mystery drama of sudden surprises, tense action, appealing heart interest and rapid developments, "The Family Closet" is a feature which grips them from the very start and holds them breathless to the end. There it sweeps to a crisis as enthralling as it is unexpected.

It is wonderful entertainment for all lovers of a rousing good photoplay.

Be sure it is on your program.
Hal Roach

presents

Through Associated Exhibitors

Harold Lloyd

in

‘Now Or Never’

‘Among Those Present’

‘I Do’

Pathe Distributors

Put Them On —

Take the reviews of the nation's press as your guide, take the response of the American public as your testimony, take the experience of a thousand theatres as your proof,

You Will See—

That the exhibitors never had, or never played, a series of three comedy productions as popular or as profitable as the Harold Lloyd attractions "Now or Never", "Among Those Present" and "I Do". Secure your share of their success and

Book Them As A Series
"Rip Van

a

WARD LASCELLE

Production

with THOMAS JEFFERSON

October 29, 1921
Millions are waiting to see "Rip," Washington Irving's Beloved Character

Mothers and fathers, and uncounted hosts of their children in every nook and corner of this country, are waiting for an opportunity to see on the screen this greatest and best known of all fiction and stage characters—and especially old "Rip" himself, played by a Jefferson.

Exhibitors have a particularly big money-making opportunity in "Rip Van Winkle" during "Children's Book Week," November 13th to 19th—when millions of school children will be urged to see "Rip Van Winkle" and other pictures made from books that have been officially endorsed as good reading for young folks.

"Rip" is more than an audience-builder—it's a sure-fire box office record-breaker—with exploitation and advertising possibilities enjoyed by few pictures of to-day.
Pathe' presents

Guy de Maupassant's Classic

The ORDERLY

A Confession Dragged from the Depths of a Girl's Heart

The young wife just out of her teens; her elderly husband, the colonel; the handsome young officer; and the sly, slinking, susceptible orderly. With these characters De Maupassant created a story that the world knows and has read again and again.

She wanted to be square, so she told her husband what was torture to drag from her heart. Her confession was the climax to a life drama that burned like a branding iron.

Daring, realistic, powerful like De Maupassant's story
Editorial by Wm. A. Johnston on

“THE FOUR SEASONS”

in Motion Picture News, Oct. 8, 1921

Kineto’s First Feature
Conspicuous Success

A SUBJECT of extraordinary merit is Kineto’s first feature, “The Four Seasons.” Conceived and executed by Charles Urban and Raymond L. Ditmars, it is distinctive in the sense that it visualizes Nature’s great dramatic scheme—a scheme fashioned by the Divine Playwright and which has gone on unceasingly through infinite time wherever the temperate zones have featured the seasons in natural sequence.

Spring, summer, autumn and winter are expressed through a variety of scene and color with the elements accompanying each season dramatically emphasized. The settings are Nature’s own background. And against these eloquent scenes is enacted the drama of life with the birds and beasts composing the cast. Each has its mission to perform; each lives its strange destiny. And the instinct of self-preservation, coupled with the nobler instinct of procreation, provides the dramatic theme of this play.

“The Four Seasons” offers the original unit program—a program harmoniously arranged, surging with life and expression. It is artistic and highly instructive. And exceptionally entertaining. The designers have created a wonder work—one that is certain to be deeply appreciated everywhere.—(THE EDITOR.)

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Directed by Edward Sloman and Distributed by Associated First National Pictures, Inc.

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MOVING PICTURE
World

OCTOBER 29
1921

The Horse Has Eloped

A YOUNG man of the West tunes up his bass horn and from the top gallery cries aloud to the moving picture industry “Keep Out of Politics!” If the young man of the West had made his outcry before the State of Pennsylvania and the States of Ohio, Kansas, Maryland and New York had been enmeshed in a censorship law the advice would have been good advice, as it still is good advice—if it could be followed. But immaturity always must be excused for its cocksure enthusiasms and it gets us nothing as an industry to shout for the locking of the stable door after the horse has departed.

The facts make it most evident that the moving picture industry, much against its will, is in politics in several important States and faces the problem of getting itself out of politics. Human liberty always has had trouble about politics—it has had to get in—sometimes with a rifle as in the days of ’76—in order to keep the rights that God gave it and which the Devil in his various guises would take away.

Moving pictures are an entertainment but they proceed beyond the spoken stage in their amazing power as an avenue of human expression. Those of us associated with this power are to be compared with children beside the sea who can only grasp in fragments the secrets of its force. Harnessed, in the hands of men of great brains, the moving picture has the power to remake the world. Part of this remaking affects the field of politics and because of the dangers that lie in this path all of our industry, save the silly or unseeing few, have striven to keep it an amusement business and away from politics and politicians. But politics has dragged us into itself in order to make jobs for the machine of politics on the one hand and in order to pander to our national habit of hypocrisy on the other.

Since politics has seized us and used us and made us its handy little boy, it is a fine time to solemnly proclaim to the industry that it should “Keep Out of Politics.” No one, so far as we have record, advised the industry into politics, but we for one, and we are by no means alone, have urged the fighting back policy which would rid us of politics and the politicians. We first urged against the position that the business occupies, that of a political football—the phrase we note is used by the young man of the West, and we have before and do now again urge that we defend ourselves against the stupid men who have been toying with a basic principle of human liberty.

If the lad had said “Keep Out of Partisan Politics” that would have been different. But to keep out of politics we can only discuss after we are out, after we have fought our way out, and this we shall do because it is the thing we must do, no matter how half-baked our advisers may be. Moving pictures don’t want politics—moving pictures are not going to tolerate politics—but being now much in the mire of politics we must pry our way out with the great lever of power which is in our hands. We are not like other businesses or other industries. We are similar only to ourselves. Those who cannot see this will see it if they gain the capacity of vision through concentration or experience.

We are in politics and as we have said so often before—we must fight our way out.

Arthur James
Struggle Between Classes Threatens the Capital Is Badly Frightened as Recent Features Reflect a Downward Tendency

By W. STEPHEN BUSH

Munich, October 6.

THE film industry here is showing signs of arrested progress, if not of actual decline. It looks as if the Germans on their road to normalcy were encountering unusual and unexpected difficulties. The whole country is filled with fear and alarm. The struggle between the classes is becoming more desperate, while new dangers, portending a dismemberment of the new republic, are coming to the surface. As a result, capital is badly frightened, everybody is anticipating the dreaded final collapse by getting rid of the paper marks. The whole industrial world is suffering and the German producers of motion picture films are materially affected by the general "slump."

Recent features, which had been widely advertised and of which some mention had been made in my last letter, reflect a downward tendency. In speaking of the production of motion pictures in this country one must never forget that there is a sharp line of cleavage—two or three companies want to export their films and they have their eyes on the world's market. Their productions are few in number and subject to no particular schedule as far as the element of time enters the situation.

The other companies produce chiefly for home consumption, glad to be able to sell an occasional print to Austria or one of the newly formed states in the Balkans and along the Danube. The latter companies therefore may be dismissed from further consideration. As for the more ambitious producers, they have recently put forth two features which I understand have been sold for the United States.

One of these is a curious version of "Sappho," which I had seen in the making at Berlin. It cannot for an instant be compared to "Passion" or "Deception" or "The Golem." Pola Negri plays the part of "Sappho," but her work lacks the fire and spontaneity which characterized her impersonation of "Carmen" and "Du Barry." The scenario, prepared by the director, a young Russian named Buchowitzky, has little resemblance to the original story of the French dramatist.

Believes in "Rage Meat"

Buchowitzky, who is an active disciple of the Lubitsch school of direction, believes that the average of intelligence among motion picture theatrregoers is not any too high or their taste any too good. Raw meat is the "piece de resistance" in his bill of fare. Pola Negri is finely cast in such a part as "Sappho," but the atmosphere of the play and the studio did not seem congenial—the rest of the cast is rather mediocre.

Another star, known to Americans, carries off the honors in the second super-feature. I am speaking of Henny Porten, who played the part of Anne Boleyn in "Deception." The film play in which she stars has a strong, sensational plot, far away from the conventional and full of suspense and surprises. The name of the play is "Geier Wally." In the version which is being shown here the feature consists of something less than 7,000 feet. The action is based on an old semi-classic novel, well known on the continent. A generation ago it was successfully dramatized and had a great vogue on the popular stage. The scene of the story is laid in Switzerland, but it is simple and elemental enough to be understood and appreciated everywhere.

Loses by Comparison

Judged by the standard the Germans established for themselves in the productions that have had Broadway runs, "Geier Wally" loses by comparison. There are moments of tremendous power, there is some splendid local color and every member of the cast is well placed and does good work. The star has a part which is peculiarly suited to her appearance, her temperament and her histrionic powers. When this has been said one cannot help wishing that the film had been made by an American director, for the picture to American eyes is a chapter of lost opportunities.

The realism in atmosphere and in sensational episodes, which has helped to establish the American film in its position of pre-eminence throughout the world, is lacking in the German film. There is at the very start of the picture the daring deed of the heroine, who, tied to a rope, descends through a rocky precipice to an overhanging ledge, where a predatory vulture had made its nest, terrorizing the children of the neighborhood and stealing the small stock of the farmers. Alas for German realism—Henny Porten did her best, but the fact that she was fighting savagely with nothing but a stuffed bird obtruded itself even on the little children.

Moral Standards

The first reel shows the mountaineers.
German "Movies" with Collapse; Republic's Economic Structure Shakes
10,000 Out in Berlin Theatre and Studio Strike

searching in a ravine for the body of the hero. The lighting effects were shockingly poor. This could have been made a marvelous scene by the right sort of co-operation between an American director and an American cameraman or two.

There is another important point: The European producer, aiming at the sale of his film in our country should pay more attention to the difference in moral standards. I am not speaking primarily of what is sometimes called the Puritan conscience, though that, too, is entitled to the respect of every foreign producer who is looking for a sale of his picture in the States. An American audience instinctively takes sides and gives or refuses its sympathy.

Winning Sympathy

Now it seems the easiest thing in the world to win the sympathy of the average audience here; the cheapest and most transparent trick will do it. Our own directors have at times resorted to this cheap and tricky way of winning sympathy. We only have to remember the endless intrusion of puppies and kittens and babies. Americans do not give away their sympathy on the slightest provocation, also they want to see some genuine merit in their hero and their heroine.

I am not offering these observations in criticism of the film I mentioned, for on the whole the heroine is entitled to sympathy. I want to draw this general conclusion however: No foreign film producer, seeking our market, should fail to have an American adviser in the studio and the cutting room. "Geier Wally" is the tale of a high spirited peasant girl, who goes through all sorts of adventures and sensations until she gets the man she has set her heart on. It has excellent opportunities for exploitation and presentation.

More American Films

More American films are drifting into Germany and last week several of them have received the O. K. of the Berlin and Munich censors. Some of them look decidedly like "cold copies." The two films that made real hits and made the round of the best theatres in every section of the country are both Goldwyn pictures. I understand that some of our early serials will also be ready for the censors in the very near future.

From the reception accorded to our films here it is quite reasonable to look for a flood of American pictures provided that the German mark shows a little improvement and that the German government modifies its present rigorous policy of exclusion of foreign films. Even with the present restriction, however, and in spite of the fall of the German mark, there is a steady inflow of American productions of the cheaper and the cheapest grade.

The public here is still crazy about "Westerns," or as the press calls them here, "Wild West Films." Even in the so-called high-class theatres these films of ancient vintage find a responsive audience, while in the cheaper theatres both in city and country the "Wild West" pictures are sure to draw the crowds every time. The importers that are lucky enough to get permits for showing American films are getting more money for their stuff than any other importers of foreign films. Indeed they have only one serious competitor and that is Italy,
which is also getting rid of a lot of its junk in Germany.

Notable Current Events

The two most notable events of the week were the great strike in the motion picture studios and theatres in Berlin and the opening of a "Motion Picture Week" in Munich. Berlin is now and has been for some time under the domination of the proletariat. The whole labor world is under the influence of elements that are communist in everything but the name. Ten thousand employees are affected by the strike, and even by American standards, the demands of the three organizations, which represent the film employees are preposterous and as a result most of the studios are closed.

The strike has entailed heavy losses and if it continues much longer will put Germany out of the field as a competitor in foreign markets. The employees and operators in the motion picture theatres, of which there are about 300 in Berlin, held several meetings demanding a $5 per cent. and 75 per cent. increase in wages and a working day of six hours. One of their leaders declared in open meeting that he would be glad to see every theatre in Berlin closed, unless the demands were complied with immediately.

A Business Crisis

To judge the situation correctly it should be borne in mind that business in Berlin has fallen off 100 per cent. compared with pre-war days and that the theatres are overburdened with taxes. What little patronage remains comes almost entirely from the laboring classes, at least as far as the smaller theatres are concerned. Many theatres have closed and others are on the point of closing.

The theatre owners' organization developed some ways to set in its resistance against the extortion of the employees and decided to leave each member free to settle his troubles in the best way possible. Some of the owners have surrendered, but it is a safe bet that they will have to close or turn their theatres over to the operators and ushers if they attempt to pay the new wages for more than a week or two. The strike in the motion picture industry is symptomatic of general industrial conditions in Berlin, where nobody wants to work and everybody wants to "graft." There are more loafers and criminals in Berlin than in any other civilized city. The socialist government encourages idleness by constantly providing more money for the unemployed, who are supported by the taxpayers.

Convention Successful

"The Motion Picture Week" in Munich has attracted great attention both in and out of Germany. "Motion Picture Week" is a convention of all friends of the motion pictures, but only men and women who are wholly unconnected with the commercial end of the industry are eligible as delegates. Thus we find teachers, doctors, lawyers, merchants, ministers and public spirited citizens from almost every calling animated by a desire to help the motion picture in its development as an educational factor.

The men and women composing this "Layman's Motion Picture Conference" have succeeded in securing large appropriations from the various state governments to introduce the motion picture as a permanent element in all public schools from the elementary to the advanced grades. The educational authorities are in hearty sympathy with this movement. Under the regulations providing for public kinematographic instruction, every teacher hereafter will have to attend a course in projection.

To Pay Exhibitors

The country is divided into districts and the schools in every district constitute a unit in the national kinematographic course of instruction. These districts are to be under the supervision of a central office, which provides the necessary pictures and machines. Where no suitable rooms for proper projection can be found, the theatre owners are to be approached and their co-operation be solicited. The theatre owners are to receive compensation for any services they may be called upon to render.

Although the sessions of this conference are still in progress, it is evident that far reaching plans will be prepared and carried out. It is proposed to have "Motion Picture Weeks" in every important section of the new republic. The conferences, conducted by the leading men and women in the civic life of each community, will do more to check censorship evils than the most earnest campaign against censorship conducted by men connected with the industry in a financial way.

Its International Character

The international character of the event was emphasized by the presence and participation of delegates from Holland, Switzerland and the Scandinavian countries. In a speech made by a woman delegate from Sweden it was pointed out that the various organizations now existing throughout the world, having for their object the improvement of the motion picture, might eventually form an International Motion Picture Conference to establish fundamental standards of public morality. In this way, she said, the producer of cheap and corrupting films could be driven out of business without the use of legalized censorship.

"Let us," the speaker continued, amid general approval, "banish the undesirables, but let us not be satisfied with merely negative results. Let us bestow the approval of the representative men and women of all countries on such films as possess genuine merit. If such an international organization can be created with the United States of America in active participation, I believe we will do much for the advancement of a new art, which has become the great art of all mankind. Such an organization need not and ought not to depend on any governmental support, but ought to be maintained by voluntary contributions."

A New Color Process?

One of the biggest film companies located in the city of Munich has just issued an announcement to the effect that natural color photography is about to become a reality. It is claimed that the inventor devoted the last ten years of his life to the perfection of his process. A contract has been made with the producing company, which is to be drawn up and final ratification depends on a series of demonstrations, which are to begin in a day or two. The invention, it is said, means more than the use of color in films. The process contemplates the treatment of all film used in the production of dramas, comedies, etc.

The laboratory work, i.e., the work for the completion of the raw stock in natural colors—has been completed. The next step will be a thorough testing of the methods which are to be followed at the taking of the pictures. Those experiments or trials are deemed necessary to save time and labor for all manufacturers who wish to avail themselves of the new invention.

The colored raw stock presents no external difference from the white and black. The film is of standard width with the same perforation. It may be manufactured in any quantity desired. No changes are involved in developing and printing. The great changes will come with the taking of the pictures. The makeup of the performers, the building of props and scenery, even the creation of atmospheres will undergo profound alterations. There will also be innovations in the lighting effects. The inventor claims to have discovered more powerful lights. Film men who have been permitted to attend a preliminary trial express the opinion that the final result will all the inventor claims for it.

Alabama Faces Censorship

The Alabama Legislature, meeting in special session, was urged by Governor Kirby to pass bills to close all forms of Sunday amusement and to regulate the showing of motion pictures. One bill provides for the creation of a board of censors for every incorporated municipality in the state. There are 101 of these towns in the state.

Goodstein Convalescent

Joseph J. Goodstein, who recently underwent a serious operation due to his being attacked by a group of men at his Palm Theatre, Denver, Colo., has been removed to his home from the hospital and is now rapidly convalescing.
Industry to Avoid Serious Interruption to Distribution in Event of Rail Tieup

The motion picture industry is preparing to avoid serious interruption to its business in the event of a railroad tieup. At a meeting on Tuesday, October 18, of film company representatives at the headquarters of the National Association of the Motion Picture Industry, plans were adopted whereby traffic managers will be immediately designated in every important city in the United States and film shipments will be relayed from New York to all exchange centers, by motor truck, interurban trolley, motorcycle, motorboat, aeroplane and every other emergency conveyance available.

The details of distribution will be worked out at once in each exchange center and arrangements made whereby a traffic manager, chosen by each exchange manager's association or F.I.L.M. club, will be responsible not only for shipments in his own territory but for the relay shipments of film and accessories which pass through his city from New York on their way to more distant points. The national distribution campaign will be directed from the headquarters of the National Association, from which shipments will be routed all the way to the Pacific Coast.

Plan Relay System

By means of a systematic relay system, every picture theatre in the country will doubtless be supplied with its scheduled releases and no inconvenience to the fans is anticipated.

The meeting was under the auspices of the National Association's transportation committee, P. H. Stilson, chairman, and was called at the suggestion of William A. Brady, president of the association, to lay out necessary plans for the emergency handling of all film transportation wherever railroad service is suspended. Those at the meeting were members of the transportation committee, which embraces representatives of most of the film distributing companies, as well as manufacturers of lithographs, press books, slides and other film accessories.

Chairman Stilson, who presided, outlined the situation which confronts the industry in the event of a freight and express tieup and urged the immediate necessity of forming a traffic organization with representatives in every key center to be selected by the exchange managers so that responsibility should be centered in one man in every exchange city. He stressed that in the New York territory there was no serious menace, owing to existing motor truck services which cover not only nearby points, but New Jersey as well, and that an expansion of this service could easily be effected to include Albany, Buffalo, Philadelphia, Boston and other points from which shipments could be relayed to cities further away.

Nolan Gives Advice

Harry T. Nolan, of Denver, one of the largest exhibitor-exchange men of the West, who attended the meeting as a representative from Associated First National Pictures, Inc., told of the manner in which film shipments were effected after the Pueblo disaster, when train service was suspended. He said emergency relay stations were established and with the active co-operation of the exhibitors in forwarding film by automobile from one town to another, practically all bookings were met.

His advice to the company representatives was to maintain release dates as nearly as possible by getting out shipments with all possible speed, giving preference to far-away points. It was disclosed at the meeting that most of the companies are now working far ahead of schedule and are rushing to their exchanges prints and advertising matter of subjects that are not scheduled for release for from one to two months hence. As a result of the meeting the following telegram was sent by the National Association to each exchange manager's association and F.I.L.M. club in the United States:

"Our transportation committee recommends that you arrange for a meeting of your local manager's organization to appoint a traffic manager to supervise the handling of local and through shipments and relaying through shipments in the event of a strike. Wire the undersigned the name, business and telephone address of traffic manager appointed. We will supply traffic manager with names, addresses and telephones of traffic managers of all other exchange centers. It is imperative that traffic manager prepare to utilize all facilities for shipping, including interurban trolley, motor car, motor boat and motorcycle. Mail special delivery shipping facilities and plans adopted. Must have this immediately to enable us to route shipments."

Exchange Men to Meet

In Cleveland, where there is no exchange manager's association, executives of the distribution companies were requested to send this wire to their representative.

"It is imperative you arrange immediately for meeting with other exchange managers to form temporary organization to handle strike situation. Appoint traffic manager, advising National Association of the Motion Picture Industry, his name, business and telephone address, so plans formulated at meeting of transportation committee here today may be sent him immediately. Rush this advice."

In each exchange center the traffic manager will be asked to hold a meeting with the delivery companies and determine the extent of emergency service that can be secured and to list with the National Association the names, addresses and telephone numbers of all such delivery companies, so that a co-ordination may be effected in routing the relay shipments from one city to another.

In a bulletin to the executives of all distributor and producer members of the National Association, it is suggested that their purchasing agents urge manufacturers and printers to speed up all work now under way, so shipments of advertising matter, posters and slides can be made no later than Saturday, October 22, as that is the deadline on shipments to the coast exchanges.

Among the distributing companies represented at yesterday's meeting were Goldwyn, Fox Film, Metro, Famous Players-Lasky, Realart, Universal, Selznick and Associated First National.

The headquarters of the National Association will be open day and night during the tieup, if it occurs, and a traffic expert will be constantly on call.

Levy to Build $250,000 First National Theatre

Close on the heels of the opening of the new Kentucky Theatre in Louisville, Col. Fred Levy, original Associated First National franchise holder for Kentucky and Tennessee, has completed negotiations for the erection in Lexington, Ky., of a new theatre, to seat 1,500, and to cost approximately $250,000.

The name of the new house has not been determined, but it is to be one of the finest theatrical structures in the State and the management will seek to obtain patronage of the highest class. Construction is to start in November and the house will be opened next April, it is expected. It will be the home of Associated First National attractions.

The property acquired is on East Main street, adjoining the Lafayette Hotel, and is under a ninety-nine year lease, which was signed by Col. Levy and M. Switow, of Louisville, and William James, of Columbus, O. Several Lexington men are also interested financially in the project, but no stock will be offered for sale to the public.
High Spots in the Week's News

GERMAN motion picture industry is in a perilous state as a result of economic conditions. Berlin theatres and studios in throes of a strike, 10,000 men being out.

Industry prepares to avoid serious interruption to its business in the event of a railroad tie-up. N. A. M. P. I. works out details of distribution.

The outlook continues good for the repeal of the 5 per cent. film rental tax. U. S. Senators are being flooded with petitions.

Sault Ste. Marie, Mich., ministers win the first clash with exhibitors over Sunday opening, closing the theatres while allowing football games to be played on the Sabbath.

Department of Commerce to protect exporters of moving picture film.

Governor Kirby, of Alabama, recommends that the state legislature take some action on film censorship.

Motion picture men to testify regarding the film holdings of the late Cornelius Pinkney, New York lawyer and clubman, one of whose beneficiaries is Edith S. Rexes, also known as Edith Stockton, an actress.

Rome, N. Y., will vote on Sunday pictures at the general election on November 8.

Phil Gleichman, of Detroit, wants players introduced individually in a feature, instead of bunching the names of the cast at the beginning.

David Levy sues Harry Garson and Clara Kimball Young for $13,000. A promissory note assigned Levy by P. A. Powers is the basis for the suit.

Clara Kimball Young tells Chicago people that original stories written especially for the screen are more effective than filmed novels.

Associated International Pictures is organized to distribute the products of both foreign and American independent producers. Malcolm Strauss is said to be slated for the presidency.

Big crowd attends opening of Marcus Loew's new Buffalo theatre.

R-C Pictures Corporation dedicates November as "R. S. Cole Month."

Federated is host to 500 exhibitors in Pittsburgh.

Mary Pickford tells Edward Weitzel she did not see the funny side of the joke about herself.

Fred Niblo signs with Louis B. Mayer to direct Anita Stewart.

Exhibitors are united in the determination to use the screen to keep the industry untrammeled, says J. S. Woody, of Realart, back from tour.

"Peter Ibbetson," the Paramount picture, opens at the Criterion in New York.

Next week is Goldwyn Week and over 1,000 exhibitors are booked solid for it.

Robert E. Welsh leaves the Motion Picture News to head the exploitation department of the F. B. Warner Corporation.

"Theodora" evokes plaudits of New York critics.

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SCENES FROM "THE BEGGAR MAID," A TRIART PRODUCTION, FEATURING MARY ASTOR. A HODKINSON SELECTED PICTURE
Outlook for Rental Tax Repeal Is Good; Senators Now Receiving Many Petitions

The repeal of the five per cent. film rental tax is not yet definitely assured. Although the abolition of this war-time excise was advocated by the Senate Finance Committee by a vote of 5 to 4, its repeal must yet be ratified by the Senate as a whole, and officials of the National Association of the Motion Picture Industry are redoubling their efforts to insure favorable action when the measure reaches the floor of the Senate for final vote.

Saul E. Rogers, chairman of the National Association's taxation committee, and William A. Brady, president of the association, are leaving no stone unturned in the struggle to relieve the industry of this burdensome tax. The favorable action of the finance committee last week served only as a spur to greater effort in the vigorous campaign for the tax repeal that has been conducted for more than two months by President Brady, Chairman Rogers and Jack Connolly, Washington representative of the National Association.

Senators Pledge Support
Following the repeal vote by the Senate Finance Committee, Mr. Connolly came to New York for a conference with President Brady and Chairman Rogers, both of whom will visit Washington again this week to secure further support for the repeal measure, which will mean a saving of between five and six millions of dollars a year for the industry.

A large number of senators have pledged their support to Messrs. Rogers and Brady, and will stand staunchly for the proposed repeal if it comes to a fight on the Senate floor. Senator Smoot, of Utah, who was largely responsible for the result in the committee, will doubtless champion the cause of the industry should serious opposition to the tax repeal develop when the revenue bill comes up for passage—which it will during the next few days.

Similar support is expected also from Senators Calder of New York, Dillingham of Vermont, LaFollette of Wisconsin and Sutherland of West Virginia, all of whom voted in the Senate Finance Committee for the abolition of the tax—and from a great number of other senators who have not yet had the opportunity to record their vote on this question of such vital importance to the picture industry.

Optimism Prevails
The announcement by Senator Pencrose, chairman of the Senate Finance Committee, that he anticipates the adoption by the Republican majority of all amendments suggested by the finance committee, is generally regarded as an extremely hopeful indication for the rental tax repeal in spite of the fact that during the past few days there has developed an apparent hostility on the part of some Republican senators to certain recommendations of the finance committee. This was evidenced in the action on Senator Reed's amendment to repeal the tax on telegrams, radio and long distance 'phone calls which was defeated by a vote of 32 to 26.

In marshalling the industry's forces for a final supreme effort in the campaign for the revocation of the tax, President Brady and Chairman Rogers are canvassing the entire personnel of the Senate, placing before each senator the full facts justifying the industry's appeal for relief from a taxation burden that has been largely responsible for the curtailment of production and retrenchments all along the line in the motion picture business.

Many Petitions Being Sent
Company executives are urging their senators by letter and telegram to support the amendment to the revenue bill which revokes the sales tax. One of the large distributing company members of the National Association, at the request of President Brady and Chairman Rogers, has communicated with several hundred big exhibitors in various states, requesting that they urge their senators to stand by the industry in its hour of need. Exchange managers and special representatives in many territories have invoked the aid of leading business men in other industries.

Chairman Rogers in his conferences with the national lawmakers has made it quite clear that in seeking a revocation of the tax the industry is not endeavoring to evade its share of the burden of governmental support, but is merely asking to be put on a par with other industries. He has shown by facts and figures that the industry is carrying a taxation burden far greater than any other manufacturing business in this country, and that even in the event of the rental tax repeal the picture interests will still be paying the government more than their just share of revenue.

Hardly a Concession
While the amendment to the admissions tax, eliminating 10-cent houses from its provisions, would seem a concession to the public and to small town theatre owners, the number of theatres now operating on a basis of 10 cent admissions are insignificant, and their elimination from the admission tax provision will make no appreciable difference in the revenue to the government.

But the rental tax repeal is quite a different matter. Every theatre in the country will be relieved of an important part of its operating expense and the distributing companies will be saved a substantial amount each year which it now costs to compute and collect the rental tax from exhibitors and maintain accurate tax records in home offices and exchanges.

Michigan Ministers Win the First Clash
The Ministerial Association of Sault Ste. Marie won the first victory in the prolonged, local fight against Sunday shows by clamping down the lid tight last Sunday. Exhibitors obeyed the edict instead of waging a court contest, as they threatened to do.

Just prior to the scheduled hour for opening the Sunday matinees, the police notified the theatre managers that arrests would follow at once, not only for the theatre men but for each and every patron if the shows were given.

The managers expected arrests and were willing to court them, but they announced that they did not care to involve their patrons in court trouble, so signs were placed in each of the lobbies reading:

"We Bow to the Blue Laws Every Day If No Other Business of Adventure Does."

At the same time the theatres were scheduled to open, two football teams were playing at the Sault Ste. Marie park, but no attempt was made to stop the game even though an admission price was charged.

Kansas City Celebrates "Go-to-the-Theatre" Week
Kansas City celebrated a "Go-to-the-Theatre" week commencing October 9. All the up-town theatres offered unusually good programs. Those of most note were Douglas Fairbanks in "The Three Musketeers," "Mother o' Mine," and "Dangerous Curve Ahead."

The Kansas City Post issued a twelve-page special section devoted to the theatre with the regular Sunday paper. Every theatre manager was lack of the movement and supported it not only in the advertisements run in the three daily papers, but in every other way possible.

The public seemed to get the idea well and responded heartily to the "Go to the Theatre" at least one day during the week, if not oftener.

Bittmer Takes Casino
L. A. Bittner, of the Cohoes Amusement Company, has added the Casino of Waterford to his string. The Casino was handled by a son of State Senator Fred Kavanaugh and with first run pictures drew audiences even from the city of Troy.
Gleichman Wants Announcements of Casts in Features Distributed Through Action

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HOULD the announcements of casts in motion picture features be bunched at the beginning in a single title or should they be distributed through the action of the feature, as the characters make their appearance? That is the question in technique brought to the surface by Phil Gleichman, managing director of the Broadway Strand Theatre, Detroit, and one of the closest students of showmanship as well as picture production in that section of the country.

Mr. Gleichman firmly believes that the public would be better satisfied and would have a finer understanding of who were playing various roles if the film editor would introduce the characters individually. He even believes that the introduction of characters in one single title at the start of a picture affects the box office receipts. He points out that in many instances he has known cases where his patrons, coming in late or missing only the opening title showing the characters, have stayed over for the next show, thus keeping seats that he could have turned over during rush business.

"The title question seems a very small matter to be opening an argument about," says Mr. Gleichman.

"But the fact remains that unless the producers and film editors get together and decide upon some uniform and satisfactory manner of introducing the characters in their pictures, there is going to be considerable dissatisfaction on the part of picture patrons.

"I do not say that all producers are making a practice of bunching their character announcements. Several of them have been introducing them singly for a long time and have been standing by their convictions. There is no question but what they are on the right road. There are other producers who offer some pictures one way at times and the other way at other times, never consistently, but groping in the dark. These fellows evidently are open to reason. There are too many others, however, who insist upon the single title at the start of the picture to make their characters known.

"It is mighty hard for a person even closely associated with the industry to at once identify players when they are introduced. The action starts, a new player flashes on the screen and you just can't place him in your mind. You want to know who he is. You stop and think. Your eyes see the action of the picture as it goes right on, but your mind doesn't. Your mind is working on that puzzling problem: Who is that fellow? And when you stop thinking about that and get your mind and eyes both back on the picture a couple of hundred feet maybe have rolled by."

Big Crowd Sees Many Screen Stars as Loew Opens His New Buffalo Theatre

W

ITH Marcus Loew and other important officials of his company, a dozen or so screen luminaries, city officials, theatre and exchange managers, friends, Rotary and Kiwanis club members and some 2,000 other persons who were fortunate enough to get seats in the sale for the opening performance, the new Loew State Theatre was opened in Buffalo on Monday evening, October 17. The opening followed a day of varied activities in honor of Mr. Loew and his star guests.

The performance in the evening was a huge success. Doors opened at 7 o'clock to permit early comers to inspect the beautiful theatre, one of the most elaborate in the Loew chain. The State seats 2,800. Among the stars introduced were Eugene O'Brien, Hope Hampton, Doralda, Seena Owen, Marguerite Marsh, Kenneth Harlan, Winifred Westover, Edythe Baker, Leo Carillo, Diana Allen, Helene Davis, Lillian Walker, Zena Keefe and Betty Browne. The stars appeared before the showing of the opening feature, "Mother of Mine." The theatre was jammed with flowers, gifts from Buffalo theatres, exchanges and friends of Mr. Loew. Al Beckerich, formerly at the Olympic, is managing the new State.

Following the evening performance the Buffalo Theatre Managers' association and the Western New York unit of the M. P. T. O. A. united in giving a dinner dance in Mr. Loew's honor in the Lafayette Hotel. All the stars attended. The screen celebrities also appeared at all performances Tuesday. The policy of the new State will be week-run pictures and popular vaudeville. Prices are: afternoons, 20 cents; evenings, 30 and 40 cents.

Lower Admission Prices

A reduction in prices of admission at the Palace and the Antique theatres in Watertown, N. Y., has been announced during the last few days. At the Palace, the admission has been reduced five cents, while at the Antiqre the reduction has been about the same.

City to Vote on Sunday Opening

The question of Sunday pictures is to be submitted to a referendum in Rome, N. Y., at the general election on November 8. The city appears to be about equally divided in the matter. The city officials, admitting that they were puzzled in knowing what best to do, decided to leave it to the people themselves. It will be one of the biggest issues to be decided at the coming election in that city. Arthur S. Evans, corporation counsel, was in Albany conferring with the State Conference of Mayors a few days ago in regard to the matter.
Motion Picture Men to Testify About Film Holdings of Lawyer and Clubman

SURROGATE JOHN P. COHALAN has issued an order for the examination of Burton King, Horace G. Plimpton, Gregory Lindner and Herbert Lubin, well known in the motion picture field, to ascertain what they know of alleged very large interests of the late Cornelius Pinkney, well known lawyer and clubman, in certain motion picture enterprises, and more particularly with a motion picture studio at Sherwood Park, Yonkers, N. Y.

It was granted on a petition of Townsend Pinkney, of 716 Madison avenue, a brother of deceased, on the affidavit of Harry J. Robinson, who was the law partner of Pinkney, who died suddenly early in January last. Robinson says that Pinkney, prior to his death, told him of having very large investments in several motion picture enterprises, including the Yonkers one, and that Edith S. Rexes, also known as Edith Stockton, a motion picture actress, of 69 East Ninety-third street, and Horace G. Plimpton were also interested with him in the Yonkers studio, of which Miss Rexes was in charge.

If these interests of the dead lawyer can be established, it is the intention of the brother to ask the court to have them turned over as part of the assets of his deceased brother's estate. These holdings, Robinson swears, were a source of great worry and anxiety to Pinkney up to the time of his death, because, he alleges, Pinkney told him they were bringing him no return.

Contesting Will

Another phase of the situation is that Townsend Pinkney, the brother, is contesting a will executed just prior to his brother's death, which was offered for probate by Miss Rexes, in which he left the actress $10,000, the income from his apartment house at 716 Madison avenue and an income of $3,000 a year from the residue of his estate, with a stipulation that if his brother died without issue, $100,000 shall be given outright to Miss Rexes, and the residue of the estate divided between the next of kin of the deceased. A prior will, however, was filed for probate by Townsend Pinkney, and in this will, after leaving $10,000 to Harry J. Robinson, his law partner, Pinkney bequeathed the rest of his estate to his brother, Townsend Pinkney.

Townsend Pinkney in his contest charges that the will filed by Miss Rexes was the result of undue influence practised on his brother by Miss Rexes and that he lacked mental capacity at the time it is alleged he executed it. On the other hand, Miss Rexes charges that Townsend Pinkney and Robinson have tried to induce her to sign a paper saying Cornelius Pinkney was mentally unsound during the time of her acquaintance with him and threatened there would be little if anything of the estate with which to pay her legacies, if she refused.

Miss Rexes says she positively refused to listen to these requests. She says Townsend Pinkney, who is now sole administrator of the estate, is antagonistic to her interests in it, and that in order to conserve the estate and thus protect her interests, she has petitioned Surrogate Cohalan either to remove Pinkney or appoint a co-administrator.

Wallace Reid has drawn one of the pleasantest location trips of the season in his new Paramount picture, "The Champion," directed by Philip E. Rosen. The Yosemite Valley, paradise of pleasure seekers and fishermen, is the location referred to and there some of the beautiful scenery of the region will be secured for backgrounds in certain sequences of this picture, which was adapted by J. E. Nash from the play by Thomas Louden and A. E. Thomas. However, the company will be back in a few days and then it is highly probable that the star will have to go into intensive training for his role, which is that of a prize ring champion.
Storm Ready to Break Over Heads of Lawmakers Who Voted for Censorship

M ORE inquiries are reaching the State Capitol at Albany, N. Y., these days as to how this or that assemblyman or senator voted last April on the Lusk-Chlayton motion picture censorship bill, than on any bill which was either passed or defeated during the entire legislative session.

This means just one thing. Not only are candidates for the New York State Legislature, opposing those who voted in favor of the bill last spring, sensing public opinion, preparing to take advantage of the mistake which assemblymen made in voting for the measure, but others, interested in the outcome of the election on November 8, and desirous of supporting those who are not favorable to censorship, are seeking to learn the attitude of the candidates before casting their vote.

So many inquiries have been received by the journal clerks of the Assembly as to the record of this or that member on the question of motion picture censorship, that it has become a source of comment.

In the Assembly, on April 16, 1921, 103 voted for the Lusk-Chlayton censorship bill, thirty-eight being recorded as against the pernicious measure. Many of those who were included among the 103 now want to be returned to the Assembly. The roll call of that hour is so momentous to the film industry is a matter of public record. Many of those who were driven like sheep into a fold last April have since come out and openly stated that they would never again be in favor of a censorship measure.

Constituents of the 150 persons who will be elected to the New York State Assembly this fall are awaiting word as to the stand which the candidates would take, if elected, upon the bill, which is as sure as fate as obnoxious and foolish a measure as was ever passed during the hurry-burly of a closing hour.

This great majority whom assemblymen are supposed to represent, are those who today are interested in the vote of April 16, 1921.

Welsh Leaves News to Run Exploitation for F. B. Warren

Following the statement that Wid Gunning controls the F. B. Warren Corporation, announcement is made of the association of Robert E. Welsh, former vice-president and editor of Motion Picture News, with the organization. Welsh will head the exploitation activities.

With a picture career that dates back to the early days with Kalem, Welsh is one of the best known film men in New York. He has long been recognized as the leader of a vigorous pen and his executive work as an editor marked him for choice by Mr. Gunning when the best in the industry was being sought. In his five years at the executive post on Motion Picture News, Welsh has built an acquaintance and friendship among exhibitors and other film men that is country-wide, while he has possessed an opportunity for an insight into the needs of theatre owners and the inner workings of production and distribution equalled by few film men. As "silent partner" in the capacity of consultant and advisor to numerous independent producers and prominent exhibitors, he has cemented many friendships and strengthened his reputation for keen film knowledge.

High-lights in his career previous to his association with Motion Picture News include, in addition to his service with Kalem, two years as editor of the Dramatic Mirror when that publication was a strong factor in the picture field, and newspaper activity that includes work within New York with the American and the Evening Telegram, and in several other eastern cities.

In the department headed by Welsh at the F. B. Warren Corporation is a nationally known advertising man, A. L. Hamilton, who comes to the industry from the mercantile advertising field.

Kenneth Harlan Is Sued for Separation by Wife

That Kenneth D. Harlan, motion picture star, is not the gentleman and ideal lover that at home is the assertion of his wife, Florence C. Harlan, in a suit for separation she has brought in the New York Supreme Court. Harlan and his wife were married in Portchester, N. Y., on June 20, 1920, and the alleged cruel treatment by her husband manifested itself before their honeymoon became cool.

Mrs. Harlan charges the first very violent symptom displayed itself on Christmas Day last, when her husband "threw her to the floor in a cruel and inhuman manner, twisting her arm and causing her great pain and humiliation," and that he inaugurated the New Year of 1921 by "throwing her against a window with such force that the window glass was broken, and plaintiff barely escaped falling entirely out of the window."

Similar treatment followed this. Mrs. Harlan charges, was accorded her by her spouse up to July 25, when without "any real or probable cause she refused to live with the defendant on any terms," her plea for a return to her. This abandonment, she says, was preceded by again "throwing plaintiff around the room, knocking her head against a chair."

While no formal application has yet been made to the court for alimony or counsel fees, the complaint of Mrs. Harlan contains a demand for "suitable board for the defendant, whom, the wife declares, receives a salary of $666 a week from his motion picture endeavors. The parties were married in Manhattan at his apartment, 119 West Forty-fifth street.

Change in Schedule

"Trainin'" a Tom Mix Picture, announced for October release, has been replaced by "The Rough Diamond," a Mix picture.

Government Department to Protect Exporters

The interests abroad of exporters of moving picture films will be protected and furthered by the government through the Department of Commerce, according to plans which have just been completed by Secretary Hoover. Included in the dozen commodity divisions which are now being formed in the Bureau of Foreign and Domestic Commerce is a Specialties Division, under which will come moving pictures and other articles not of themselves of sufficient importance in our total foreign trade to warrant a separate division.

Carl H. Greene of New York has been appointed by the secretary as chief of this new division. Mr. Greene has had many years' experience in export work, having been secretary of the Export Managers' Club of New York, and was also connected with the National Association of Manufacturers.

Wants $10,000 for Dog

Suit has been filed in the New York Supreme Court by Frank M. Stone against Albert, Harry M., Samuel L. and Jack L. Warner, composing the firm of Warner Brothers, in which he seeks to recover $10,000 damages for the loss of his performing dog, which died during a rehearsal for a picture.

Explanation of State Project Made by Films

State officials and others in Albany, N. Y. were given an excellent opportunity to judge the value of motion pictures as a means of better explaining a vast state enterprise when films were used recently in connection with a talk at the State Education building on what is planned for the Port of New York.

Former Governor Alfred E. Smith was to have spoken but failed to put in an appearance. Several reels of pictures taken from an airplane and in other ways were used in better illustrating the present congestion in the port and diagram pictures were also used.

Remarks Cost $10,000

Albert Gilbert, president of the Albert Gilbert Film Productions, Inc., of 220 West Forty-second street, New York, has been awarded a verdict for $10,000 against Otto Peck, also engaged in the motion picture business, by a jury in Justice Thomas F. Donnelly's part of the New York Supreme Court.

Gilbert sued to recover $20,000, alleging that he was damaged in this amount by reason of grossly derogatory remarks alleged to have been uttered by Peck during the course of a hearing in the office of the Commissioner of Licenses on March 9, 1919.
Richards Denies Any Trade Restraint; Reply Filed with Federal Commission

ASSERTING that there has been neither combination nor conspiracy between the Saenger Amusement Company, Inc., the Famous Players-Lasky Corporation or any other of the organizations cited by the Federal Trade Commission in its complaint, all charges in the complaint are denied in answers filed with the commission on October 17 by the company and Ernest V. Richards, Jr., vice-president and general manager.

Although separate answers were filed by Mr. Richards and the company, the subject matter of both was the same. Mr. Richards and the Saenger Amusement Company were charged by the commission, together with Stephen A. Lynch, president of Southern Enterprises, Inc., and that organization, as having been parties to a combination and conspiracy on the part of Famous Players and other respondents to control and dominate the distribution and exhibition of motion pictures in the Southern States.

Denial of this charge is made in the answers filed with the commission, except that "the respondent admits that the Georgia Enterprises, Inc., acquired 40 per cent. of the capital stock of the Saenger Amusement Company, Inc., by purchase from one of its stockholders, to wit: Herman Fichtenberg, but respondent especially denies that the said purchase was by or with the consent, collusion or co-operation of the respondent, and avers that said purchase was an independent act of said Georgia Enterprises, Inc., undertaking for its own purposes to purchase a minority interest in said Saenger Amusement Company, Inc. Respondent denies any combination or concert of action between said Georgia Enterprises, Inc., and this respondent, and denies that respondent was ever coerced or intimidated, or attempted to coerce or intimidate theatre owners into selling their theatres, or into giving respondent exclusive rights to book pictures for their theatres by threats to erect competing houses, and of interfering with their film service, or of causing cancellation of their contracts, or by doing any other of the things in said bill of complaint alleged."

The answers also deny that independent producers were refused showings of their pictures, or that such films were booked only under discriminatory terms. The remainder of the answers categorically denies the various other charges contained in the complaint.

S.t Date for Ball

The second annual ball of the Theatre Owners of Commerce of New York City will be held on December 3 in the Gold Room of the Hotel Astor. It will be one of the biggest social events of the season, and many requests for reservations have been made. Hiram Abrams has bought the first box for Mary Pickford and Douglas Fairbanks. President William Brandt has appointed committees which will have charge of the affair.

Asta Films to Present "Hamlet" on November 7

Asta Films, Inc., in conjunction with National Arts of America, announce the presentation at the Lexington Theatre on November 7 of the motion picture production of "Hamlet," which is creating a sensation in Europe. This production is based upon the old legend from which Shakespeare drew his first conception of the immortal tragedy, and upon the conception of Hamlet in the book, "The Mystery of Hamlet," by the late Edward P. Vining, well known Shakespearean scholar. This screen version has held closely to the original story, and the ill-fated Prince is presented in a new and interesting light, often similar to Shakespeare's version and often quite different. The players are celebrated European stars, headed by the famous Danish tragedienne, Asta Nielsen. This will be the first showing in America of her work.
Mary Pickford Admits She Did Not See the Funny Side of the Joke Herself

By EDWARD WEITZEL

A FAMILY affair I would call it, the Fairbankses being the family in the affair the friendly chit that I had with them just before they sailed for Europe. I dropped in on them on a busy day, but I didn't apologize. Emily did, however, and the women who crowded the aisle in front of his box to return to their seats, so that the entertainment could start. A living close-up of Douglas and his home grown musette was a powerful magnet for any crowd and he was flanked on the left by no less a celebrity than Charles Chaplin, also of the movies, immediately garnered and effectually disguised by reason of having left his familiar lip decoration on his make-up shelf. But neither Doug nor Charlie were the chief cause of the disconstruc- tion and they knew it and were proud and happy to have it that way.

Mary Pickford sat at Douglas Fairbanks' right.

It was she the crowd wanted to see at close range, and it milled up and down the aisle and voiced its admiration with an enthusiastic frankness and the must have sounded like sweet music to the head of the house of Fairbanks. Mary herself, in a white silk evening gown, rewarded everyone with the celebrated Pavson smile. I had heard her hand because he had to beg Mr. and Mrs. Audience to stop holding up the show.

It took her about the premier was over, to hold the mob around the front entrance in check, while Doug, Mary and Charlie escaped by the back door.

The Magic of Mary's Smile

At the Ritz it was Mrs. Fairbanks I went to see, but it was her husband whom I saw first. The sound of several voices in animated discussion floated along the hall that ran through the center of the suite, while I sat in a reception room and waited for the last of the mid-Victorian guests used to put it.

Presently there was a quick step along the hall. I rose expectantly and moved forward. Douglas D'Artagnan Fairbanks walked into the room, gave a characteristic lurch for a telephone on the opposite wall, and called for a number. I sat down again and kept still as a mouse. At the end of three seconds Mrs. Fairbanks turned and saw me. He smiled a greeting, and we chatted of the opening of "The Three Musketeers," while he held the receiver to his ear. In the middle of telling of the next swashbuckling gentleman he intends to animate for the screen, he broke off to give some instructions to the person at the end of the telephone. He then excused himself and hurried back to the family conference. It's a pity that he got his party so soon; otherwise I might have been able to tell the world the name of the celebrated historical character that is to be his next screen impersonation.

While I was trying to guess what name Mr. Fairbanks intended to mention when the phone cut him off, more footsteps came along the hall. But I did not hear them. As a consequence, I was standing in front of me and holding out her hand before I could get to my feet. And of course she smiled, and the glow of it performed its usual quick impression if I had not the black maw heard of her before, I should have known instantly why she is—well, why she is Mary Pickford.

We shook hands. The knew exactly where she sat in front of me on a low divan and talked of the making of "Little Lord Fauntleroy." I could visualize her as Cedric Errol: she looked so slight and trim; but as Dearest, his mother—I glanced at her again and couldn't for the life of me see how, even with all the tricks of the trade at her disposal, she was going to make the grade.

"Tell me about Fauntleroy; did it give you any good laughs while you were working on it?" was my first leading question.

"Mrs. Douglas Fairbanks looked very serious and thoughtful. "I don't remember any, but I'll ask Douglas," she said. "But something of an amusing nature must have happened," I protested. Again Mrs. Douglas Fairbanks gave me the matter serious consideration and admitted I was right. "I didn't see the funny side of it myself," she explained; "in fact, it gave me a regular stage fright; but Douglas and brother Jack had a good laugh over it."

"What did you do—put on Dearest's wig when you were dressed for 'Little Lord Fauntleroy' or was it the other way about?"

"No; it wasn't anything like that. You know..."

Just here the telephone rang. Mary Pickford Fairbanks walked over and took down the receiver, and I got an insight into a side of her character that neither I nor her millions of admirers have ever suspected. The phone conversation was a business nature, and the little woman at the Pickford end of the wire was so busy. Her chief cameraman had called her up to get instructions about how to deal with a certain matter, and when her employer finished her orders, he gave exactly what to say to the person under discussion. His employer was perfectly calm and considerate as she gave her orders—gracious, almost, but firm! She didn't say anything about consulting anyone, but settled the matter right off the reel. I also got the impression that it was a habit of hers to do this, and I was sure of it from the way she told her husband what she had done when he came into the room for a moment.

When his D'Artagnan-Fairbanks walk had carried Doug back into the family consulting room, Mary Pickford came over to the divan and I was told the amusing incident that wasn't funny to her.

"It was decided that the cast for 'Little Lord Fauntleroy' should all be six-footers, both men and women" explained the heroine of the Frances Hodgson Burnett story. "I was to play an eight year old boy part of the time, you know, and it wasn't the easiest thing in the world for me to look a little shorter."

This was said soberly, but demurely. "And so all of your actors came high—in inches, at least," I put in.

"Oh — not all of them. My big rustler made me small by contrast; even the Earl of Dorincourt's big dog did that!"

"Would you get a crick in your neck from looking up at them at rehearsals?"

"No; but they got my nerve one day, after the picture was well started. I'd been too busy to think of it before and had helped Mr. Green and brother Jack with the direction, just as I have always done. But that morning when I walked into my grandfather's banquet hall and found myself surrounded by his solemn faced servants, I felt like Jack the Giant Killer in the giant's castle."

"What did you do—look around for the hen that laid the gold eggs?"

The girl who played the boy who made the combination of curls, lace collar and silk sash popular for young gentlemen and thereby filled with anguish the souls of many snubbed noses, freckled faced youngsters whose fond muses were determined to make Little Lord Fauntleroy's out of their own little darlings in spite of any bodily handicap, shook her head and did me the courtesy of smiling at my remark.

"It didn't strike me, for the first time, that they must be secretly amused at being ordered about by such a physically inferior person as myself. For the moment the thought got my nerve, and I had to pull myself together before I could steady my voice and tell Jack and Mr. Green what I thought should be done to improve the situation. I was all very young to Mr. Green, but of course I only got laughed at when I told Jack and Douglas how I felt."

"You will pardon me then, if I indulge in a spirit of expense on myself?"

"Oh, yes; everyone laughs at me when they hear the story."

There was another interruption by telephone, and after Mary was immediately deep in a discussion over the screen rights of a stage success for brother Jack, Mr. Fairbanks breezed in as his wife was hanging up the re- ceiver, and I decided I had come to the place marked exit for me.

"I'm afraid you haven't found me a very clever talker," said Mary Pickford, as she gave me her hand.

"Everything you have said and done has interested me immensely," I replied.

"I expected that your revelation of character is always engrossing, and it was evident that Mary Pickford has plenty of character of the most unexpected sort.

Lee Moran Engaged to Make Century Comedies

Lee Moran, former Universal-Jewel Comedy star and a member of the film comedy team of Lyons and Moran, has been engaged for a series of Century Comedies, it is announced by Julius Stern, president of Century Film Corporation. It is said that as a single comedian Lee Moran is much stronger than he was as part of a team and his productions have improved greatly. One of the tallest comedians on the screen has been engaged as his leading lady. She is Blanch Bayson, who is six feet four inches tall in her stocking feet. Moran will be directed by Alf Goulding.
Organized Labor Is Screen's Champion

Peter J. Brady Secured Co-operation of Leaders Who Ask Candidates to Declare Their Censorship Views

Organized labor in New York State has come to the assistance of the screen as a champion against legalized censorship and the following letters tell the story of the opening of their campaign:

October 15th, 1921.

Moving Picture World:

Mr. Peter J. Brady, Chairman of Committee on Education of the New York State Federation of Labor, under date of October 13th, has sent to us some letters from various branches of the Federation of Labor, which tell of the active campaign the Federation is making through its members, to impress the Legislature with the fact that organized labor is bitterly opposed to legalized political censorship, and that they demand the repeal of oppressive legislation now on the statute books of this state.

We are attaching herewith copies of several of these letters and have the authority of Mr. Brady to make them public. It seems to us that it will be of considerable public interest, especially to those engaged in the Motion Picture Industry in its various elements, to read these letters and they are submitted to you with the hope that they may material of news value for your publication.

Very sincerely yours,
J. W. O'Mahoney, Chairman,
Freedom for the Screen Committee of A. M. P. A., Inc.

AMERICAN FEDERATION OF MUSICIANS
Affiliated with the A. F. of L.
New York, October 10th, 1921.

To the Members of the American Federation of Musicians in the State of New York:

Greetings:

Of course, your local is well aware of the action of the State Legislature which, at its last session, enacted a Motion Picture Censorship bill into law. This law will result in an expense of approximately two and a half million dollars to the Moving Picture industry. This necessitates the following of a reenforcement policy by producers and exhibitors which will involve the reduction of a number of employees in studios, laboratories, and motion picture houses. Employees in moving picture houses, of course, include musicians.

Your local is hereby urgently requested to get in touch with the candidates for Assembly of the Democratic and Republican parties in your district and ascertain their opinions on the repeal of the Motion Picture Censorship Law.

I suggest that you address these candidates by written communication and, in addition thereto, have a committee from your union wait upon them for the purpose of advising them that the Motion Picture Censorship Law is most unfair to the industry and in its last analysis is an attack on the rights of the people—therefore, should be repealed at the next session of the Legislature. The police powers of the State and municipalities are entirely sufficient to control or forestall the exhibiting of morally objectionable pictures and should not be superseded by moving picture censorship boards, which represent a guardianship over the opinion and rights of the people which should not be lodged in any committee or board, as the exercising of such guardianship as to what the people should be permitted to enjoy as a matter of recreation or education is contrary to the principles of our country.

The rank and file of your union, their families—and, in fact, organized labor as a whole, should be advised of the attitude of the candidates for the Assembly in this matter so that they may have proper information for their guidance and advice on Election Day.

Kindly give this your immediate attention and report results to this office.

Fraternally yours,
(Signed) J. N. Weber.

ACTORS' EQUITY ASSOCIATION
This letter is from the Main Office, 115 West 47th Street, New York.

Mr. Peter J. Brady,
812 Municipal Building,
New York City.

My dear Peter:

I have received your letter of October the fifth in which you ask that this Association—operate with the Allied Printing Trades Unions, the International Alliance of Theatrical Stage Employees and the American Federation of Musicians, in an endeavor to bring to the attention of the candidates seeking election to the Assembly next month our objections to the Motion Picture Censorship Law. This letter was read to my Council yesterday and unanimously approved.

Replying also to your letter of October the tenth, it will give me great pleasure to write to the different Central organizations expressing our views on the above mentioned obvious laws.

Let me know your further plans on this subject so that the Actor's Equity Association can render full assistance.

With very good wishes,

Yours sincerely and fraternally,
(Signed) Frank Gillmore,
Executive Secretary.

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA.

110 West 40th, New York City.

New York, Oct. 10th, 1921.

To the Officers and Members of the New York State Local Unions of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada:

Greetings:

At the last session of the Legislature there was enacted into law the Motion Picture Censorship bill, which is estimated will cost the Motion Picture Industry over two and one half million dollars, thereby compelling the producers and exhibitors to resort to every possible economy by reducing the number of employees in the studios, the laboratories, and in the picture houses; that is, musicians, operators or assistants, etc.

You are urgently requested to immediately get in touch with the candidates for Assembly of the two dominant parties in your district and ascertain their views on the repeal of the Motion Picture Censorship law. Make known to these members of the Legislature, both by written document and by having a committee of your membership wait on them, that motion picture censorship is most unfair to the industry and is also an attack upon the rights of the people and therefore should be repealed at the next session of the Legislature.

Please give this your immediate attention and report to this office the results of the interviews had with the Assembly candidates in your districts, and be sure and make known to the rank and file of your union, their families and friends, and Organized Labor generally, the attitude of the candidates for Assembly towards the repeal of repressive and pernicious legislation so that they may have information for their guidance and advice on Election Day.

Yours fraternally,

James Lemke,
International President.

(Continued on page 1033)
This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

The movement to "bring back the good old days," when we are led to believe, everybody walked across a snowy wasteland to church with the greatest enthusiasm, still continues under the noisy, biased leadership of the Rev. Dr. Bowly, of the Lord's Day Alliance. This time we hear him speaking in New Jersey for a revival of the Blue Laws, in his sentimental idealism of the past evidently forgetting that ducking stools and stocks were often used in the "good old days" to drive laggards to divine service. He is prone to visualize the past as peopled by men and women who did nothing but attend church, that being his chief interest in life, and so he concludes with a wry face that the present is very evil, very evil indeed.

Wherever Dr. Bowly speaks there is always somebody to answer him, and in New Jersey this time it is the Newark, N. J., Ledger that takes up the cudgels. The following editorial, titled "A Mistaken Attack Upon Sunday Movies," published on October 8, is well worth reading:

"Adoption of resolutions at a church meeting, following an address by Rev. Dr. Bowly, of the Lord's Day Alliance, calling for the closing of Sunday moving picture exhibitions by the prosecutor brings home to the people of Newark and Essex County the fact that the movement for the revival of the 'blue laws' is in their midst.

"Dr. Bowly has announced that the organization which he heads seeks to close amusement parks, baseball grounds, golf links, bathing beaches, moving pictures, libraries and art galleries, to stop excursions and automobiling and to close every place of business except pharmacies and restrict pharmacies to the sale of medicines alone on Sunday. He has been quoted as saying that it would bring no law that would compel church attendance but believes that if people are deprived of all recreations and sports and amusements on that day they will 'naturally drift back to the church.'

"The whole program is not brought out at once, but one step at a time. Still the objective is plain. It is to utilize the civil and criminal law to fill the churches, which is mixing church and state. It is an appeal to force. This is directly contrary to the teachings of the founder of Christianity, that placed reliance upon kindly persuasion, and in conflict with the principles of freedom of conscience and religious liberty which are foundation stones of our American institutions.

"A revival of the blue laws would harm, rather than help, religion. If people who feel the need of the refreshment that Sunday movies and other wholesome recreations give and who find no offense to their conscience or creed in indulging them are arbitrarily deprived of them because they do not accord with the sectarian views of others, they will resent it, and their resentment will be against those responsible for the restrictions. This will breed friction and hatreds, which would be injurious.

"The attack on the Sunday movies is to be viewed as an entering wedge in the restoration of creed rules for the observance of Sunday that fell into disuse because conditions developed that made their enforcement difficult and impractical, if not impossible. From any standpoint, it is a mistake."

The Bowlyses do harm to religion and the influence of the churches.

Clip and Paste

In an old brick building in Schenectady, N. Y., Maude Adams, the actress, is directing research work toward improving the lighting effects of stage and screen. The building is closely guarded and up to the present time, there has only been the slightest inkling disclosed as to what is going on inside. The windows have been heavily screened, while the doors are fastened by heavy bars and large padlocks. The place has been equipped with considerably machinery of an intricate type, supplied, it is said, by the General Electric Company of that city. Miss Adams comes to Schenectady from time to time, to witness and assist in the work. It is said that if the experiments are successful, the present method of securing lighting effects will be revolutionized.

Another wedding has taken place among the Fox Hollywood forces, making seven for this year, to date. The bride was Dorothy Baker, a screen actress for Fox until her marriage. The groom is Dr. William W. Gardner, one of the pioneer builders of the motion picture colony.

Theodora a Mighty Offering

If the "foreign menace" controversy hadn't been proved so all wrong and non-existent we would expect to hear oratory and read articles about the Italian shadow looming on our American picture horizon through the presentation of so fine a spectacle as "Theodora." With all the dignity of a great opera first night the Unione Cinematografica Italiana production, which Goldwyn is distributing, had its premier at the Astor Theatre late last week and it adds another to the string of Goldwyn successes.

A gorgeously scened production, with a story of romance, it fills the eye and the soul, carrying the spectator over the softer spots in its drama by the sheer force of its massed power. The personal performance of Rita Jolivell as Theodora is very fine and the other players give her masterly support.

"Theodora" is the greatest Italian production we have seen, and because of its size it is especially suited for big runs and heavy exploitation. It has every element for big play handled by exhibitors everywhere. We commend "Theodora" to the especial attention of all practical showmen.

ARTHUR JAMES.
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitor's Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Will's (W.).

Dawn of the East
(Alice Brady—Realart—5 Reels)

M. P. W.—The photodrama comes near but never verges into melodrama. Really lavish and handsome sets have been provided. This Russian role is one well suited to Miss Brady and she handles it discreetly.

E. H.—The story does not rank with recent vehicles given the star.

T. R.—There are some splendid shots and the sets are clever. Plenty of action, an even continuity and well cast. It ought to be an easy picture for exploitation.

W.—Star and production will please majority.

N.—Story of adventure and intrigue is satisfactory.

Bar Nothin'
(Buck Jones—Fox—4,311 Feet)

M. P. W.—The picture is in the class denominated Western and deserves the "A-1" brand.

W.—Hero of many Westerns has fine picture here.

E. H.—It is replete with thrilling situations, much hard riding and some excellent photography.

N.—Buck Jones has a first rate Western here.

T. R.—There isn't anything new in this picture, but it's the best Western we have seen in an age.

His Nibs
(Chic Sale—Exceptional—5,145 Feet)

M. P. W.—Chic Sale, vaudeville headliner, scores hit in new type of rural character comedy.

E. H.—Is something new and novel in the line of comedy.

N.—Sure-fire rural comedy bound to score.

T. R.—This offering is a distinct novelty.

Heels
(Alida Walsom—Universal—4,541 Feet)

M. P. W.—Alida Walsom has not much to do in innocuous story.

W.—Average offering that is mildly amusing.

E. H.—Is an interesting story of the struggles of a wealthy girl suddenly deprived of her riches.

N.—Character study makes fairly pleasing picture.

T. R.—It is rather a pity to waste the talents of petite Gladys Walton on such material as this, but as long as there is censorship, just so long will there be "preachy" photoplays of this order.

The Case of Becky
(Constance Binney—Realart—5,548 Feet)

M. P. W.—Constance Binney vividly portrays dual personality in Realart picture.

W.—Features an excellent performance by the star.


E. H.—It is Constance Binney's best picture to date, a play rather than a vehicle.

N.—Constance Binney has acting opportunities in story of dual personality.

Little Miss Hawkhaw
(Eileen Percy—Fox—4,106 Feet)

M. P. W.—Eileen Percy gives pleasing impersonation in familiar type of "Lost Heiress" story.

E. H.—An attractive role for Eileen Percy, who makes the most of her opportunities.

W.—They must have lost the continuity on this one.

N.—Cinderella pattern provides program offering for Eileen Percy.

Home-Keeping Hearts
(Featured Cast—Pathé—5 Reels)

M. P. W.—Occasionally the continuity lacks clarity and smoothness, but the main theme is easily followed. Especially interesting are the marine views showing the divers' work.

E. H.—Is a story of small town life with its usual ramifications. It is well-acted and the photography is excellent throughout.

N.—Fairly interesting homespun melodrama.

W.—Interesting characterization and delightful rural atmosphere.

The Hunch
(Gareth Hughes—Metro—6 Reels)


W.—May please some but is only mildly amusing.

T. R.—This farce has an interesting story, and is carried out by a carefully selected cast.

N.—Some moments are mildly amusing.

Handcuffs or Kisses
(Elaine Hammerstein—Selznick—6 Reels)

M. P. W.—Selznick production starring Elaine Hammerstein has strong dramatic story.

W.—Story surely handicaps popular star in this.

N.—Sad story, not overdone, is satisfactory entertainment.

E. H.—Director George Archainbaud made the best of a poor story.

Everything for Sale
(May McAvoy—Realart—5 Reels)

M. P. W.—With the extraordinarily fine cast; excellent direction and impeccable good taste in investiture, it is regrettable that a more intelligent story was not provided.

W.—Polite social drama makes fair production.

N.—Charming star in entertaining society picture.

E. H.—Is an old plot treated in novel manner and skilfully.

Ladyfingers
(Bert Lytell—Metro—6 Reels)

M. P. W.—Crock story starring Bert Lytell is vastly entertaining and a credit to Metro.

W.—Bert Lytell has another good one in "Ladyfingers."

T. R.—Although the picture has lots of pathetic appeal room is found for some good light comedy.

N.—Be sure to find a place for this one.
Pathe Short Subject Program Drawing Crowds to Star Theatre, Corinth, N. Y.

A DIVERSIFIED program consisting of short subjects, is being tried out with much success in the Albany, N. Y., district, by B. M. Moran, manager of the Pathe Exchange in Albany. The idea has been used in the Star Theatre at Corinth, the McAlpine Opera House at Lyons Falls and in other places where only a single show is given during the week. According to Mr. Moran's belief, it will be only a comparatively short time when exhibitors who now change their programs daily will set aside one day a week for a diversified short subject program made up of several short subjects.

Mr. Moran bases his belief on the grounds that such a program serves to attract many patrons who now stay away from a house having but one show in the evening, when they find that it is so late that they will enter during the showing of the feature.

Mr. Moran believes that with a diversified program that the theatres in the small towns could open at 7 or 8 o'clock and run until late, thus getting in a full day's program even if they might not get but one. It would not matter particularly whether the people decided to come at eight or 8:45 o'clock, since they would still be in time to witness the whole show without being obliged to wait over fifteen minutes at any time they might come in, to see the complete show, or as much of it as they desired. In discussing such a program, Mr. Moran submits one which would include Harold Lloyd in one of his special two-reel comedies; a Tom Santschi two-reel dram; a Pathe serial and a news review or an adventures of Bill and Bob, a Topics of the Day, or an Aesop's Fable. Such a program, according to Mr. Moran, would have the advantage of including three headliners, featuring in a single evening. The program would also have the advantage of being so diversified as to make up that it could not help but appeal to every patron and at the same time the program would cost no more than the average feature now costs the small town house.

Efforts are being made to obtain such programs in some of the manufacturing towns in the vicinity of Albany, N. Y., as being best suited to such a program. Many streets are thronged with millennials. On such nights, the stores are open with the result that the people are shopping up until 9 o'clock, or so. Mr. Moran believes that if such people were provided with programs on these evenings, devoid of features, that they would attend the theatres in far greater numbers than they now do. Also, when they realize that the feature starts earlier in the evening, and that should they attend, they would enter when the feature was not yet ready to go, they might decide to make the show.

Mr. Moran believes it to be, the claim is made the diversified program will be found as offering a solution to small business which is characterizing many of the motion picture houses in the smaller places.

Associated International Pictures to Distribute Foreign and Domestic Films

A NOUNCEMENT of the formation of Associated International Pictures Corporation has just been made. It is organized to distribute the products of both foreign and American independent producers. Those who have been elected to serve on the board of directors, at a meeting held in the offices at 6 East Thirty-ninth street, New York City, are Malcolm Strauss, author, artist and motion picture producer; Louis Meyer and Paul Meyer, publishers of the Theatre Magazine; George S. Hellman, treasurer of the Hugo Ballin Productions; and Charles J. O'More, vice president of the Strauss Productions. The officers of this new corporation have not yet been elected, but it is understood that Malcolm Strauss is slated for the presidency.

Mr. Strauss had the following to say: "Our company has been organized to distribute productions from the independent producers in both this country and abroad. In addition to the American products, we have arranged with several foreign independent producers for pictures which they will distribute through us, according to American conceptions. Herefore, foreign productions have not been suited for the American market. In some cases it is the players or the sets that do not conform to our conception, or their stories fail to receive our sympathy."

"Perhaps it is due to the prevalence of intense acting. The mind of the American screen follower is not nearly so far advanced in this respect as our foreign friends, who have been reared amidst art, literature and drama. Though the American screen revels in American producers in dramatic ability, yet the latter's interior sets are far superior to those of the former. But America is more prone to lavish more attention to detail and lightweight whereas the foreigner pays more homage to plot and story. It can safely be said what he lacks as regards art, makes up in dramatic presentation and scenery."

"For there always appears a real artistic flavor that is almost unsurpassed whenever we view a foreign film, the atmosphere upon the screen. Now that is chiefly due to the fact that we have arranged matters with the foreign producers according to American standards. The foreign producers who are affiliated with us have agreed to utilize American ideas in their productions as to casts and stories. The combination of their marvelous dramatic power, their artistic locations which are new to us, coupled with our American standards will give to the public of this country the very best found in the realm of the motion picture art."

"Our initial offering will be Tears of the Sea, a spectacular super-production now in the final process of filming preparatory to an early release, said that story is from the pen of S. Benelli, the noted author of The Jest, made famous by John and Lionel Barrymore. While no definite date has been set for the release, we are making arrangements to give its American premiere in all the large cities of the country."

Louis Brock Goes to Europe for Selznick

Two weeks ago Louis Brock, export manager in charge of foreign distribution of Selznick pictures, returned from a ten-weeks' visit to most of the important film centers. He sailed again for England on the Olympic, Saturday, October 15. On his previous trip he negotiated several deals with foreign distributors but found it necessary to open the market and transactions open when he was suddenly called home. On his present trip Mr. Brock will visit England, France, Germany, Belgium and the Scandinavian countries.

Made Insurance Head

Louis Cellar has been placed in charge of a special department of insurance with the Selznick Corporation because of the wide-spread and increasing interests that require insurance of very sort. Mr. Celler has spent most of his life in the insurance business, and supervises annual premiums involving thousands of dollars.

Kraft on Tour of Big Houses in East

H. S. Kraft, of the New York Concert League, left New York this week for a four-week tour of the principal motion picture houses of the East. Among the cities on his itinerary are Albany, Buffalo, Rochester, Cleveland, Detroit, and Chicago, from which point he will cover nearby cities on his way back.

The purpose of Kraft's trip will be to complete arrangements with the first-run houses in the cities mentioned, for the personal appearance of Victor Herbert, Sascha Jacobson, Colin O'More, and other leading concert attractions. The accumulation of inquiries from the most prominent picture houses of the country regarding booking dates for the above and other artists on the roster of the New York Concert League, made it advisable for Kraft to embark immediately to complete negotiations for their appearance.

Kraft will not limit himself to arrangements of national fame, but will also fill the requests of the smaller theatres for less costly performers. He will take care of the musical needs of the second-run houses in the large cities and the first-run theatres in the smaller cities. With him he carries a list of singers, dancers and vocalists of wide variety and range calculated to meet the budget of any sized house.

Theatre Parties Bring Profits to Box Office

Rand's Theatre in Troy, N. Y., is working a clever scheme which is increasing its crowds and which it turns adds just so much more to the week's profits. The manager of the theatre is using slides asking the patrons of the house to make up theatre parties and to telephone the box office, making reservations for the number in the party.

The idea has been productive of excellent results. Every evening finds many parties occupying reserved sections of the house, probably enjoying the picture far more from the pleasure of seeing it with friends. The management of the house takes the stand that the people are quite like sheep; that is, where one goes, the others will follow, resulting in bigger crowds.
Chicago and the Middle West

By PAUL C. HINZ

Says New Stories Written for Screen Are Better Movie Stuff Than Filmed Novels

WHAT are said to be the advantages of using stories written especially for the screen rather than novels or stage dramas was emphasized by Clara Kimball Young, while she was in Chicago, where she spent the week of Oct. 9, in a tour of personal appearances at Ascher houses.

"It is a question of the moving picture industry saving itself from much criticism," she said. "We have tried both kinds of scripts thoroughly and experience is proving that the plot written directly for the screen is by far the greater success. An article published recently in a well-known intellectual magazine deplored the manner in which good stories and novels are distorted when translated for the screen. This indicates what we are up against when re-vamping well-known works. In the case referred to the title had been radically changed, and a number of incidents and situations not in the original had been inserted. One of these episodes, which, by the way, proved especially effective and not out of place on the screen, came in for a large share of the criticism, simply because it was an addition of the scenario writer.

"What many of the so-called cultured do not understand is that movie-making is an art by itself, and being the most democratic of the arts has separate standards. What will have a wide appeal on the screen might not be tolerated in books or on the stage. And the screen writer must be free to exercise his imagination in putting on the screen the touches that he knows are effective in picture-plays, not meaning, of course, that these added details should be cheap or vulgar."

Showing for Orphans

Jones, Linick & Schaefer are planning an elaborate exploitation campaign for Mary Pickford's "Little Lord Fauntleroy," which is booked to run at the Rialto, beginning October 21. The plans include the invitation of every orphan child belonging to children's asylum, Chicago, to the first morning performance. Miss Pickford has cabled her willingness to co-operate in this plan, which means absolutely free entertainment for the orphans.

The Chicago To Have Production Department

Typical of the elaborate plan on which the Chicago Theatre is constructed is the immense production department which Balaban & Katz have established on the seventh floor of the theatre building. This provides for every artistic detail of presentation and stage numbers, that will be used not only in connection with programs at the Chicago, but also with those of the Riviera, Central Park and Twill theatres, and will be presided over by chocolate. The director has been made both in the interior and exterior of this theatre, which seats about seven hundred, and it is expected that the name will be changed to Wicker Park.

Powell to Open Theatre

Adolph Powell has resigned as exploitation manager for the Schoenstadt circuit, to return to the Chicago. This man has been instrumental in the forming of a corporation recently which has taken over the Belt Theatre, at 1539 Milwaukee avenue. Extensive improvements have been made both in the interior and exterior of this theatre, which seats about four thousand people, and it is expected that the name will be changed to Wicker Park.

Spectacular Features

Commonwealth Pictures Corporation announces the acquisition of two spectacular features, "Mandrake" and "Bacarit," which will be released sometime in December. Both deal with fantastic themes.

Meeting Big Success

Jones, Linick & Schaefer are continuing their policy of introducing films at their vaudeville theatre with much success. Last week brought Baby Marie Osborne to the Rialto, and the week of October 16 introduced Ruth Stonehouse, familiar to Chicagoans because of her work at the Essanay studio, at McVicker's Theatre, while the week following, Kathryn Williams is scheduled for personal appearances at the Rialto.

Yearsley in Chicago

C. L. Yearsley, director of publicity and advertising for First National, spent the week of October 10 in Chicago, making preparations for the holding of the national convention of First National franchise-holders, which will be held at the Drake Hotel for four days, from October 24 to 28.

L. W. Alexander Promoted

The new short service department which has lately been made an important part of every Universal exchange has as its head L. W. Alexander, who was former assistant to Maurice Hellman in the feature sales department. An important visitor at the Chicago office this week was F. J. McConnell, manager of the serial department of the home office, who spent two days here preparing for the next program which will be conducted in connection with the sales of serial pictures in the Middle West. Upon leaving Chicago Mr. McConnell carried his proposition to Cleveland.

Illinois Convention

The board of directors of the Motion Picture Theatre Owners of America meeting in Chicago Tuesday, October 18, at which the date of the state convention, soon to be held, was determined. It is expected that Springfield will be selected as the convention city.

Fewer Companies Formed to Enter Film Business

The past week witnessed another slump in the number of companies incorporating in New York State for the purpose of entering the motion picture business. There were five with an aggregate capitalization of $300,000, one of the number being capitalized for $250,000. The companies, together with the directors and the amount of capitalization in each instance, follows:

Every-Day-Life Film Company, $25,000,

W. Fait, Jr., to Aid E. F. Jennings Direct 40 Mexican Theatres

William Fait, Jr., exhibitor and distributor, will leave New York late in October for Mexico City, Mexico, to become associated with E. F. Jennings in the direction of the forty theatres of Granat S. A., of which Mr. Jennings is the controlling owner. Mr. Fait will open the new Olympia Theatre, the million dollar theatre, which is said to be the most modern theatre built at Mexico City and will assume general direction of the other theatres of what is one of the largest circuits in the Republic.

Mr. Fait resigns as secretary of the Howells Sales Company to go to Mexico after an association of nearly three years with David P. Howells in the foreign and domestic distribution of motion pictures. During his association with Mr. Howells, Mr. Fait has had charge of the South and Latin American department, having made extended trips to both South America and Mexico.

Mr. Jennings since his affiliation with Granat S. A. has rapidly expanded the interests of that circuit and until it has become one of the foremost motion picture houses of Mexico. The new Olympia Theatre is declared to be one of the finest motion pictures houses in the world, ranking with the big cinema palaces of New York, Chicago and Los Angeles. It has 4,500 seats.

Louis I. Kutinsky Is Promoted by Universal

Louis I. Kutinsky, one of the leading salesmen of the Big "L" Film Exchange, Universal's New York branch, has been promoted to head the short subjects department of that exchange.

Mr. Kutinsky has been with Universal for five years, and is personally acquainted with every exhibitor in the New York territory.
Ch. st.r Bennett Picture
The Chester Bennett Productions, now established at Brunton studios, have begun work on its first picture, "The Dice Woman," from an original story by J. Grubb Alexander and Harvey Gates. Jane Novak is the featured player, and other players in the cast are Noah Beery, Frank Glendon, Alfred Hollingsworth and Florence Carpenter. Chester Bennett will direct. He has surrounded himself with his old staff of assistants who worked with him at the Vitagraph studio when he directed Earle Williams and other Vitagraph stars.

Laemmle Arrives
Carl Laemmle, president of Universal Film Company, has arrived in Los Angeles, after an absence of more than a year, the longest period he has remained away from the scene of his production activities since first establishing his organization in the West. Irving G. Thalberg, general manager of Universal City, motored to Riverside and accompanied Mr. Laemmle on the last leg of his trans-continental journey.

Arrow Executive Here
W. E. Shallenberger, president of the Arrow Film Corporation, arrived on the West Coast this week. While here Mr. Shallenberger will hold conferences with the various producing units which are making pictures for Arrow release.

Signs Morality Clause
Maryon Aye, former vaudeville player, now playing in pictures, signed this week a motion picture contract containing a "Morality clause." Miss Aye is to appear as co-star in a series of Cactus Features with Bob Reeves, for Irving Leiser and Mike Rosenbaum.

The morality clause reads: "Said party of the second part will at all times conduct herself in public in such a manner as to subject herself to any great amount of publicity or criticism because of said conduct."

Miss Aye gladly signed the contract, as it was at her suggestion that the clause was written in. She said it was a measure of protection both to herself and to the film company, as any breach of the contract could easily be rectified by law.

Twin Girls
Vera Steadman, Christie comedy star, became the mother of twin girls at the Good Samaritan Hospital last Monday. Jackie Taylor, the father, a professional player, and Miss Steadman were married two years ago. Miss Steadman's most notable work in recent films was her characterization in the Charles Ray feature, "Scrap Iron."

Starts Tour
Ruth Stonehouse left the West Coast film colony this week for Chicago, where she will open a personal appearance tour in McVickers Theatre, then will go to other cities to appear in leading motion picture theatres.

Metro Manager Dies
Joseph Strauss, one of the oldest members, in point of service, of Metro's production staff, died suddenly at his home in Hollywood last Monday morning of acute indigestion. His wife and daughter were with him. Mr. Strauss was production manager for the Bayard Veller unit of Metro productions.

Four Injured
Four members of the George Behan Company, now making a picture at the Garson studio, were injured during the making of a boat scene last Saturday morning. Behan himself, Madame Calmenti, and two other women, extras, were the only ones hurt of the fourteen persons in the boat. They were being lowered in a life-boat from a burning ship, when the life-boat broke its moorings and fell a distance of several feet. Behan's injuries consisted of several torn ligaments in his right leg. The women's injuries were not serious.

Art Director Hurt
Paul Irbe, art director for Cecil B. DeMille Productions, is suffering from a triple fracture of the ankle, which he received while on location with the DeMille Company in the Arroyo Seco. Irbe was superintending the construction of sets when he slipped on a rock.

Mrs. Grauman Honored
The Sunday morning concert at Grauman's Million Dollar Theatre on October 16, will be dedicated to Mrs. Grauman, widow of D. J. Grauman, and mother of Sid Grauman, head of the Grauman Theatrical Enterprises. Mischa Guterson, musical director of Grauman's Theatre, has selected a number of pieces from the favorite compositions of Mrs. Grauman, one of them being a waltz composed by Mrs. Grauman herself.

De Haven Returns
Carter De Haven returned this week from New York, where he has been arranging for the distribution of his new production, "My Lady Friends," through First National. Mrs. De Haven returned a few weeks ago.

Christie to Frisco
Charles Christie, who has been home from London and other places almost a month, decided he needed a change and went up to San Francisco this week.

Williams Returns
Cyrus J. Williams, producer of the Tom Santtschi productions and the Adventures of Will and Bob, for Pathé, has returned to Los Angeles after a long stay in New York, where business transactions took place between Mr. Williams and Arthur S. Kane and officials of the Pathé organization.

Fairbanks to Sell Home
The home of Douglas Fairbanks in Beverly Hills was advertised for sale or lease this week, a projection machine in the large living room of the sixteen-room house being one of the effects. The estate consists of twelve and a half acres, with gardens, swimming pool and tennis court. This disposal of his property is the direct result of the decision of himself and his wife, Mary Pickford, to spend six months out of every year in Europe.

SCENES FROM "THE SIN OF MARTHA QUEED"
An Allen Dixon Production presented by Mayflower Photoplay Corporation and distributed by Associated Producers through Pathé Exchange, Inc.
Hugo Riesenfeld’s prologue to “Peter Ibbetson” at the Criterion is not a prologue; it is a Broadway revue, broken up with film gems. It differs from the high class Broadway revues in only two things: the dancers are all soloists—eight of them—and the music is all from the masters. But it has color, life and tunefulness. And in stage settings it rivals almost anything that has been shown on the street of theatres for some time.

When the curtain goes up for “The Enchanted Forest,” the opening number, the audience sees a woodland scene. The trees are brown, but still retain their foliage. The grass is brown with patches of green. The rocks in the foreground and in the distance are partly covered with fallen leaves of many colors—a typical northern forest scene such as one would find in late October. Back stage there is an altar and a priestess is officiating. The orchestra plays Saint-Saens’ “Dinardie” while the priestess is busy at her duties. Then from the shrine one hears a rich soprano singing the solo from Delibes’ “Lakme.” As that dies down two young priestesses come from the background, take the high priestess with them and dance to the strains of the duet from the same opera while the women’s chorus also dressed as priestesses, sings the words. The dancers and chorus are in bizarre costumes of black, brown and white, striking in color and design.

A Wonderful Transformation

As the priestesses finish their number and their leader returns to her altar, four nymphs arrive and start a wild dance in an effort to distract her attention from her sacred fire. It is a sprightly and fascinating bit of choreography, set to the music of “Automne et Hiver” by Glazounoff. When the beautiful young woman at the flame refuses to heed the nymphs they play their last card. The forest prince, impersonated by Paul Ovard, appears in a stirring dance set to the music of “La Source” by Delibes. The high priestess is fascinated by the dancing, leaves her sacred fire and starts to whirl about with the charmer when suddenly there is a crash, the entire cast falls to the ground stunned and the entire scene changes from autumn to winter. The trees are covered with snow. The ground is decked with snow and sleet. There is ice on the rocks and snow is falling. The brown, black and white costumes of the dancers change color with the settings and become a shimmering icy white. Even the hair of the dancers looks snow-covered.

All this transformation takes place without a moment of darkness, with the shifting of a scene or the lowering of a curtain. It is a new invention in stage craft, recently perfected by Nicholas Delipsky, a Russian artist, whose first work in America was done for Mr. Riesenfeld.

In the winter-snow setting the dancing is faster, more fascinating. The snow-white light adds to the color and makes the toe dancing appear airier, more spiritual. The steps are to the music of “Whispering Flowers” by Von Blom, “Danse Miniature de Ballet” by John Ansell and “Chanson Joyeuse” by Ravina, with the finale reverting to the music of Ansell. The entire second scene is toe work, with solos by four of the eight dancers. There is tremendous applause at its close. It is the longest and most pretentious number ever put on at a Riesenfeld theatre.

Three short film numbers follow “The Enchanted Forest”: “Kaitur Falls, British Guiana,” Charles Urban’s “Nature’s Babies” and a Fleischer “Out of the Inkwell.” After the cartoon there is a ten-minute intermission. Then comes the real prologue to the feature staged and arranged by Joseph Zuro. The curtain rises on a courtyard scene, such a courtyard garden as one finds only in France. In “Peter Ibbetson” there is such a garden in the town of Passy, where Gogo and Minnie lived their childhood love.

The Peter Ibbetson Garden

The costumes in “The Enchanted Forest” carried the spectators back to the Druid days. The costumes in the prologue are of the early nineteenth century, with the multicolored dress clothes and breeches for the men and the flowy crinolines for the women. It is apparently tea time in the courtyard and the large gathering is enjoying itself singing. Paul Ovard and Vera Myers dance a minuet. George Richardson, baritone, sings “La Romanesca,” a charming song written in the sixteenth century. The Cavetto from Tchaikowsky’s “Pique Dame” introduces solos by Miriam Sax, soprano, and Estelle Wightwick, alto, followed by a “Shepherd’s Dance” to music by German, written in the seventeenth century. Three couples dance to this—one of the most charming old fashioned numbers of the entire list. “La Bergie,” with Richardson again as soloist, the entire chorus and the whole ballet and orchestra serves as a finale for the prologue, and “Peter Ibbetson,” starring Elsie Ferguson and Wallace Reid, slides on the screen.

It is a delicate and charming bit, this prologue—a mosaic of brilliant little numbers from the classics, fitted together to produce a harmonious whole—tuneful, easy to understand and appreciate. Had not Mr. Zuro itemized the numbers on the program it would have been easy to believe that some modern genius wrote the whole thing—song and dance numbers—as a sort of small opera for summer afternoon-outdoor presentation.

New Hodkinson Quarters in the National Capital

Manager S. A. Galanty of the W. W. Hodkinson Corporation announces that he will establish new quarters for that organization on the seventh floor of the Mather Building, on G street, Washington, D. C. Separation from the Pathe exchange will take place on November 1.

“The exhibitors in Maryland, Virginia, West Virginia and the District of Columbia who have been accustomed to seeking the Hodkinson representative in connection with one of the Pathe exchanges will now have a modern and complete Hodkinson exchange, with all the facilities necessary for giving prompt and efficient service, to transact their business with,” said Mr. Galanty.

Los Angeles Wins

Final returns in the “Summer Sales Contest” conducted annually by Associated First National Pictures, Inc., show that the Los Angeles exchange won the coveted first prize for the largest amount of played and paid business obtained during the ten weeks’ contest period. The reward, 1½ per cent of the gross receipts of the territory, will be divided among the employees of the office.

The second prize was won by Denver, the third by New Jersey, the fourth by Pittsburgh and Charlotte and Atlanta captured the fifth prize.
“What Do Men Want” Can be Exploited to Great Advantage in Many Odd Ways

By EPES WINTHROP SARGENT

Although it is to be presumed that "What Do Men Want" was originally titled with an eye to catching ticket money from the title, it might well have been planned to sell exploitation, for the question can be used in a variety of ways to help put over this Lois Weber-Fred Warren production to the largest possible receipts.

And the picture is not given an arbitrary title for sales purposes. It is the essence of the story and exploitation can be worked that will hook into the plot as well as the title.

The sales angle should be approached from two angles. It should be sold to sensation seekers on the suggestion of the caption, and when this has been done, it should then be additionally sold to the better class of patrons with the explanation that it is a serious treatment of a vital question and not merely a flash story with a still flasher title.

In its essence the story tells that men want excitement but that the man is wise indeed who realizes early that home is best after all. In a sense it might be said that the moral of the story is that the best way to hold your husband's love is to let him find out how shallow and unsatisfying the supposed gay life is.

It is a domestic and not a sex problem and should be offered as such, once the title has been established.

For this a teaser campaign would seem to be indicated as a first step. Two or even three weeks ahead of the showing, use the title alone as snipes on the dead walls and as newspaper liners. If you possibly can, get the editor to use single line full face or italic titles scattered through the reading. This will work better than one or two inch single column teaser ads.

Then get after the merchants and persuade them to come in on the publicity. Get the furnishing store to answer that men want Smith's shirts, and others to tell that they want Walkaway Shoes, Jones Smoking Mixture, Cohen's fine clothing, automobiles, handkerchiefs, neckties and good eats.

Let the merchants have the first ten days of the fun all to themselves. To do this, sell the idea to them in advance. Tell them you will snipe and line the papers for three or four days at your own expense and let them steal the thunder if they will let you put hook-up cards into their windows a week before your opening.

It is possible that your city board of trade minister to make the slogan the text of his sermon. Tell him that the story teaches that real happiness is to be found only at home. Show him a synopsis or review of the story. Tell him that it points a moral lesson in the most graphic form and ask him to supplement the sermon on the screen with his own remarks.

As soon as your full advertising starts, get after the women, picking out the president of the various women's clubs and welfare workers in general. Get them all interested by slipping them a couple of tickets for the opening.

Tell them of the other social studies Miss Weber has made. Tell them of the approval she has already received for her searching examinations of the great questions of our social life. Tell them that there is nothing raw or suggestive to the picture and that the great emphasis is given to the moral side.

Tell them that it presents one of the great sermons of the screen. Tell them that it will help some wives to regain their straying husbands and aid others in making their spouses realize that the primrose path is lined with thistles.

Assure them that the cabaret scenes have been kept down to a minimum. Make them realize that the picture is not merely an excuse for the salacious disguised as a moral lesson. Work hard to line them up for you, for they can do you untold good.

The openings for window service, as indicated above, are many. Get sets of stills and make cards showing each one still and a uniform title. Below the still letter in the appeal of the merchant whose window is occupied and end with the advice to see what men want at your house on the playing dates.

The idea of using uniform titles is to get the cumulative effect of repetition. Pay some attention to the windows. Make them attractive. If you argue that men want a good cigar, don't stuff the window with boxes of a score of brands. Drape the bottom of the window with cloth, first putting down a couple of small boxes to form pedestals. On each of these put one box of cigars, with perhaps a novelty ash tray or lighter. Set the card in between. Have both boxes of the same brand but different sizes. Two boxes will sell ten times as many cigars as fifty boxes. It centers the notice on a single brand. It does not give the brain too much to assimilate. Work the other windows the same way.

If you can hook these stores to a hook-up page, it will help. If you cannot get them to take newspaper space, use a throwaway, but first try getting the advertising agent of the paper to argue with them. You will make his approach easier for him and he will appreciate that.

You can go beyond the purely masculine appeal in your windows. Men want well-cooked meals. The hardware store can urge the sale of cooking helps and the gas or electric company is positive that new stoves will help. Men want comfortable homes. The furniture store can build a parlor or den in the window. Men want their wives to be well dressed, so hook the department store to a display of house gowns. Men want to please their wives, and they can say it with candy or flowers.

There is practically no limit to possible hook-ups.

You can get some racy letters from sarcastic wives if you can hook a newspaper up to a contest on what men want. Write a few letters for the second day and the rest will come in if you make the prizes sound attractive—which does not mean expensive. A five pound box of candy sounds better than five dollars, and will help you hook-in the candy store and get you the goods at a reduced rate, at that.

If you cannot get a newspaper to come in, you can run a contest with letters changed daily in one of the leading windows. Any merchant will appreciate the value of a crowd before his window all day if you leave him half the window for a display of his own goods.

The play has some unusually good titles. Look for these and make them the selling talk in your advertisements. The day before the opening, if you have an evening paper, take half a dozen scatter ads for such lines. Don't get the idea that the title will do all the selling because it has a strong appeal. Your title will sell a lot of tickets. Probably you can book the play and make the title sell with a minimum of expense.

But all of your selling will be to a certain class—the sensation seekers. You will not get a hundred per cent audience unless you make a hundred per cent appeal.

Don't get the idea that if you use some such line as "A powerful lesson to husbands" you have covered the ground. Aim to sell to every married woman in town. If you have the play for a run of three days or longer, advertise that the middle day you will admit husband and wife for the price of one ticket and two war taxes. Announce that to prove she has her husband's confidence she will be expected to kiss her husband when she gets the free ticket.

And devote your advertising space to the argument that this is a strong study of the reason why men tire of matrimony.

"WHAT DO MEN WANT?" AN F. B. WARREN PICTURE

EDMUND BREESE AND ANNA STREESE RICHARDSON, WHO COLLABORATED IN WRITING SELENICK'S "A MAN'S HOME"
The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you’d like a free supply of report cards.

Associated Exhibitors

WHAT WOMEN WILL DO. Not a big league picture but well done and a somewhat different sort of melodrama, pleased well. Advertising; papers, billboards, lobby. Patronage; general. Joe Gerbracht, Twin Star Theatre, Ames, Iowa.


First National

NOT GUILTY. Just enough different from the ordinary run to please. Had many very favorable comments on this one. Advertising; heavy newspaper and lobby. Patronage: high class. Attendance: fair. C. A. Pratt, Fox Theatre, Washington, Iowa.


MAN-WOMAN-MARRIAGE. Wonderful, ranks with Birth of a Nation, Intolerance, Way Down East, pleased 100%, want more. Advertising; poster, poster, extra newspaper and posters. Patronage; all classes. Attendance; broke records, both attendance and box office. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

BOB HAMPTON OF PLACER. Very fine picture, good box office card, pleased 90% or better. Advertising; extra newspaper cards and Heralds, Indian singer as prologue. Patronage; high class. Attendance: good. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.


LESSONS IN LOVE. Fully up to Constance Talmadge standard, which is no slight praise. Bad weather and local conditions held business down. Advertising: increased news space 15%. Patronage: high class family. Attendance; average. E. W. Collins, Grand Theatre, Jonesboro, Ark.


NOT GUILTY. A real pleasant surprise as so many trade papers knocked this feature. Exhibitors who have not used it, better boost it and put it over big. Advertising: ordinary. Patronage: general. Attendance: average. H. J. Longaker, Howard Theatre, Alexandria, Minn.


BOB HAMPTON OF PLACER. One of the best features used here in months. Stars, direction, photography and plot excellent. Advertising; regular billboard, newspaper and throw-aways. Patronage; general. Attendance; good. L. J. Longaker, Howard Theatre, Aalendria, Miss.


Associated Producers


CONWAY TEARLE IN THE SELLECK PICTURE, "A MAN OF STONE"
Straight from the Shoulder Reports


Scoffer. Good picture, pleased 90%. Business bad, has been some time. Advertising: lobby, 1 sheet, 3 sheets. Patronage: neighborhood. Attendance: one night 40. C. L. Kirby, Elk Theatre, Longview, Texas.

Fox


Skirts. As rotten as possible, a shame to call it a special production, not in the same class with Clyde Cook's two mix movies. Fox specials are all poor and do not draw. Advertising: special. Patronage: the best.

Goldwyn


Old Nest. No one can see this picture without giving it a mighty boost. It will absolutely please any audience. Advertising: Special Presentation newspaper, boards. Patronage: general. Joe Gerbracht, Princess Theatre, Ames, Iowa.

Hodkinson

Breaking Point. Very heavy picture and very good, but why don't this star play comedy dramas like "Two Gun Betty" and her old Triangle releases? She was a drawing card then but not now. Advertising: average. Patronage: mixed. Attendance: poor. Charles Kuchan, Ithdyour Theatre, Canton, Illinois.

Metro

The Man Who. Just fair, had many patrons walk out on it. Shame to waste Lytell on such stuff. Put Keaton on to help put it over, but even he couldn't do it. Advertising: heavy, newspaper and lobby. Patronage: high class. Attendance: poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

Paramount


Midsummer Madness. A masterpiece of art and acting. A delicate situation well handled, will especially please the elite and literary class, but the over sensitive may take offense. Advertising: regular lobby and program. Patronage: small town. Attendance: average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Midsummer Madness. While very good problem play it was a little too strong for many and I am getting some "censor talk" now. Advertising: extra paper and billboard display. Patronage: general. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.


Something to Think About. One really big picture, played one day and have it booked for return, only return this year. Advertising: special throw-aways and tack cards 8x10 printed big letters red ink. Patronage: small town. Attendance: poor, lost money. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.


King, Queen, Joker. The worst joke I ever saw, not even the line "It's a Para-

Mary Alden, Henry B. Walthall and Margaret Landis in Warner Brothers' "Parted Curtains"
mount" will make people accept such stuff. With that line in their National advertising, why will they do it? As a rule they are good, but not always. Advertising: said as little about it as possible. Patronage: small town. Attendance: poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.


**BEAU REVEL.** One of the most interesting pictures witnessed in a long time, very poor title, no drawing power. Advertising: usual. Patronage: high class. K. H. Sink, Wayne Theatre, Greenville, Ohio.


**Pathe**

**THE SAGE HEN.** This is a picture that will hold your audience all the way through; don't be afraid of this one, book it, lots of compliments. Wm. Thatcher, Royal Theatre, Salina, Kansas.


**Realart**


THE HOUSE THAT JAZZ BUILT. One of the best pictures that Wanda Hawley ever made. Attendance: good. H. R. Workman, Coliseum Theatre, Marseilles, Ill.


NURSE MARJORIE, BELOVED VILLAIN, TWO WEEKS WITH PAY, ALL SOULS EVE. Very good regular program picture, could have put them over as specials when they were new. Advertising: large. Patronage: small town and farming people. Attendance: fair. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

BELOVED VILLAIN. Very good regular picture, could have put it over as special when it was new. Advertising: large. Patronage: small town and farming people. At-
Two Weeks with Pay. Very good regular program picture, could have put it over as a special when it was new. Advertising: large. Patronage: small town and farming people. Attendance: fair. Kitty C. Collins, Amusu Theatre, Stratton, Colo.

All Souls Eve. Very good regular program, picture, could have put it over as special when it was new. Advertising: large. Patronage: small town and farming people. Attendance: fair. Kitty C. Collins, Amusu Theatre, Stratton, Colo.

R-C. Noboby's Kid. A mediocre picture strengthened greatly by the very wonderful portrayal by the star, Mae Marsh; audiences were pleased with the picture and Miss Marsh praised. Advertising: regular newspaper space, window cards and lithos at front of house. Patronage: better class. Attendance: very good. M. Melincoff, Capitol Theatre, Lynn, Mass.


Selznick


United Artists


Universal


The Big Adventure. A picture that will please an old boy or a young boy, all in all a good program picture. Advertising: three papers, window cards and paper. Patronage: neighborhood. Attendance: good. J. A. Maybe, Strand Theatre, Waverly, Mass.


Only Jim. Just a fair picture, have seen Harry do lots better. They want more action. Business way off account of carnival. Patronage: middle. Wm. Thacher, Royal Theatre, Salina, Kansas.

Vitagraph


State Rights


Smiling All the Day. David Butler the star, a real comedy in five reels that will please every kind of a crowd. Patronage: working class. Attendance: poor. Peebles, Arcade Theatre, Denison, Texas.

King Fisher's Roost (Pinnacle). A dandy Mexican Border picture, but can't get them in to see Neal Han, especially the Elite. Advertising: regular lobby and program. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.


Circus Heroes (Federated). Some comedy. If you want to give your patrons a treat show this one. All Hallroom Boys comedies are very good. Advertising: average. Patronage: mixed. Attendance: poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

A Good Man Lost and Gained

T he resignation of Robert E. Welsh as managing editor of Motion Picture News to join the F. B. Warren Corporation takes from the editorial field one of the most capable men in it, and definitely strengthens the Warren Company. We have known Mr. Welsh personally and professionally for a number of years and have appreciated not only his ability but the fine spirit of his friendship. We wish for him in his new field every possible success, and we feel that this wish is a prophecy.

Screen's Champion

(Continued from page 1021)

NEW YORK STATE FEDERATION OF LABOR
Office of Secretary-Treasurer,
14 Jones Building
Utica, N. Y., Oct. 11th, 1921.

The officers of the Federation believe that all candidates for Assembly should be presented with a copy of Bulletin No. 2 of our Non-Partisan Campaign, which constitutes planks proposed for inclusion in the political parties' platforms, and an answer requested on each of the twelve proposals. We will depend on officers of the City Central Bodies to do this. You will find enclosed sufficent copies to carry out this suggestion.

Fraternally yours,
(Signed) Edward A. Bates, Sec.-Treas. New York State Federation of Labor.

NOTE—Demand of the repeal of the censorship law is one of the twelve points.

To the Secretaries of the Different Central Bodies of New York State.

Dear Sir and Brother:

This association is co-operating with the Allied Printing Trades Unions, the International Alliance of Theatrical Stage Employees, and the American Federation of Musicians in an effort to bring about the repeal of the Motion Picture Censorship law which was signed by the Governor last spring.

This law is, in our opinion, and we should be in a position to know, inimical to the best interests of the stage and of the theatre-going public. The police have sufficient power to stop indecent exhibitions and the American people can be trusted to stay away from shows contrary to public morals. It is deplorable, in our opinion, that the making of a great industry like the making of Motion Pictures, should be placed in the hands of a small board, the members of which may be without the necessary artistic and literary qualifications.

The American Federation of Labor and its President, Samuel Gompers, have already expressed themselves very forcibly against theatrical censorship.

May we ask you to secure from candidates seeking election to the Assembly next month an expression of opinion on this subject so that we can elect our friends and defeat our enemies?

With best wishes,

Yours fraternally,
Frank Gilmore, Executive Secretary,
Actors' Equity Association.

Weiss Completes Tour of Exchanges

Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation, has returned to New York following a trip to the various state right exchanges in the interest of "Adventures of Tarzan," starring Elmo Lincoln. He reported conditions as excellent in the various independent exchange centers, and offers as proof the number of serials sold in the state during his trip.

His swing took him as far as Omaha, where he closed contracts with Al Kahn of Federated Film Exchanges, in Kansas City and Omaha, for Western Missouri, Kansas, Iowa and Nebraska. Mr. Weiss announces the following territories are the only ones unsold for "Adventures of Tarzan": Washington, D. C., Maryland, Delaware, Virginia, Kentucky and Tennessee, Washington, Oregon, Idaho, Montana, New England, Ohio, Michigan, and Canada.

Better Business Seen

Business is picking up throughout New York State. The revival in the vicinity of Syracuse has been more marked west of Utica than in the Albany district. Exchange managers declare that residents of Syracuse are better theatergoers than those of Albany.

Chadwick to Give Three Showings of "Bible in Pictures"

For the convenience of New York and New Jersey exhibitors three trade showings of "The Bible in Motion Pictures," the Sacred Films, Inc., production, have been arranged for next week by I. E. Closek of the Merit Film Corporation, 130 West Forty-sixth street, who controls the picture for these two states. The showings will be held at the Merit office on Tuesday, Thursday and Friday, October 25, 27 and 28.

Buys Rights to Unpublished Novel

Goldwyn has purchased the motion picture rights to Katharine Newlin's new novel, "The Summons," which will receive serial publication before being issued in book form. An early production is expected.

Two other novels by Mrs. Burt have been purchased by Goldwyn, "The Branding Iron" and "Snowblind," both of which have been big boxoffice attractions.

William Jennings Bryan is the director of one of the scenes in "The Two Orphans." While a guest of D. W. Griffith at the studio, Mr. Bryan told of his daughter directing a picture. Griffith handed him the megaphone and asked him to direct a scene for the honor of the senior generation. So the orator did, directing Lillian and Dorothy Gish in action.

Safely and promptly to the New York offices of William Fox from Camaguey, Cuba, came a letter addressed simply, "Mr. Buck Jones." The Cuban lady who sent the letter, declaring herself an admirer of the strenuous Fox star, even ventured to nominate him in which Buck Jones might probably be found, but that detail did not prevent prompt delivery.

Will Announce Distribution Next Week

W e are advised that hundreds of letters and many telegrams have been received from every section of the United States and cables from world-wide points, asking information on Martin Johnson's "Jungle Adventures" and Charles (Chic) Sale in "His Nibs," and who will release them. We are able to state that the distribution contracts are now being made and that they will be announced in the forthcoming issue of Moving Picture World.
Woody Says Exhibitors Will Use Screen in Fight to Keep Industry Untrammeled

The one thing that struck me most forcibly, said J. S. Woody, general manager of Realart, who just returned from a ten weeks’ tour of the country, “was the definiteness with which the exhibitors spoke regarding their intentions to do something but absolutely nothing to clean pictures. This sentiment is not sectional; it is universal. I cannot fail to see in this design some producer, or producers, that who has not the menace of Russian censorship fronting him. In other words, they figure, and rightly, that if pictures contain nonsense or indecent language or any other proscribed information, that is how they get away with it. That is the practical side of it. But there is another, too, which reflects to the exhibitors’ credit. As more than one of them expressed themselves to me, they have no wish to run any pictures in their (theatre) which will antagonize the local retail influence or possibly offend their patrons.”

Mr. Woody said further: “There has been a steady resumption of normal business with the return of the cooler fall weather. I foresee the exhibitors as a general rule fairly optimistic and in more than one instance, they have shown me that their theatres are doing a greater volume of business than they did a year ago.

“Exhibitors are getting more and more awake to the fact that they have in their control a powerful instrument for the molding of public opinion. The screen, and they will not be loath to use it should the necessity arise in the battle to keep the motion picture industry free and untrammeled by political and monitory-seeking malcontents.”

Conditions in Famine Stricken Russia Shown in Pathe News No. 82

Pathe News is now presenting to the American public what are said to be the first motion pictures to come out of famine-stricken Russia. In issue No. 82, out Wednesday, October 12, the Pathe News began the presentation of several exclusive pictures that show every detail of the terrible situation now facing millions of homeless and hungry Russian peasants, in the Volga and Samara districts, George Miller, Pathe cameraman, penetrated into the Volga and Samara territories even before the American Relief Commission could carry succor to the famished natives. Ercole covered 3,300 miles in his tour through the famine country.

November Will Be “R. S. Cole Month”: Great Business Drive to Be Launched

The R-C Pictures Corporation has dedicated the month of November to its president, R. S. Cole, and will call it "R. S. Cole Month" as a testimonial to his leadership and business acumen, according to Charles R. Rogers, general manager of distribution.

Mr. Rogers and his co-workers in the sales division will launch what he expects to be the greatest advertising and booking campaign in the history of the rapidly growing organization. Every branch manager has been instructed to notify his staff that November will be dedicated to Mr. Cole and that each of the twenty-six branches will be expected to put forth every possible effort to establish new screening records during that period.

Federated is Host to 500 Exhibitors at Enjoyable Screening in Pittsburgh

A MOST elaborate and enjoyable screening of film product was that at which Federated Film Exchange Company was host to 500 exhibitors, representatives of the press, and other figures in the film world at the William Penn Hotel, Pittsburgh, on Sunday evening, October 9. From all over Western Pennsylvania and West Virginia came theatre owners to enjoy what was declared by Isaac Silverman of the Strand Theatre, Altoona, who spoke on behalf of the theatre owners to be the biggest affair ever attempted and a fitting expression of the standing of Federated. With the theatre owners came representatives of newspapers throughout the territory, public officials and members of the film press.

The festivities began at 7 o’clock, with the screening of two Prisma films and a late release of one of which a dinner was served. After the crowd had been seated. These included two chapters of the "Miracles of the Jungle" serial, a Hallroom Boys Comedy and a "Smoky" two-reeler. It was nearly midnight before the party ended.

Many Congratulations

There were only two after-dinner speakers, Isaac Silverman of the Strand Theatre, Altoona, and Carroll H. Dunning, head of the Prisma Company, in whose speech was reflected the earnestness of his belief in his product. Mr. Silverman told of the officers of his belief in his product. Mr. Silverman told of the officers of Federated, that he had grown them in their boyhood days and that he could vouch for their reliability.

Many telegrams of congratulations and good wishes came from exchange managers all over the country, and these were read at the banquet by Frank G. Hard, publicity director for the Federated, with headquarters at Cleveland. Music was furnished the entire evening by the Grand Theatre orchestra.

Levy Sues Harry Garson and Clara Kimball Young

Pursuant to an order issued by Justice Vernon M. Davis of the New York Supreme Court, an attachment has been issued to Sheriff Knott for execution against property of Clara Kimball Young. The attachment is the result of a suit brought in the Supreme Court by David Levy against Miss Young and Harry Garson to recover $3,000.

Levy alleges that on November 20, 1920, Miss Young and Garson jointly executed their promissory note for $5,000 payable on demand to P. A. Powers at 160 Broadway, and again on February 27, last executed another note to Powers for $18,000. This note to be redeemed four months after date. It is charged that only two payments have been made on account of the notes, one of $1,000 on April 1 last, and another of $1,000 on April 9. Efforts to collect the balance due on both notes, it is alleged by Levy, have failed.

Levy says that for a valuable consideration the notes were assigned to him by Powers. The attachment was applied for on the ground that both Miss Young and Garson are non-residents of New York city, both it is charged being residents of Los Angeles, where Levy aver Miss Young resides at 1742 Wellington Road. Levy gave a surety company bond of $1,000 to效果ist, who assessment all Garson for any damages he should fail to win his suit against them.

F. Niblo with L. B. Mayer

Fred Niblo, director and erstwhile stage star, has signed a contract with Louis B. Mayer to direct Anita Stewart, through his direction of "The Three Musketeers," as well as his past successes, Mr. Niblo has come to be recognized as one of the most capable directors. Mr. Niblo is making preparations for filming Herbert Bayard sketch's "The Woman He Married," a former stage play which has been adapted for the screen by Josephine Quirk.
FACTS, MEN, FACTS!

Theatres that never showed a serial;
Theatres that had given 'em up;
Big Circuits;
Big First Run Houses,—are booking

CHARLES HUTCHISON
IN
HURRICANE HUTC

WITH WARNER OLAND...
PRODUCED AND DIRECTED BY GEO B. SEITZ

Stunt No. 33
Hutchison goes over a big water fall in a canoe.

Some of them

Ascher Bros. entire circuit
Southern Enterprises circuit, Atlanta
Southern Enterprises circuit, Charlotte
Chamberlain circuit, Pa.
Liberty, Lincoln, Neb.
Foy's Rialto, Dallas, 4 days

Palace Theatre Beautiful, Hamilton, O.
(First time ever run a serial)

Valentine, N. Y., (first time ever run a serial)
Costello Theatre, N. Y.
Irving Theatre, Brooklyn
Keith's Madison, N. Y.

Lubliner & Trinz entire circuit
Saenger entire Suburban circuit
Majestic, Johnstown, Pa., 3 days
Aris, Erie, Pa., 3 days
Princess, Hartford, Ct., 4 days
Empress, Omaha, 3 days
(never run serial before)

National, Detroit, full week
Grand Opera House, St. Louis, full week
U. S. Theatre, N. Y. (first time in years)
Lincoln Theatre, N. Y.
Roosevelt Theatre, N. Y.

THERE ARE HUNDREDS
OF OTHERS WHO HAVE
BOOKED THE GREATEST
SERIAL SENSATION
OF ALL TIME

Pathéserial
The Harris Dickson Film Corporation presents

The Custard Nine

From The Famous Story in
THE SATURDAY EVENING POST
By Harris Dickson

"I'm ketchin' a train what leaves twenty minutes befo' I do, so the Coroner will know I never had nothin' to do with it".

Harris Dickson's "colored stories" in the Saturday Evening Post have given hearty laughter to millions. "Parson Virgil Custard" and "Rev'ren' Baltimore Criddle" are household words. Here's a real novelty; stories by a famous author who knows the colored people; a cast that is all colored; pictures that were taken 'way down South in Vicksburg. They are funny; funny in titles; funny in the situations; funny in the intimate glimpses of life among the colored people. Set yourself for something new and good.

Two Reels

(The second Harris Dickson picture will be "The Beauty Contest")

Pathé Distributors
Selling the Picture to the Public

BY EPES WINTHROP SARGENT.

Another Newspaper Man Points the Way
to Get Real Publicity Into the Papers

SOME ten or eleven years ago we wrote a story for this paper with the title "Footage Press Work" in which we pointed out that a mile of films prepared to please the boss was not as valuable to a concern as ten inches which could get into the newspaper columns.

Since that time scores of stories have been printed along the same lines. Editor after editor has told what the newspaper— the buyer—wants, and still most of the publicity is prepared to please the man who pays salaries, whether it is sent to the trade or the newspapers.

It doesn't seem to do much good to point out that press work which does not get printed is a waste of time and opportunity, but lately William N. Rohson, Paramouteer for the Pittsburgh district, got a letter from J. Fred Shean, managing editor of the Morning Herald, Uniontown, Pa., which covers the ground so well that we offer it here, where the press men are more likely to see it, instead of sending it over to the general pages.

Please the Purchaser

The crux of the entire matter is thus stated by Mr. Shean:

"Some newspapers run a higher percentage of news space than others—but in each instance the news space accorded to the editorial departments of the newspapers must be apportioned to the various departments in more or less arbitrary fashion. If one department consumes more space than it deserves, another department suffers. Those departments which are allotted to such consideration as the films must be studied with great care to eliminate the pure advertising from the real news element. Readers of the newspapers in such departments as films and theatres want news—not advertising—and to the extent that this differentiation is made the value of these departments to the newspaper and to the theatrical industry itself.

In other words, each paper gives a certain proportion of its space to news, and the rest to advertising. It gets paid for the advertising. If you take advertising space—and pay for it—you can say whatever you please. But if you want to sell some of that white paper that is given to the news, it must be stuff the paper wants to print. You have nothing at all to say about the matter. Even the smaller country sheets have more copy than they can use for each issue. They take only the best of this material; so much wire stuff, so much local stuff, so much society, so much sporting news, so much theatrical stuff. If it has a column for theatre news and ten columns of stuff are offered, it picks one-tenth of the best, and uses that.

If your stuff is more readable, more desirable and better prepared, it goes in. If it isn't, it hits the zinc. But it must be desirable from the newspaper's point of view; not the point of view of the president of the film company.

What Mr. Shean wants is succinctly told:

What Is Wanted

"Eliminate the editorial references, particularly the "we," etc., which so often appear in the usual film story. Cut down the story to two or three inches and crowd into it real news and you will get more stories printed. Silly fads of motion picture stars; and color of their eyes; the brand of chocolates they consume; the names of their pet dogs and canaries are not news. Where were the pictures made, under what conditions were they made; a short paragraph of the theme of the story; who are the stars, the producers—list them by names only—when will the picture be shown at the local theatre. Then, prepare for your exhibitor, a carefully written, unbiased review of the film for use during its presentation—and for the love of co-operative consideration eliminate the exaggerations. It seems to me that these are the general rules which would improve the publicity which comes to the desk of the harassed editor."

That is what Mr. Shean wants, and about 999 out of every thousand others want the same. But there is one exception. The clever press man can, and does, get closer to the pure advertising angle in a cleverly disguised puff than the inexperienced man who writes what is inelegantly known as guff.

Crossing the Border

The good press man knows not only what the editor wants, but what he will take, which is something else again, and he will write just as far over the border as he knows that he can go. Some years ago we used to get more space in the regular New York Sunday advance than the oposition houses got. We got half as much again. And we did it by merely writing newspaper stuff that would run half as long again as what the other fellow got.

We knew, because we had worked for ten years on the other side of the desk, that if we sent down a 250 word story it would go through. If we wrote it newspaper and not press agent style.

The other man wrote from 500 to 800 words. It had to be cut, and as long as it was cut, it was trimmed to the bone. Once the blue pencil started, it kept on working, and the story went down to 100 or 150 words. They had to take out the flossy stuff, so some of the rest of the text went, too. Our stuff really did not need editing for style, so it went through, practically uncaw.

It Can Be Done

It is the same way with picture press stuff. Make it so easy to be handled that the editor figures it will be easier to let it run full than to try to cut, and it stands not only a better chance for length, but for life itself.

Mr. Shean’s idea is this:

"Some of these days some of the film companies will put an experienced newspaper man at the head of their publicity staff, will give him free rein—he will send out stuff that is calculated to meet the requirements of the newspapers; he will eliminate the trash; he will write short, snappy stories containing only the real news elements, he will issue it in the most convenient form for newspaper use—and the other film companies will wonder what in the devil happened that so and so is getting his stuff across.

You don't fool the editor when you send out stuff single space or set up in six point instead of eight point. The editor knows how much the matter will fill in his own paper. He does not care that your six point story only..."
runs an inch on the flimsy or that your single
spaced story looks small. He can tell about
how many inches it will take in the paper he
is getting out, whether you set it in ten point
or four point, and he is much more apt to
take the ten point story.

The Moral
Make it as easy as you know how for the
editor to be good to you and you'll be sur-
prised at the kindness of his heart.

San Francisco Window
Is Best for "Old Nest"

About the best of the window displays for
"The Old Nest" comes from San Francisco,
where the Goldwyn picture played for two
weeks at the Imperial, and Nick Ayer writes
that they had to connect the orchestra pit with
the storm sewer to drain off the tears that
rolled down from the patrons and wet the
players' feet.
The hook-up was based on the closing appeal of
the film, and the window was designed to
draw the telegraph business. On opposite
sides are profiles of San Francisco and New
York, with a miniature telegraph line running
between. Above "New York" is a latticed
window with the mother peering forth. An
empty birdcage with opened door, and a de-
serted nest add to the suggestion. From
the cage hangs a synopsis of the play.
A bunch of foliage and flowers cut off this
section from the San Francisco side, which
includes the central display, which is a tele-
graph office with the clerk receiving a message
from a patron. Along the counter is painted
the slogan, "Wire her, she wants to know," and
on the shelf is a repetition of the idea on
an enlarged telegraph blank.
At the side is a cage with canary birds and
below the legend, "Some birds fly away from
the Home Nest and forget to return," and be-
ond is another "See 'the Old Nest' at the
Imperial and wire her. She wants to know." A
ribbon connects the San Francisco cage with
that in New York.
It is one of the best windows we have seen,
and it helped the run at the Imperial materially.

HAVE THESE PAGES HELPED YOU?
THEN BUY PICTURE THEATRE
ADVERTISING.

Hyman's Novelties at the Mark Strand

One of the real musical events of the sea-
son in Brooklyn will be the appearance
of Victor Herbert at the Mark Strand The-
atre the week of October 23 as guest con-
ductor of the Mark Strand Orchestra,
which will be increased to forty pieces
for this event. The guest conductor is
something new in the East, though at the
California Theatre, San Francisco, many
of the famous leaders of the Coast have
been guests at the Sunday concerts. Mr. Her-
bert, however, will conduct a program of his compositions
at each of the three de luxe performances
each day.
For this reason the usual overture has
been dropped and the program will open
with the Flower Song from "Carmen" sung
by a tenor and interpreted by one of the
ballet premiers. A Spanish courtyard ex-
terior will be used, with a balcony on one
side balanced by a set tree beneath which
are a table and chairs. The dancer, in the
costume of "Carmen," opens with a dance,
which is followed by the song, the dancer
interpreting the thought of the lyric. The
lighting will be in red and amber with
straw colored spots.
Mr. Herbert will come second, conduct-
ing three program numbers, the first the
overture to "Mlle. Modiste," then the in-
termezzo from "Naughty Marietta," "In-
idian Summer" from "An American Idyl"
and entr'acte music from "Her Regiment.
The third will be the overture to "Eileen.
Constance Talmadge follows in "Woman's
Place," and the fourth number will be
Speaks' "Tis Morning," as a soprano solo,
sung as a concert number.
The Mermaid Comedy, "Bang," and a
selection from "Tales of Hoffman" as the
organ postlude complete the program.

Broke the Ice

E. J. Barnette, of the Tremont Theatre,
Galveston, decided that it was about time that
local merchants were educated to the apprecia-
tion of the window hook up.
He persuaded a local store that about fifteen
cards and stills would tell the bargain hunter
that "now was the Great Moment" to buy fall
clothing. It worked so well that now other
merchants are coming to Barnette and asking
for a chance at the next stunt.
Selling the Picture to the Public

Vaudeville Theatre Exploits a Feature

Although Loew's Theatre, Portland, Ore., features its vaudeville bill above the film attraction as a rule, it went to extra pains to put over "While Women Wait" as the headliner for the week that Associated Exhibitor's attraction played the house.

It built a circular lighthouse to stand in the center of the lobby and backed this up with a painting which took in one entire side wall, also showing the lighthouse in a terrific storm which is the big moment in the picture. A banner, with the three featured players announced, was stretched across the end of the lobby and more than an even share of the stills were given to the photoplay.

The extra attention given the film made it the actual headliner instead of merely the titular feature, and it went over for a big engagement.

Trolley Perambulator Knows Its Old Tricks

Just because it is old is no reason why a stunt is not still good. Eli M. Orowitz, the Philadelphia Paramounteer, suggested it to Manager McEwen, of the Grand Theatre, Camden, as part of the campaign for "The Affairs of Anatol" and McEwen put it over, riding on the fact it had come from a two weeks' stay at the Stanley in Philadelphia.

Straight side boards were used here, though the twelve stars should make a fine lot of passengers, and we think that the house name could have been played up at the bottom of the side pieces to good advantage. It gets a fine showing on the front, but it should have been larger on the sides, as well, but put at the bottom to give the title a chance at the top.

A man with a gong was used to supplement the clanging of the car bell, and did just as well as a hand could have done. The one big idea is to make a noise.

Made Red Ink Print Something Original

It is about time that something new was worked with the red ink over-printed first page, and Edwin Forrest Young, of the Alhambra Theatre, Indianapolis, seems to have felt the same way about it.

One afternoon the Times came out with red letters in three lines telling of "Movie Actor Declared a Hero" with a smaller reference to page three only an inch high.

In Story Form

On page three was the story of Will Rogers in "An Old Bird's Nest" running out of New Orleans date line and handled as a news story. It was not until well toward the close that the advertising end was played up, but the "Advt" which the law requires blew the snap, but not before the advertisement had been put over.

The fact that the paper was giving a lot of space to the Arbuckle matter at the time did not detract from the appeal of the story, to say the least.

This was not a job office stunt, but the entire edition of 88,000 copies was redlined. This is the first record we have of a redline teaser.

"Old Nest" Matinee Is Along Familiar Line

Working the tinca matinee along new lines brought the Victory Theatre, Waco, Texas, one of the most unique lobbies ever planned.

Before the showing of "The Old Nest" it was announced that any boy who brought an old bird's nest would be admitted free to a matinee of the preceding attraction. As the nests were long since deserted, there was no danger of a kick from bird lovers.

The result was a collection of 900 nests gathered by the theatre, which displayed a hundred of the best, using the discarded homes of 34 different sorts of birds.

Building up on this idea, invite the schools to send their nature study classes to see the collection in your lobby.
Selling the Picture to the Public

Sold “Footlights” Title to a Lighting Company

Arguing that “Footlights” referred to lighting, Albert S. Nathan, the New Haven Paramounteer, sold the idea to the United Illuminating Company and got two windows for Miss Ferguson only a few feet from the opposition house.

It was not just a window. It was a window de luxe, for the store is devoted to the sale of electrical helps for housewives and there is not a woman in town who does not cast longing eyes at the display whenever she passes, and most of them pass frequently.

Those who enter the store either come to pay their bills or to buy appliances. If they have current in their homes, they are apt to have money in their pockets, so the window appeals to the class most apt to be patrons of the better class of photoplays.

It did not hurt any that the store is only a few feet from the opposition house, where it could reach those patrons, and another advantage was found in the fact that the windows were well lighted until only the night hawks remained on the streets.

It helped the display at the Rialto markedly and formed a better than usual hook-up.

Adapted Drawing Idea to “Anatol” Displays

Albert S. Nathan, the New Haven Paramounteer, adapted the drawing contest to “The Affairs of Anatol” when it came to the Rialto there. He hooked the Journal-Courier to a contest for the best reproductions of any pictures of the twelve stars in the Paramount super, and did not limit the contest to the school children as this does not appeal to them as did “black Beauty.”

He made the contest open to any local artist and got a whole lobby full of sketches which made a finer display, from an exploitation point of view, than the Clive illustrations.

Cash and ticket prizes were offered, and the prizes were worth while, but glory seemed to be the grand prize, and this stunt can be worked very cheaply. The “Black Beauty” contest was one of the best money makers ever devised. This promises to be almost as much of a cleanup.

Get that P. T. A. and make more money

This “Wet Gold” Was Only Copper Plated

Charles Amos, of the Strand Theatre, Spartanburg, N. C., hit upon a real novelty for “Wet Gold.” From the bank he obtained a pile of new copper pennies, which were placed in a small chest and laid, partly opened and with the contents spilled out, on the bottom of an aquarium in which swam a few goldfish and a small turtle.

Put Them Back Again

When the run was over, he banked the pennies again, and the only cost was some passes and a little trouble, but when he put the pennies back he also deposited about $80 more than he would ordinarily have taken in.

Now that it has been worked out, it seems so simple that the wonder is that no one else thought of it earlier, for it makes a striking window show and can be built up into an elaborate display.

Booming “The Old Nest” All Over Los Angeles

Exceptional advertising was done for “The Old Nest” in Los Angeles when that Goldwyn opened at the California. The Sun chain of drug stores were tied up for window displays, including four windows in the main store in the business section. In addition about 50 other windows were obtained for similar displays from independent concerns.

In addition to the regular pictorial paper, fifty 24-sheets were put out quoting Guy Price’s criticism in the Herald, which he started off with the lines: “There will never be a human document on the screen to surpass Rupert Hughes’ ‘The Old Nest.’”

It all helped to put the picture over for a three-week run.

YOU HAVE HEARD OF FREE VERSE. HERE IS SOME FREE ART

Albert S. Nathan, the New Haven Paramounteer, persuaded the Rialto Theatre there to offer cash and ticket prizes for the best drawings of any of the stars of “The Affairs of Anatol” and used them for the big lobby display and art exhibit.
Lobby Display Made
Second Run the Best

Pulling in the crowd with a special lobby display, George Schmid, of the Strand Theatre, has worked up a scheme for the Southern Enterprises on the second run of "The Woman God Changed" than the Howard made on the first run. He did not take in as much money, but subtracting expense from receipts, he made a better showing, and the results more than justified the expense, for it was more than held up the business on a repeat.

Cyclorama Drop

The back of the display was a cyclorama drop, with an intensely blue sky and greenery below, several cut palm trees being placed in front and mingled with real palm leaves. Sand was put down on the floor to suggest the beach, which was strewn with wreckage, and a distress signal was flown on the left.

The night lighting was blue with a warm glow on the fire, which does not show in the photograph, but which was located amid the palms in the centre of the display.

Space for the Patrons

The cyke was cut to permit free ingress, the great depth of the lobby making it possible to get plenty of room for the setting and still have room for the patrons in front of the box office. You can get a hint of the depth through the segment of the real lobby at the top of the cyke, but this does not give the full effect.

This seems to be a pretty good argument in favor of lobby display work. The Howard front does not lend itself to special decoration. The suggestion of the atmosphere of the play had to be gotten over in words. Showing it in scenery brought a better business on a repeat date. That seems to speak for itself.

Added and Shifted

Maj. Howard R. Kingsmore, former Chief Intelligence Officer for the American Siberian Expeditionary Army, has divested himself of that title for the more simple one of "Paramounteer," having attached himself to the bunch of Claud Saunders bright boys. Among his other simple jobs was an 8,000-mile trip into Siberia to make a photographic exploration of conditions for the government, so the one night stands will have no terrors for him.

Other announcements are:

Leslie F. Whelan goes from Denver to Washington, which sends Baasberg to Detroit and makes room for Kenneth Renaud in Denver.

It is the Paramount policy to keep them moving so that they will not stale in their territory, but Max Doolittle seems glued to the Des Moines territory; possibly because he shows no signs of going stale.

How "Over the Hill"
Went Over the Top

When "Over the Hill" came to the Jewel Theatre, in New York, Morris Weiser worked just as hard as though most of New York did not know that the Fox feature had been running all season in a Broadway house. They didn't know that he had it, and that was all that worried him.

He provided the neighborhood merchants with 30,000 paper bags printed up for the run and gave passes to newsdealers for distributing circus heralds with their papers.

Used a Perambulator

An automobile was used for a street display and wax figures of the mother and son, with appropriately lettered cards, were displayed on top of the marquise. In the evening, when most of the selling was done, flasher searchlights played upon the couple, to pick them into especial prominence.

They also used seven three sheets, several photograph frames and half a dozen tack cards. Outside of that they did not do much, but the box office showed they had done enough to pack them in.

Door Knobs in Series
Is Newest Way to Work

Generally the single door knob is considered sufficient to put over a play, but O. C. Lam, of the Elite Theatre, Rome, Ga., has invented the teaser door knob.

The first was a card about 3 by 5 inches printed up on either side with a door and the question "What's behind The Sign on the Door?" This has people guessing and many thought it was some stunt of the Salvation Army, Red Cross or K. K. K.

The day the rest of the advertising was sprung there appeared a larger card with a more complete advertisement of the First National play with Norma Talmadge, and every one knew all about it. The teaser increased tenfold the draw of the second piece, and the total cost was only $16; but a small fraction of what it helped to bring in.
New Dialogue Cards
Sold in New Haven

Albert S. Nathan, who Paramounts the lower end of New England, has something new in window cards. They resort to dialogue to get the idea over, and the cut shows the window decoration in the leading florist's in New Haven when "The Affairs of Anatol" was given its showing at the Rialto. The card shows a scene still with Reid and Swanson and the text just below reads: Wallie: "Let me say it with flowers?" Gloria: "You may if they come from Myers." That is paramount. The details of house and date followed.

In the same way a sporting goods store had Wallie ask Gloria if she was afraid and she replied not if the rifle he holds is of a certain make. This may not seem to differ much from the usual window card, but if you will experiment you will find that dialogue puts an idea over better than a straight announcement, as a rule, and that this simple device helps to get attention for the card. This done, the rest of the window can be filled as desired.

Advance Exploitation
Sold "Anatol" in Denver

Homer Ellison, whom the Paramount Exploitation Department calls "the Riesenfeld of Denver," sold "The Affairs of Anatol" by means of the advance work, using large newspaper spreads and an extra lot of posters to tell that the twelve-star play was to be at the Rialto and Princess theatres. So well was this advance work put over that no special exploitation was required for the showing. All that seemed necessary was to dress the front with care.

Garlands of artificial flowers draped the front of both houses, being extended over the sidewalk and wound around the frames. In the lobbies the Clive paintings were the display, and there was plenty of light, as the photograph of the Rialto shows.

This seemed to be all that was necessary to put the picture over to capacity at both houses and get a stand out each evening.

Different cities require different methods. Ellison found that the advance work obviated the recourse to more spectacular methods of exploitation. Other managers have found that the more pronounced methods had the better effect. As a rule the latter is more apt to hold good, but if you can play to capacity, you don't need to do much more, and that is what Mr. Ellison got with his billboard and newspaper campaign.

Made a Sales Lobby on "Everything For Sale"

F. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., is fertile in invention. His latest is a novel lobby for "Everything For Sale." He arranged with a ready-to-wear store to bring about $5,000 worth of goods to the theatres, and dress the lobby. Four saleswomen came along, and everything was for sale. People came in early and enjoyed the play more because of the bargains, and the novelty of the lobby brought in a lot of customers who would not have patronized either the store or the theatre under ordinary approach.

And Another $1,000

There was also on show about $1,000 worth of electrical fixtures with a salesman to take orders, and this, too, proved of benefit. This is an improvement on the lobby display of goods, for it has more value to the store and they will increase the advertising space since there is a greater return. It is not possible in a shallow lobby, but with an enclosed space and this title, you will shower your blessings upon Mr. Miller if you try out the idea.

Suit Your Clientele

In arranging a hook-up, get hold of the class of goods most likely to appeal to your better class of patrons. Don't get too costly or too cheap. Give them what they are likely to buy if you would get the best returns for yourself and your collaborators.
Selling the Picture to the Public

Simple Window Hook-Up for "Anatol" Players

E. R. Rogers, of the Tivoli and other houses in Chattanooga, got a very simple window hook-up for "The Affairs of Anatol." He put an ornamental form in a drug store window with the six women leads in the Paramount strung across the wide panel and below an inquiry as to "Why are they so pretty?"

Two streamers led from the bottom of the sign. One told of the twelve stars in the play. The other merely said "Our toilet articles tell the secret."

This can be used to hook-up any druggist, working on his general stock or driving on his specialties. It is simple, requiring a minimum of card work, and yet it puts over the idea of six beautiful women as well as something far more elaborate, and there is a charm in the very simplicity of the design.

In passing note how much more striking the form card is than would be a card either square or oblong. The design gives the announcement an added distinction.

Winning the Rotary

Hugo Plath, of the Gem and Best theatres, Palestine, Texas, has the right idea. Recently he invited the Rotary Club to attend a special showing of the motion pictures of a big Rotary picnic, which is about as good an excuse as you can find for getting the representative businessmen interested in the theatre.

Used Half His Lobby for Elaborate Display

Joe Bradt, of the People’s Theatre, Portland, Oregon, knows that a good lobby display will sell tickets for his house. He knows it, because it has worked so often for him.

When he booked in Dorothy Dalton, in "Behind Masks," he called in Amike Vogel, who paramounts in the salmon canning district, and they worked out a scheme which used up almost half the lobby, but almost gave the cashiers an excuse for demanding a vacation in which to rest up. A stone vault was built of compo board with a ponderous door, swung open, and beside this stood a cutout of Miss Dalton peering into the interior where a huge red mask hid the secrets of the enclosure. It did not cost as much as it looks, for it won a large effect cheaply, and it brought the crowds tumbling in.

If you do not want so heavy an effect, try making a mask large enough to screen your entrance, with a curtain effect from the lower edge to the floor, and hang this before your entrance door, urging the people to see what is behind the mask. It will not be as effective as this display, but it will aid the ticket sale.

This Rotary Benefit Helped Start a Fund

The Rotary Club of Hamilton, O., held a theatre party to "The Old Nest" at the Palace Theatre in order to gain the funds with which to finance the community chest campaign that was about to be started.

The management made a price concession and the tickets were sold at full price to the members and their friends, no only ensuring a full house, but starting off the run with an endorsement.

So well was the picture liked that the Rotarians donated matinee tickets for the inmates of the Children’s Home, that they, too, might enjoy the treat.

The Palace made an immediate profit from the visit and won an endorsement still more valuable.

This Sounds New

The advertisement or program in which are buried the names of persons entitled to free tickets is not a new idea, but Bill Robson persuaded a store in Sharon, Pa., to use the hidden names in their store advertisement. Then there was added the statement that other names could be found at various points in the store.

The names were supposed to have been picked by Cecil De Mille from a Sharon directory, sent him for that purpose, and to have been donated by him to advertise "The Affairs of Anatol."

The names were all over the place, on price tags on storage boxes, hung on displayed goods and similar places, the idea being very much the same as the hidden Easter eggs.

The big points are that the hunt pleases the people, and so inclines them toward the show, and it brings people into the store of the advertiser, which is worth real money to him; much more than he pays for the tickets.

Bill Robson has been working this hard through his Pittsburgh Paramount district, and Lem Stewart sends in the same stunt worked as a hook-up page by A. N. Cooper, of the Majestic Theatre, Asheville, N. C.
Put Priscilla Dean in the Candy Boxes

The Regent Theatre, Calgary, got a good hook-up for Priscilla Dean in "Reputation." Cutouts were placed in fancy candy boxes and set into the windows of practically every confectionery in the district.

THE CANDY BOXES

It gave tone to the windows, got more attention than any assortment of candies possibly could have won, and it helped to put over the play.

For a lobby display, Mr. Kerby took a suggestion from the press book and gained an excellent result. The entire display is done from posters, and makes a strong flash. In a week or two we will show O. T. Taylor's handling of the same design.

Red Inked the Front of Wyoming Paper

The Rawlins (Wyoming) Republican red-inked the entire edition of one issue for "The Faith Healer" at the Strand, running the imprint right across the news on the front page, but using an ink which permitted the news items to be read. It was the first time the stunt had been worked in the town and it had them all excited over the Paramount production. Most red-ink editions are job office work.

Boomed Bill Hart with Own Banners

All through the South the managers seem to have had no trouble in hooking a beverage concern to Bill Hart in "The Whistle" on account of the similarity of the title to a soft drink, but J. T. Bowser, of the Lyric Theatre, Sheffield, Ala., persuaded the company to paint its own banners for the truck which not only made the local deliveries, but which covered three feeder towns.

In addition he organized a parade the opening day, the feature of which was a mule cart with banners and a cutout and loaded with boys blowing whistles. They made as much noise as a band and gained more attention.

The total cost of putting the picture over to a fifteen per cent. increase was only $6.10, which was spent on the parade.

Devised New Angles for "Dangerous Curve"

Down in Dallas, the home town of the Southwestern end of Southern Enterprises, Herschel Stuart sat in with Manager H. H. Maloney and his assistant, Raymond Willie, in putting over "Dangerous Curve Ahead."

It was only to be expected that Willie would dig out and land the traffic targets on all the police telephones. That is the obvious. But they went this one better with a hook-up to the Dispatch.

The story tells of the family affairs of Mr. and Mrs. Harley Jones. This gave the idea of a Jones Family Reunion at the Palace. Some of the most prominent members of the prevalent family were specially invited and a coupon carried the invitation to the rest of the Joneses. One coupon would cover the entire family, and it would seem that all of the Joneses have large families in Texas, for a surprisingly large number of groups turned out for a special morning show.

And the rest of the week the remainder of Dallas hustled to keep up with the Joneses.
Selling the Picture to the Public

Panamanian Exploit
Wound Up in a Jail

Some coppers have no sense of humor whatever, and they are not confined to any particular part of the country. Down in Cristobal, Panama, the Amador and El Dorado theatres sent out a masked rider to exploit "The White Rider," a Universal serial.

He was having a fine time when a member of the local constabulary came upon him brandishing an empty revolver. The official head was as empty as the gun the bandit carried, so the latter was lugged off to the cooler with the local equivalent of carrying concealed weapons lodged against him and his boss had to do a whale of a lot of talking to spring him out.

One Good Reason Why
This Girl Left Home

Warner Brothers hung up some real money in prizes to the managers of the Moss New York theatres who did the best advertising for "Why Girls Leave Home."

Emil Grothe, manager of the Coliseum, pinned his faith to a House built on a Ford car which toured the neighborhood. At prominent corners the flier would stop and the girl would leave home, and then slip back again and go on to the next pitch.

There were a lot of reasons why the girl left her one room home. She could not entertain company and when she had beefsteak and onions it smelled up the bedroom something awful.

At first glance this looks like a converted lunch wagon, but it is really a special structure, built for the occasion, and it got no end of attention for this uptown house, for it was kept on the streets all day long. It looks as though Grothe would be in the money at the end of the contest.

Try Elephant Parades
for "Wallingford's Son"

J. Wallace Ham has put about everything he could think of in the Vitagraph press book for "The Son of Wallingford," but here is one he felt get past him, so we're telling it here.

One of the high lights is an Oriental parade staged by J. Rufus for a real estate sale and Wallingford himself rides on a real elephant. This has been made into a sort of trade mark, with a cupaj puzzle and all sorts of clever angles.

Tie into that with a parade of home-made elephants. Offer a good prize for the best two-boy elephant to get into line. Make one of your own with a blanket body and paper head to give them the idea and use this to advertise the parade.

Lots of boys will work hard, if you give them sufficient warning, and you'll get a parade that will make the Chaplin impersonators take notice.

Here's another little angle. If you have a Shrine temple or club in your town, get the Shriners interested in the picture parade. Tell them it is something better than they ever worked.

THIS "WHITE HORSEMAN" WAS SO CONVINCING THAT THE HOOSEGOW REACHED FOR HIM

He was touting the Universal serial in Cristobal, Panama, and he had a fine time riding around, too, like an individual Ku Klux Klan, holding crowds up with an empty gun; but a cop came along and lugged him off to jail for a violation of the Sullivan Law or its Panamanian equivalent. The Sullivan Law is a New York ordinance against gun toting, in case you don't know.
Selling the Picture to the Public

Milt Samnis Fails to Convert Bubar

Jewett Bubar has been at it again. A recent layout for Elsie Ferguson in "Footlights" gives a curvyheaded letter for the star and title, even though the streaky lines of white are rather light. Outside of that this advertisement for the California, San Francisco, a Roth and Partington house, is very well done, with neat type for the selling and a minimum of hand

A BUBAR DESIGN

typography. Milt Samnis has taken over the work for the California, Imperial and Portola, to permit Nick Ayer to give more time to the Granada, the new house which will be the star of the chain. Nick writes that Milt is going to be a regular press agent and gives him a strong recommendation, but we are not going to like Milt unless he converts Bubar to the old fashion of solid black letters for titles. Bubar is one of the best ad-artists in the bunch when he does not worship strange gods, and his faces look like those on human beings and unlike clothing store dummies, but he has fallen by the wayside with his hairline letters, and we want to see him come back. If Milt can win him back to the straight and narrow path, we will admit that Nick's praise is merited. Milt has a whole truck load of stuff he was going to work for the next Arbuckle picture and now he will have to cut it down to fit other stars, but Milt is not a bit discouraged. He has a lot of other new ideas, too.

—P. T. A—

Effective Combination of Drawing and Types

Making an effective combination display his first offering, R. G. Bride, of the Temple Theatre, Toledo, asks for comment, probably feeling that the comment will not make dis
tasteful reading. It is a rather large space, 125 lines across page, but it is to start off the season and is probably larger than that usually employed. Broadly speaking, there is nothing to criticize in this announcement. The faults are largely those of the composition and these are minor details. An advertising layout is very much like a scenario of a photoplay. It tells someone else what to do, but you cannot make him do exactly what you design. In general Mr. Bride obtained very good results. He

uses upper and lower case instead of all caps, he uses type wherever he can, and the art layout is good. It is hardly worth while to suggest that the "Cast Includes" following the type bank might have been smaller to give more prominence to the display of title name or that an italic instead of a bold face for the selling talk below the title would have played

up the title better. That could be done to get a little more prominence to the display, but it is good as it stands, and even where correction was possible, we would not pull the proof apart to mark the changes, though we would suggest italics for the next advertisement. A lighting italic would be just as good as the bold face in that position and at the same time it would give the heavy lines of the title a little more oppor
tunity by removing the opposition of more black. Printers and advertisers alike have a tendency to use too much black. Few-compositors realize the value of contrast, and you have to tell them and keep on telling. It is the only way.

—P. T. A—

Store Decorator Made Fashion Show Settings

H. A. McClure, manager of the Strand Theatre, Emporia, Kans., sends in a copy of the local paper in which half a dozen stores announce their fall openings and one proudly announces a fashion show at the Strand, blanketing all the others. Mr. McClure adds that the man who does the decorating for the store fixed up the stage setting. As he neatly puts it, "The local store furnished the fashion show without expense to us. We furnished the theatre, the picture and the added attraction, and the public furnished the incentive." That's a good line to make a note of. The public does supply the incentive, for there has never been a failure that was properly advertised, and from the very nature of things the show is bound to be advertised. It did so well that the other stores tried to horn in, one of them, for example, advertising "For you we stage the play of fashion."

—P. T. A—

Christmas Is Coming

Christmas will be here sooner than you realize. Get ready for it now. If you have a room you can use as a check room, start the latter part of November to tell that shoppers can check their bundles while they rest their feet. Get the Christmas copy out of Picture Theatre Advertising and use those ideas, and

don't forget the Christmas Ticket Books. Make the dull season bring you business instead of taking it from you.

—P. T. A—

Short Width Page Gave Full Effect

Stanley N. Chambers, of the Regent and Palace Theatres, Wichita, still sends in good ads, but he does not seem to like the wide advertisement, dropping down the page instead of spreading across it, and dropping so far down that if were not for the fact that there would be no room for text. Even this double display for Paramount Week is about twice as deep as will make up well on the page, but we do not feel that the print is thin. We think that it is the best P. W. announcement. Also it is one of the best Mr. Chambers has ever sent

us, and he has sent in a raft of good stuff even if it is awkwardly proportioned. The display does not require much comment. It speaks for itself. It is six columns wide by the depth of the page and every line of white space counts as much as that used for type. In a smaller space than four columns wide, this would probably have gone wrong, but Mr. Chambers had it made because he wanted something to go in a six, and he got as good a display as the entire page would have yielded. There was a time Mr. Chambers spent a lot of time on novelty ads, but of late he seems to have settled down to a steady diet of press book cuts. He gets good results and spends less money, but we miss the novelties he used to ship in.

—P. T. A—

Theatre Parties

Get after theatre parties this season. Almost any society will give you a party if you get after the officers. You can afford to give them a small rebate on the tickets sold members if they will sell a hundred or more. If you are not a "joiner" look up to someone who is, and let him figure the details for you. In this way you bring to your house many who might otherwise not know your theatre. This is a particularly good stunt if the society is large enough to overtop the radius of any one theatre. Work it right and you can steal some of the
Selling the Picture to the Public

opposition's patrons. But never sell more than half your house. Always give room for your regulars, or the stunt will do more harm than good.

P. T. A.

Illustrating Title Sells This Feature

"The Blot," a Lois Weber feature, has a title that yields one of the best selling cuts of the season. As an attractor this cannot be approached by drawings, and it cannot be messed up by the most careless country printer. It stands out in all shades of ink, and it gets the eye the moment it lights upon the page. This two-column, will eye your lines, from a Kansas City paper, and it has all of the fighting qualities of four times that space with the usual drawn design. It is just another example of a change of pace. It is different from

the meetings. If you let the wife of the editor or proprietor of the local paper form the club, you can be assured that the meetings will be amply reported, and that, also, will help.

P. T. A.

Hyman Gets Contrast by Slanting a Line

Generally speaking, it is poor policy to use diagonal lines. The sharper the angle, the greater the danger, yet Edward L. Hyman, of the Mark-Strand, Brooklyn, has slanted Hyman's name about 35 degrees and yet gets a good announcement. The slant was purposely done to give contrast, for the artist saw that in doing this he could get a better display for both titles. As a matter of fact he got a better display for Lloyd than for the main title. He employs. We give these Hyman and Franklin displays not so much to encourage hand-lettering as to show what can be done with the proper workman at command and in the hope that someone else will dig up a good lettering man.

P. T. A.

This Clever Design Sold Two Men Stars

H. E. Jameyson, of the Dorie and Liberty, Kansas City, is backing up his smartly written copy with some good design work, of which this for Harold Lloyd and Bryant Washburn is about the best. He sells Lloyd harder than he does Washburn, because he knows he will sell better, but he gives both men a good chance and his copy backs up the idea of the sketch.

A CLEVER COMBINATION

The chat is the best seller, Washburn being offered in "a zippy comedy drama with a thousand drams of comedy," while the program is offered as a "double barrelled bill loaded to the muzzle with joy. A voyage across the sea of matrimony with skipper Lloyd * * * and a dash through the streets of London at a sixty minute clip with Washburn at the wheel." Jameyson could probably use straight type and sell his tickets, but with good illustration backing up the clever phrases, we think that Jameyson is doing about all that could be expected of him. He is certainly delivering the goods.

P. T. A.

Where Are the Slides?

What has become of the series slide? Some years ago we used to get a lot of clever copy for these series. Today we never hear of them. Perhaps you can revive them with good effect. The series slide is a big money getter, usually varying from five to ten, each a snap announcement leading up to the punch. In other words, it was one long slide cut into sections. A short series, for example, might read:

(1) New York Paid Two Dollars.
(2) To see Douglas Fairbanks.
(3) Would you pay two dollars to see Doug?
(4) You don't have to because—
(5) We have him here next week for only 35 cents.

Each sentence is on a slide by itself and by splitting the text you get more attention than you could command for a single announcement. Try it sometime if you never had. Don't let your screen look by you.

Try a Travel Club

If you have a good line of series booked, organize a Travel Club. You can always locate

some enterprising woman with a yearning to be president of something and get her to form the club for you. Let them know in advance what you have coming, let the members prepare brief papers on the subject and then let them have a morning meeting in the theatre, running the film for them, and perhaps the comedy. Do not charge admission. Just let them have a regular club meeting, and you'll find that the little it will cost you more than returned in the advertising you derive from

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.
**Selling the Picture to the Public**

Novel Open Letters on "Why Girls Leave Home"

The New York engagement of "Why Girls Leave Home" was the occasion of a novel press campaign which extended the ideas already used in Newark where the Warner Brothers' attraction played just before it came into town. One set of advertisements were single-column spaces around fifty lines each of which we showed two. That on the left is addressed to well known New York dramatic critics. On the right the names are those of the magistrate of the Municipal Courts. Another set is addressed to the Governor, the Mayor, the Chief of Police, the Districr Attorney and the chief police inspector. A fourth set appeals to the sob sisters, though Dr. Frank Crane is out of his element here. The reverse side in each instance reads: "Do you know why girls leave home?" There was no effort made to connect with the attraction or theatre, but it had just that effect. Another appeal was made in the form of a fifty line, double, a challenge to a sensational clergyman to deliver a sermon as morally effective as the play, on the sole condition that your sermon must be as free from sensationalism as is this play." As the clergyman in question was being ridden hard by his congregation for his ultra sensationalism, and getting half-column stories every few days, the effect can be imagined. And most of the sob sisterhood did write on the problem, urged thereto by personal solicitation from the advertising department, wise managing editors or personal friends whom the Warner Brothers were able to reach. Some of the stories could not have been purchased at line rates, but the subject was one of general interest and the writers fell for it. It forms a unique campaign; comparatively cheap and very decidedly effective.

- P. T. A.

**Used a Pound of Ads for "Old Nest" Weeks**

C. D. Buss, of the Strand Theatre, Easton, Pa., sends in about a point of newspaper advertising used to put over "The Old Nest" in his house. Starting three days in advance, he played his cards so well that he ran clear through a second week in a not over-large town. He used about every cut in the press book in the course of sixteen days advertising, and built these up with teasers and scatter ads. Mr. Buss has not been sending in much stuff lately, but he was in the other day and promises reform. Time was when he was one of the standbys of the department, when he was running the Third Street. Then he went into the service, and when he took an opposition house he was out of the habit and forgot his old friends.

- P. T. A.

**Lorenz Theatre Lobby Makes a Good Appeal**

There is no particularly unique feature to this picture of the lobby of the Lorenz Theatre, Bethlehem, Pa., but it shows that a lobby can be made attractive and still be a good advertisement. With the corner boards and the space in the arch there is plenty of room to advertise an attraction and at the same time keep it neat and attractive in appearance. A few frames are used inside, but they get the picture over without much loose stuff. The display shows the advertising for "The Old Nest" and we think that the management overlooked a good bet in not putting the old nest into the tree which shows at the right hand of the lobby, which leads to the suggestion that now the leaves are falling, it would be a good stunt to put old nests into the trees if any are to be found in the business section or downtown parks, of course, with the proper tags. The nests can be simply made, and if they are put up late at night or early in the morning they will get over with the public on its way to work, and even if the boys tear them down later they will have had their effect. This has nothing to do with the Lorenz lobby, of course, so turn back and look at that and see how well they do things. The legend on the banner under the arch is not all of the sign. All of the landscape decoration is a part of the display, though it looks more like a mural painting. It is a snow landscape with a bird house and two birds by a cottage on the right, and the village, with the old church, on the left. It is the most effective painting we have shown yet on this subject and one of the best in the catalogue.

- P. T. A.

**Tied Them Up**

The Palace Theatre, Tarentum, Pa., did not get up a hook-up page for Paramount Week, but it sold enough special advertising to hoist the paper to fourteen pages, and most of the additional advertising carried star cuts or Paramount trade marks. About the most strenuous effort came from an insurance man who advertised that it was Paramount to take out insurance and added that he would insure your Palace. It is not much of a joke, but it all helped in the general hook-up, and the Palace had them talking. Just to give a bounce to the week, the Palace had a contest for the best impersonation of any star appearing in "The Affairs of Anatol," hooking up the paper as sponsor for that, as well as a puzzle contest. All told the Palace did more than its share toward putting over the idea, and did it at small cost, at that, which is more to the point.

- P. T. A.

**News Slides**

If you have a neighborhood house, give ten minutes each show to the local news. Run a series of slides carrying local gossip. Offer a ticket to anyone who sends in an item you can use and five or ten tickets for the best item each week. Be careful to verify the items, but try and beat others to the announcements of engagements, marriages, club meetings and other local happenings. You can make this one of the real features of your program if you work it right.

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**AN EXCEPTIONALLY PRETTY BANNER IN THE LORENZ THEATRE, BETHLEHEM, PA.**
THE first season of the Moving
Picture Baseball League came
to a close last Saturday when
Universal won the undefeated
season by a 13 to 2 victory
from the Fox nine, runners up in
the league. A crowd of several
hundred saw the game, which was
played on the Astor Field.
For its initial season the baseball
league records a prosperous year
by maintaining the spirit of the games played
and the support received from the
industry and employees of the
various companies. Starting with
unusual promise, the league met with
such a success that it was decided to continue the
schedule beyond its expected length,
so that every team would play every
other team twice. The league has
maintained an amateur standing in
every respect, even the expenses being
met by the employees' associa-
tions in the various companies.

With the nucleus of the teams
that fear to start with excellent
prospects are in store for the season
next year. The work of getting the
1922 league started will depend upon the
officials: Charles Gartner, Famous Players, president;
Paul Perez, Universal, vice president; S. W. Gourie,
First National, secretary, and J. W. Kelly, First
National, treasurer.

In the deciding game last Satur-
day the Universal nine established
a clear cut supremacy by the superb
pitching of Meisig, who allowed only
eight hits, Christoff's hitting which
called for perfect playing, a double and a
home run in five times at bat and
sensational fielding, especially by
Warren and Owens and Van Dyne,
the Universal twirler playing in
double cut that off a threatening
drive by Fox. The Records brace of runs came
in the seventh, Stoughton and Murry
scoring on three bunted hits and an
crushed home run.

In addition to pitching excellent
time the Universal twirler also pasted
a home run.

**Final Standing of the League:**

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<th>Team</th>
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<td>Universal</td>
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<td>0</td>
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<td>First National</td>
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Those frequent riots you witness
around town, or hear about, are not
as serious as they look, except to
one young entertainer. They simply
mean that Charlie Chaplin is in New
York and turning it from the hub to
the hubbub of the universe.

THE opening of "Theodora," the
Italian spectacle at the Astor Thea-
tre, last week, was unusual among
motion picture premieres, in that
"dead heads" were reduced to a
minimum. The theatre was filled,
not with guests of the Goldwyn
Company, but with those who, as
William Page expressed it in his
circle, were "big name newspaper advertising,
were required to "Pay and Pay and
Pay." Before eight o'clock the
S. R. O. sign was dusted off and
placed in the lobby. By the time
the curtain rose at 8.30 sharp, every
one with a ticket was seated, indic-
ating that the announcement warn-
ing late arrivals that they would
have to stand until the intermission
had been held. Incidentally, we
rise to remark that it was a relief

The entertainment are to be divided
between the New York Maternity
Center and the American Committee
for Devastated Europe.

A prologue directed by Dr. Hugo
Reisenfeld was presented, in which
a number of well known young
society women and their partners,
dressed in costumes of the period
of 1840, danced the gavotte and
other dances of that time. In the
group were Mrs. Van H. Cartmell,
Mrs. William John Warburton,
Miss Catherine Okie, Miss Marie
Lamarche, Miss Isabelle Mac-
Millan, Miss Grace Hendrick, Miss
Virginia De Haven, Miss Edith
Luckstone Meyers and Miss Dorothy
Franke; also Emerson McMillin, Jr.
William John Warburton, Jr., Man-
ton Metcalfe, Jr., Robert L. Craw-
ford, Leonard Beekman, Van H.
Cartmell, Jr., E. Caddie Plum and
Julian Thompson. Miss Mabel R.
Beardsley directed the entertainment.

Among the boxholders for the performance were Mrs. William G.
McAdoo, Miss Anne Morgan, Mrs.
Willard Straight, Miss Leland T.
Coffer, Mrs. Meredith Harre, Mrs.
John Sloan, Otto Kahn, Frank
Crowninshield and Conde Nast.
Following the presentation of the show were those assembled and there
was dancing.

John Wenger, a thawholder among
scene artists, has been engaged to paint a series of stage
settings to the forthcoming photo-
plays at the Astor Theatre.

James Oliver Curwood, the distin-
guished author, has become a member of the board of directors of
Pine Tree Pictures, Inc., the Maine
company producing the features for
Arrow release.

Harry Segal, president of the
Pioneer Film Corporation of New
England, is in New York for a week,
looking into the possibility of purchasing more property for
distribution in New England.

Vivian Moses, head of the press
and advertising departments, his
assistants and in fact all of the Fox
organization executive force may
approach the goal of securing the
money and watercess at noon time
without even rolling down their sleeves and
removing their arm garters. A
restaurant has been installed and is
in operation at the Fox studio, which
relieves the studio the fortunate enough
by keeping the West Shore office in the vicinity of

Three hundred members of the
Paramount Club, comprising a large
percentage of the Paramount home
employees, were the guests of
Adolph Zukor at an all-day outing
held October 15 at his country
home, Fox Farm, New City, N. Y.
Eleven sightseeing buses were specially engaged
to transport the party, leaving the office at 4:38 P.M. and returning
at nine o'clock. Each bus was decorated with
banners and the crowd attracted
attention as it motored across town to the West Shore ferry,
the trip to New City being made along the West Shore of the Hudson.

At Mountain View Farm the
guests were received by Mr. and
Mrs. Zukor and Mr. and Mrs.
Laemmle, and it was stated they
were the guests of the guests of
Adolph Zukor at an all-day outing

The presentation to Mr. Zukor of a solid
gold club membership card. The
presentation was made on behalf of the club by Mr. W. Lindlar,
chairman of the membership committee.

The card certifies to the life
membership of Mr. Zukor and
Conceivably signed and countersigned with
"signature" signs. It is presented to
Adolph Zukor, president of the club,
and Lindlar, bore a facsimile of Mr.
Zukor's own signature across one
end. Mr. Zukor responded briefly
and feelingly, expressing his heartfelt appreciation of the gift and the spirit
of loyalty and genuine friendship
which promoted it.

Throughout the day, from the time
Upon his complete recovery from a recent double operation, Senator James J. Walker will make a tour of the country in company with Sydney Cohen on behalf of the M. P. T. O. A. The date of departure has not been set as yet, as it will depend upon the convalescence of Senator Walker. He has been discharged from the Broad Street Hospital and is confined to his home. The purpose of the trip is said to be to make general observations.

Arthur Lucas, Southeastern district manager for Goldwyn, is in town for a week.

Now that the world series is over and he has completed his other business, S. A. Lynch has returned home to Atlanta.

P. N. Brinich, general sales manager for Hodkinson, is back from a trip through the Middle West.

"Whenever Helen Chadwick is required to weep in a picture she weeps real tears and not the glycerine variety. It is the task of her director to get her so thoroughly into the spirit that the tears come naturally."—Goldwyn Clip Sheet. Maybe he tells her there ain't no Santa Claus.

Gertrude K. Ball, representing A. N. DuMahaat-Edward L. Klein, sailed October 13 on the Rotterdam for Europe and will spend several months on the continent.

As an example of the wide circulation of Screen Snapshots, an interesting letter from Maurice Tourneur, well known director, was received by Louis Lewyn, co-producer with Jack Cohn, of this single-reel "fan news magazine." According to the contents of this letter, Screen Snapshots was responsible for giving Tourneur's mother, who lives in France, the first glimpse she has had of her son in many years.

Tourneur wrote Lewyn, saying that he had just heard from his mother, and that the latter had, on the evening she had written, gone into a neighborhood motion picture house in France, which was playing issue No. 5 of Screen Snapshots—and was amazed and delighted to see his son's picture flashed on the screen.

"It was almost like having you home for a visit," Mrs. Tourneur wrote to Maurice—"I think everyone who sat anywhere near me in the theatre knew that you were my son—and when the picture was taken off the screen it was as if you had left me."

Cohn is having a special print made of the subject in which Tourneur appears in Screen Snapshots, and has written Tourneur to ask for his mother's address so that he may present it to her.

Now that Charlie Chaplin has returned to America, Tom Geraghty, production head of Famous-Lasky in London, can get a rest. Ever since Chaplin landed in Eng-

We think we have discovered the reason for the raveling at the foot of the bookcase in Ted Browning's library. The bookcase also serves as a cellarette. The Universal director and his leading woman in "Na Woman Knows," Mabel Julienne Scott, both look guilty.

We land and told the newspaper men that Geraghty was his best friend on English soil. Tom has been bombarded by requests for autographs, interviews and charity.

The English newspaper reporters who met Chaplin on his arrival in London expressed themselves as delighted at his visit, but asked what inspired him to come. Charlie told them, "To see Tom," and ever since Geraghty has been the biggest man there except Chaplin himself. One newspaper man asked him where his baggy trousers were, and he told the reporter he had given them to Geraghty. The Briton took him seriously and admitted that on the literary man they were indeed not a bad fit.

Los Angeles friends of Mr. Geraghty will thus assume that the writer has put on weight on English soil.

Miss Edith Koch, prominent

Take it from dispatches and a film title there's "The Devil to Pay" in the movies.

feminine buyer, has increased her activities to embrace the British Isles, where she is to open an exchange. Miss Koch will work with one of the largest theatre owners in England, who will handle the exchange in London, while she will look after the purchasing end in the States. Miss Koch's first buy for England was the Jans productions.

Benzy Zeitman will come East soon with a print of "My Wandering Boy," which was produced on somewhat of a co-operative plan on the coast.

Contrary to widespread reports the picture is not dedicated to Pete Smith, one of the stockholders, and

"Scandal" ceases to be "A Private Scandal" when it reaches the screen.
Young Walt Hill, himself, says that the Selznick News is not recommended for putting under carpets.

As a result of an entertainment and dance given by Fox Film Corporation employees in the Leslie ballroom last week, a substantial sum has been raised for the fund of the Fox Laboratory Society, an organization which has been in existence since 1918. It is social and benevolent, providing recreation and death benefits for its members.

More than 600 Fox employees and their friends attended the affair, which was launched with a vaudeville show provided by professionals. The feature of the dancing was a Fox trot contest for which a gold wrist watch was offered as a prize. It was won by Jack Meyer, of the art department. His partner was Mac Duffy.

Louis Wolheim, the toughest guy in pictures, but a man who can laugh at any time, was one of the two translators of Henri Bernstein's play, "The Claws," in which Lionel Barrymore is starring in the Broadhurst Theatre.

David Pratt, former manager of Paramount's Chicago, N. C., Exchange, has been transferred to Atlanta in the same capacity. R. L. Fleet is his successor at Charlotte.

Sid Schlager, Louise Glau's personal representative, is in from the coast.


An article that will prove of interest to film folk, which offers plenty of argument to its content, is included in the October number of Vanity Fair. Charles Hanson Towne wrote the piece, which is called "The Movie Finger Writes."

Most people will agree that Nat Rosslein goes credit for originating the saying when he was known as press books. There are even some men in the business today that do not remember there being any books when they started. But books were the exception and not the rule. But that was long ago. Nevertheless it probably was Nat who started the custom-just a theory.

Everyone soon followed suit, and it became necessary for Nat, in maintaining the standard for originality, to have us write press books in the make up of press books. He had to be one of those to set examples. The latest evidence of his originality is expressed in the press book he has compiled for the movie picture starring Clara Kimball Young, "What a Man Knows."

The brochure has just come to hand and even the most cursory glance shows it to be a work of type-setting and design that is greatly assistive to exhibitors. Among the hitestories untried things that mark the coming of a newcomer which does not contain the name of the picture, but an attractive portrayal of Clara instead, and the first and second type positions are put at the discretion of the reader as well. They are set aside for a constructive editorial on making money and calling the public's attention to Clara's ability at writing advertising copy is history and the wide selection of samples for exhibitors is one of the features of the press book's usefulness.

No man would wish "A Kiss in Time" to be the stitch that saved nine.

Another extraordinarily attractive press book that has recently come under the rowing eye of the young publisher, is the Fall announcement and press book sent out by Arrow. It was compiled by J. Charles Davis II and is marked by the typography and make-up, as well as all around usefulness. The book is called "Arrow Bulletin---Special Fall Edition" and it describes some of the new releases. A feature of the book is the material in several languages for the use of exhibitors in foreign countries.

The Bulletin is issued as an anniversary celebration, the concern having been in business eight years this month.

The third of Harry Reichenbach's amusing series, "Foolish Wives of History," is: "HELEN OF TROY"

Helen any town, but particularly so at Troy. "Helen, Troy," surimposed to the King of Sparta, threw a nasty girder in her home circles. Her eyes were of the gypsy type, her hair was flecked with the sun or moon, and in the front ensemble, she was what the Greek candy merchants called "some confections."

Helen was looking after her household duties and those of her princely papa, when Paris, so named from the long-lasting limbs of his family tree, bore down on Sparta in the first swallow tail-coat that ever went unallevi-ated. Nifty of physique with an athletic coastline and the carriage of a whole heavy stable, Paris looked even gaudier than the town that fathered his name and as soon as Helen saw him, she tripped and fell.

Troy of those days, like Troy of these, had the laundry centre of Sparta and the women were supposed to keep up a very stiff front, in view of her brother.

Disregarding this, Helen planned with Paris and one night they stole one of the king's cars and beat it to death. The two were turned loose as gladiators and for ten years, besieged Troy. After all these years, the King of Sparta got an idea. There were children, and so he would play on their weakness, and thus entered the famous Greek Hobby Horse. The Trojan fell for the horseplay---Helen was retrieved and returned to Sparta where she was reconciled with her official husband and as far as is known, all went well.

Where the son of Priam, King of Troy, benefited is not shown but he does have a great ofcept and an effort to ride his own horse only to lose her, which is hell---hence Helen of Troy.

No. 4: "Blueblood's Last Wife."

Jesse J. Goldberg arrived in New York the other day and will remain for three weeks, upon which he will return to the coast.

Nate Asher, of Chicago, was another to arrive in town recently for a few days' stay.

Announcement is made this week of the removal of the advertising and publicity bureau conducted by L. Feinman's daughter, to new quarters at 117 West 46 street.

Expansion of business is one of the reasons attributed to Feinman's return from his old swag ground, but it is also learned upon reliable authority that his latest move is also the culmination of the desire to branch out as special representative for a number of producers and distributors both here and abroad. Feinman will still continue to represent the Inter-Ocean Film Corporation at whose offices he had formerly hung his shingle, as the company's director of advertising and publicity. He has added a number of well-known film companies as his clients and looks forward to a busy future.

Two of the best-known people in British film circles arrived in New York on the Berengaria from Southampton, on October 8. They are Cecil Hepworth, managing director of Hepworth Picture Plays, Ltd., of London. Mr. Hepworth will be accompanied by Alma Taylor, who has been associated with the Hepworth Company since for 11 years of age, and has never played for any other company, either

"Footfalls" are to be seen and not be seen in pictures.

on the legitimate stage or for film productions.

The object of their visit to the States is to study the requirements of foreign bureaus and the American trade first hand. Several recent Hepworth productions have already been shown to the trade in New York, and it has been pointed out to Mr. Hepworth that with a few small alterations the films could be considerably favorably with the best American productions.

A "picture" luminary arrived in our midst this week when Mrs. Henry E. Wilkinson presented her husband with a little baby girl. October 17 was the date of birth at the Wilkinson home in Larchmont, and according to an unbiased statement from the proud father, who is general manager of the great S. K. A. Pictures Corporation, the newest film luminary is a howling success. Mrs. Wilkinson, the baby and "Hank" to all are doing nicely.

Bert Adler, acting as special exhibition representative for George Arliss productions, left for Cleveland October 19, where "Disraeli" will be the attraction at Loew's State Theatre. Bert will be back for a week.

Robert Edgar Long has been appointed chairman of the publicity committee of the AMPAS. On the committee with Long are Theodore A. Liebler, Jr., and Herb Crooker.

Herbert Jennings, of Toronto, is in town.

A trans-continental traveler to arrive here this week is David Kirkland.
C. C. Burr Finds That Exhibitors Like Situation Comedies Best

C. C. Burr returned last week after a comprehensive trip to the East-West exchange. Mr. Burr took time to visit the leading exhibitors and sound out their opinions on the present comedy output. Mr. Burr is a pioneer in the creation of situation comedies, which he started to produce two years ago, featuring Johnny Hines as "Torchy," his picture going on to say a lot about the language and comedies. If and unless exhibitors can satisfy them with situation comedies that have a real story in back of them, high-class fast faxes of office receipts will show a deficit.

Mr. Burr foresaw this condition two years ago, and arranged with Sewell Ford to bring his stories for the screen. This was the beginning of the original "Torchy" comedies. Mr. Burr and Johnny Hines in the feature role prompted other producers to try the same experiment, with the result being these comedies broke all records. Mr. Burr, a strong believer in the supremacy of the situation comedy, says Mr. Burr, "Such a comedy to the public and the exhibitor, provided the prices are right. Comedies as a rule do not draw big prices on bookings, but the returns on the good bookings on the Torch series due to their volume has made them the best bet on the market. The selection of stories brought Johnny Hines to the pinnacle of success in the comedy field. Today his earnings, he says, are faster than he ever anticipated." 

To Larry Semon, Buster Keaton and Harold Lloyd.

"Fidelity" Based on P. pular Novel

"Fidelity," the forthcoming release of the Alwyn Film Corporation, is adapted from the widely read novel "Fomna Maria" by R. L. Stewart. The production is said to be ambitious in regard to the picturesque scenes and settings with big ensembles, while the principal roles are portrayed by players of international reputation. The story has a novel theme and an unforeseen climax. The press book on this picture is said to be entirely different from anything heretofore issued. Its color scheme is brown and gold. The picture has been autographed, and a gold frame, containing a portrait of the heroine, is being sent to President Coolidge.

Several Sal's

Dominant Pictures reports sale of serials to two校长, western drama stars and twelve one-reel "New Weds" to Seaboard Film Attractions for Delaware, Virginia, Maryland, and the District of Columbia, and six Catherine Calvert five-reel dramas to the Square Deal Exchanges for New Jersey and Eastern Pennsylvania. Also for Ohio and Kentucky to the State Film Company of Cleveland, while Frederick. Mr. Nimmo bought the "Masked Marriage" for Maryland, Delaware, Virginia, and the District of Columbia.

"Rent Free" a Paramount Film

The Paramount publicity department has arranged for the publication in The Designer, a national magazine of large circulation, of "Rent Free," the story of the Paramount picture starring Wallace Reid which has just been finished at the Lasky studio in Hollywood. The story was written by Isola Forrester and Mann Page and was scenaried by Elmer Rice. The novelization will appear in the February issue of The Designer, which will be on the newstands January 1. The novel is to be released by Paramount the same day.

Sal on Serial

Arrow Film Corporation announces that due to the success of "The Blue Fox" serial, featuring "The Fox" serial, which is already being made on the serial "Nan of the North," with the same star, Thomas Brann, of the Elfran company of Atlanta, has purchased the rights for his territory.
Harry Warner Tells Merit of "Why Girls Leave Home"

With the closing of two more deals on "The Home"—the theatre bookings of Northern Illinois to the Celebrated Players Film Corp., Chicago, and Eastern Missouri and Southern Illinois to the United Film Service, St. Louis, which mark the closing of three-fourths of the entire country on this Warner Brothers production, starring Anna Q. Nilsson, Harry M. Warner calls attention to the value of the title.

"There's everything in a name if it's the right name," says Mr. Warner, "and it would be hard to find a better name for a business-getting photodrama than 'Why Girls Leave Home.' A generation of theatregoers were thrilled with the stage play. The production was made with the dual purpose of providing the public with the best of entertainment and pulling the maximum amount of attendance to the theatre showing the production.

"We believed the production was one that would be a 'clean up.' We sought the opinion of the public at two widely contrasted instances in a large cosmopolitan city and also in a small town. The results were the same—capacity houses because human nature is the same the world over.

The question of 'Why Girls Leave Home' is one of vital importance and has assumed such magnitude that it has attracted the attention of big newspaper, society and welfare organizations and police departments throughout the country.

"I am told that over 65,000 girls disappeared from their homes last year. Why? No one can give the exact reason, but in our production we have concentrated many of the most important facts that bear on the situation. It is a topic that every newspaper will be glad to give editorial comment to, and exhibitors should not overlook this fact."

Burr Makes Big Foreign Sale

C. C. Burr has closed with John Carlsen & Company for the rights on "Burn 'Em Up Barnes" for Great Britain, Scandinavia, Continental Europe, South Africa, Australia, the Far East, Mexico, Central America, West Indies and South America.

Opening in Winnipeg recently the film is said to have broken records against heavy competition. Johnny Hines, who is featured in the picture, made a personal trip and received a splendid reception. The management used ingenious methods to exploit the picture.

The Canadian rights have been sold to the Capital Films, Ltd. Arrangements have already been made for bookings of "Burn 'Em Up Barnes" in Calgary and Toronto.

Griever Coming

S. B. Griever, the executive head of Griever Productions of 831 South Wabash avenue, Chicago, announces he is coming to New York for the purpose of purchasing state right productions for his territory, and will be at the Hotel Astor for some time, beginning Monday, October 24.

Sales by Arrow

The Grace Davison series of four society dramas has been sold by Arrow Film Corporation for New York state to Merit Film Corporation, and this series as well as the series of four James Oliver Curwood features have been sold to Jans exchange for Northern New Jersey.

Norma Talmadge in "Snapshots"

A Sunday at home with Norma Talmadge in the feature of No. 12 of "Screen Snapshots," released through Federated Exchanges. This section is released at Mac Murray and Harrison Ford, who were visiting Miss Talmadge, are included in the scenes. The issue also shows Vivian Martin, who featured in the stage play, "Just Married," also Constance Binney and Wallace Reid, and Charlie Murray in other celebrities, including Babe Ruth and Wesley Barry.

Shallenberger Points to Array of Stars on "Arrow" Program

"The demand for pictures of the 'Arrow' standard and caliber," said Dr. W. E. Shallenberger, "is great. Our stars are popular on their merits. Such names as Ann Little, Faire Binney, Neva Gerha, Marjorie Daw, Grace Davison, Billie Rhodes, have a magnetic effect on the public. Our producers are busy and we are having the most successful time in the history of our corporation.

"Comedies alternate with dramas in our output and serials and novelties are included.

"Our men stars belong to the new and younger school. Jack Hoxie, John Lowell, Roy Stewart, Pete Morrison, Eddie Barry, Eddie Lyons, Neely Edwards, Bobby Dunn. Of course, I'm an optimist. I always was. In the motion picture industry optimism is vital. There is always tomorrow. The public will accept for good pictures is insatiable. Arrow's outlook is not merely encouraging—it is stimulating and brilliant."

Kineto Review at Criterion

"Wild Babies," one of Charles Urban's Kineto Reviews playing at the Criterion co-incidentally with "Peter Ibbetson," is cited as a typical example of the Kineto Review where several naturalists and photographers have co-operated in gathering the material. The picture was edited and put together under Mr. Urban's personal direction. Among the contributors to its subject matter are Raymond L. Ditmars, curator of the New York Zoological Society; Arthur H. Fisher, a well-known naturalist—photographer, and F. Percy Smith, a famous London scientist.

The title, "Wild Babies," means just what it says. It depicts the parental instincts of birds and animals. As for instance when one sees the mother's reproachful glance at the duck who thoughtlessly rattles its antlers against a fence and disturbs the peace of the young.

Officials of Yellowstone Park Praise "Nan of North" Company

The Ben Wilson Company, producing the serial, "Nan of the North," starring Ann Little, is said to hold the distinction of being the first motion picture company to make use of the natural grandeur of Yellowstone National Park, a considerable portion of which is being filmed in the Park.

On his return to Los Angeles, Mr. Wilson wrote the park officials in appreciation of the courteous treatment and co-operation he had received, and he and the officials of Arrow are highly pleased at the co-operation the park has enjoyed. The favorable exposures received from Horace N. Albright, the superintendent, and Howard M. Hays, president of the Yellowstone Park Camp Company, Mr. Albright complimented the company on the spirit with which they co-operated to the rules and regulations, expressed wishes for the success of the production and stated he would be glad to co-operate in case Mr. Wilson desired to use the park again.

Mr. Hays said he considered the company to be the best advertisement for the motion picture business he could imagine and that their relations with the company and its employees were most harmonious; further that their presence in the park should prove a good advertisement for the picture as while the actors were working they divided interest with the bears and many people put in as much time watching them as they did looking at the scenery.

"Supreme Passion" Not a Sx Film

Robert W. Prickett, president of the Film Market, calls attention to the fact that there appears a misunderstanding in the minds of some regarding the nature of his feature production, "The Supreme Passion," and states it is not risque or sexy.

The title refers to the pure love of a strong man for a good woman and the picture is based on Thomas Moore's poem, "Believe Me If All Those Endearing Young Charms."
In the Independent Field

Mike Rosenberg on Tour Finds Theatrical Business Booming

"The theatrical business is on the boom again."

This is the verdict of Mike Rosenberg, treasurer of the Western Pictures Exploitation Company, who is making a trans-contential selling campaign in behalf of independent producers of Los Angeles.

Industrial depression, Mr. Rosenberg says, is waning and business men speak more optimistically. Theatrical box offices, the thermometers of trade, are mounting higher and managers everywhere are preparing for a prosperous season.

Mr. Rosenberg left Los Angeles several weeks ago, traveling north on his country-wide swing, and Irving M. Lesser, general manager of the same company, went east.

Equity Sells Canadian Rights for "The Black Panther's Cub"

Equity Pictures Corporation reports the sale of rights for the entire Dominion of Canada on "The Black Panther's Cub" to Equity Pictures Corporation, Ltd., of Canada. This sale was negotiated by Louis Baum of the Equity Staff, with Mr. Arnowitz, who is president, and Mr. Stewart, who is vice-president of the Canadian company.

After a canvass of their territory, these two gentlemen are enthusiastic over the prospects for big success with this production.

Mr. Arnowitz reports that while Canada has suffered from the general business depression things are now going ahead rapidly and it is believed that that country will again feel prosperity in a very short time.

Plans for an active and vigorous campaign on "The Black Panther's Cub" have been prepared for both the Montreal and Toronto offices, and the company expects just as soon as secretary-manager Baum and his brother, who is promoted manager, can make the necessary arrangements, to have a little more to open offices in all of the prominent cities in the Dominion.

Mr. Arnowitz's reports as to the general situation are backed up by Mr. Baum, who visited several important cities on his trip.

Jack Cohn Leaves for Coast to Film Two Novelty Subjects

Life for C. B. C. officials appears to consist largely of traveling. With Joe Brandt just back from a sales trip extending to Omaha, Jack Cohn has just left for the West Coast.

Mr. Cohn's trip is for the purpose of starting production on two new releases, which he states will be distinct novelties and unlike any other short releases on the market today.

He announces they are of feature calibre unusual in every way, and that it is his intention to have all departments per- pared and ready at all times for delivery of these films to theaters.

Mr. Cohn will also go over the details of a big feature production in which he is interested and which is now under way, and will also confer with his brother, Harry Cohn, regarding production matters in connection with Ballroom Boys Comedies, and with Louis Lewyn, who is associated with him in the filming of "Serious Snapshots," both of which series are distributed through Federation exchanges.

Mr. Rosenberg found a big demand for independently-produced pictures. At San Francisco he concluded arrangements with Louis Hyman of the All Star Feature Distributors for California, Arizona, Nevada and Hawaiian rights to the following Los Angeles-made products: Four David Butler five-reel features which Louis Burton is making; twelve Irving Cummings Maple Leaf Specials; twelve Dick Hutton five-reel Prairie Productions; eighteen Cactus Features starring "Bob" Reeves and Maryon Aye; three Edna Schley "Scattergood Baines" productions; three Webster Cullison productions of the Ellis Parker Butler "Philo Gubb, Detective" stories, featuring Victor Potel, together with three one-reel sequels, "The Missions of California."

One number of sales on independent productions have been recently closed, including "Pardners" and "Love's Redemption" to Popular Film Company, Boston; Griever Productions, Chicago; Middle West Amusement Company, Cincinnati; "The Eternal Two" to Hemingway Film Company of Boston; Griever Productions and Middle West Amusement Company. "From Farm to Fame" to Hemingway Film Company. "Battling King" and "The Glory of Youth" to Boston Photoplay Company, Fine Arts Pictures Corp., of St. Louis, and Griever Productions. "Under Two Flags" to United Film Service of St. Louis, Commonwealth Exchange of Chicago and Keystone Film Company of Philadelphia. "One Empty Shell" and "Come Back Home" to Boston Photoplay Company. "Love's Battle and Fourth Face" to Middle West Film Company and "The Glory of Youth" to Liberty Film Company.

Urban Says "Movie Chats" Are Regular Patronage Producers

Charles Urban of the Kineto Company of America has come out strongly in defense of what he terms the "serial idea." Every serial should be criticised separately on its merits, but the idea certainly is a good one, and I believe in serials," says Mr. Urban.

"Magazines and newspapers all publish them in one form or another, the book review department, the dramatic department, the space allotted to science are all forms of the serial idea. This idea brings steady circulation to the magazines and newspapers and patronage to the theatre and I place the 'Movie Chats' in the class of serials. Anything that is issued and released regularly falls into the serial division. The fact that each Movie Chat is complete in itself and is informative and instructive rather than fictional does not make it any less a serial.

"They are the sort of pictures that create regular high-class patronage and when people know they appear week after week, they patronize that theatre week after week. It is the regular patronage that exhibitors aim for and it is this regular patronage that Movie Chats create. I do not compare them with what is customarily known as serials, but that is a mere difference in the interpretation of what a serial is."

New Gerber Film

Neva Gerber has started work on her next Arrow production, which Ben Wilson is making. It is titled "The Price of Youth" and is adapted from a magazine story by Wyndham Martin.

"Out of the Inkwell"

By MAX FLEISCHER

NOW PLAYING AT CRITERION THEATRE, NEW YORK FOR INDEFINITE RUN

ALSO BOOKED BY SID GRAUMAN THEATRES

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NEW YORK CITY
"Theodora" Evokes the Superlatives as New York Critics See Spectacle

Seldom before in the history of the industry have so many superlati-

Adjective been used by the mo-

tion picture critics of the New York

newspapers in their reviews as was the case last week with "Theodora."

Goldwyn's Italian spectacular film

which received its world première

at the Astor Theatre where it is

playing at $2 top.

In his review in the New York

World Louis V. DeFoe, dramatic

editor and critic, wrote: "Stupen-

dous' is not a too extravagant ad-

jective for this spectacle. To ade-

quate-

ly describe it would tax even the

vocabulary of a P. T. Barnum.

Architecturally alone--forgetting

every element of drama in it--"Theo-

dora" is a marvel or marvels. It is

as if all the glories of ancient By-

zantium had been transferred un-

tarnished to the twentieth century.

'Theodora,' in short, ought to be a

breeder of movie fans. When they

see it they will have seen about

the best that the screen can present.

The New York Times said of it:

"As a spectacle this picture is truly

magnificent. Most of the Holly-

wood productions seem like small-town

stuff beside this tremendous produc-

tion. Spectators are convinced that

they are seeing Byzantium and its

people on the screen. There are

dramatic thrills in the picture, too,

not only the excitement of battles

and murders and masses of men in

motion, but the more telling effect

of contrast, the contrast of cold, in-

different marble and hot, impassioned

humanity, rushed to an exciting end."

New York Herald: "A live

wire' connection with history. It is

through its tremendous settings that

the picture is likely to become one of

the sights of New York. The film

. . . becomes one of the most

regal of love stories. Lustrous

beauty and a splendid imperial car-

riage are given to the part of Theo-

dora by Rita Jolivet."

Alain Dale, dramatic critic of

the New York American, wrote: "Col-

lect all your 'Ohs' and 'Ahs' and

your interjections of acute gaspology

when you see 'Theodora.' Even the

press agent fell down in his job

of extollation which calls for a new

stock of superlatives. I never closed

an eye, I assure you. My attention

never wandered. It was impossible

to escape the lure of the thing.

'Theodora' is a very long picture. It

seemed short."

Harriette Underhill in the New

York Tribune: "Will fill the thea-

tre just as long as Goldwyn sees

fit to keep it there. A colossal

achievement. All around us we

heard exclamations of delight.

The morning Telegraph: "Mass-

ive and gorgeous beyond descrip-

tion. A gigantic spectacle, beauti-

fully presented, magnificently cos-


tumed and enacted with a great deal

of vigor. The mobs are splen-

didly handled. Rita Jolivet is bril-

liant. It is an extraordinary per-

formance she gives."

New York Journal: "For splen-

dor of production magnificence of

grouping and charm of background,

it is doubtful if 'Theodora' has ever

been equalled and certainly not sur-

passed, in the history of photo-

plays. It is a gorgeous production.

Miss Jolivet is astounding in her beauty."

New York Sun: "Certainly bigger

than anything that has ever been at-

tempted in motion pictures before.

The story, too, is more consistently

dramatic than is customary in spec-

tacles and there were times when

a breathless hush fell on the house."

Evening Mail: "Outdoing for

sheer magnificence, thrills and spec-

tacular splendor any motion picture

ever seen here. 'Theodora' . . .

offers a new film sensation. Every

scene is a spectacle in itself and

every scene plays its vital part in

the story. The action mounts in a

series of climaxes, culminating in

one of the most thrilling scenes

the films have ever given us. The

splendor, beauty and artistry of the

scenes can only be described in superlatives.

The advance announcements of

'Theodora' have not been overstated.

It is truly a picture which one can-

not afford to miss."

Evening Post: "Colossal screen

spectacle. Richly costumed, moving

through the splendor of an Oriental

court, one figure was pre-eminent--

'Theodora. Rarely is the screen fa-

vored with an actress of such beauty,

grace and, above all, artistry, as Rita

Jolivet. Akh supported by a char-

acter cast, the colorfulness of her

work is intensified by swaying,

throbbing, terrifying mobs. Dra-

matically acted, artistically produced,

the story moved along to its tragic

end."

Agnes Ayres in

Paramount Film

What is said to be one of the

most emotional roles ever supplied

a screen actress, fell to the lot of

Agnes Ayres in her initial Para-

mount star picture, "The Lane That

Had No Turning." Throughout the

day the star plays the part of a woman

who surrenders her own opportunities

for fame and fortune to aid her husband.

The story was written by Sir

Gilbert Parker and adapted by him

and Eugene Mullin in collaboration.

The picture is directed by Victor

Fleming. Rollin Sturgeon is super-

visor of the production.

"Over the Hill"

Drawing Crowds

"Over the Hill," the super-special

produced by William Fox and hav-

ing a record of practically a year's

uninterrupted run at Broadway

theatres, is in the eighth week of its

run at Tremont Temple, Boston,

Mass., and drawing big crowds at

each performance, it is stated.
SCENES FROM METRO'S "THERE ARE NO VILLAINS," STARRING VIOLA DANA
Great Booking Activity Greets Metro as Company Opens Its Biggest Season

Never in the history of the industry, the officials of Metro Pictures Corporation announce from the office homes in New York, has any producing company been approached by such a demand for its services as has Metro this fall, at the outset of the 1921-1922 season.

Metro's story is due to the extraordinary influx of contracts for the three big initial productions, "The Four Horsemen," "The Conquering Power," and Nazimova's modernized screen version of "Camille," and the no less brisk booking of the twenty-nine other pictures planned for release before the expiration of the season.

These include the third Ingram production, "Turn to the Right," an elaborate picture presentation of the John Golden stage hit, written by Winchell Smith and Jack Hazzard for the new series of Gareth Hughes features, produced by George D. Baker for S-L (Arthur Sawyer and Herbert Lubin) Pictures, and the big specials starring Bert Lytell, Viola Dana and Alice Lake.

The Metro program calls for a minimum of thirty-two releases for the coming year, and in innumerable instances exhibitors have signed up for the first release list, basing their belief in their drawing power upon the past performances of Metro specials upon the knowledge of the merit of the stories chosen and the abilities of the several stars who are to enact their principal roles.

A significant instance of pre-production booking was the receipt at the Metro offices recently, upon the announcement that Rex Ingram's picture to follow "Turn to the Right" would be "The Prisoner of Zenda," of twenty-six telegrams from exhibitors in various parts of the United States and Canada, asking priority in showing the picture — not yet begun —in their several territories.

In several of the wires option was requested on the grounds that in the ease of the previous Ingram picture, "The Skid Road," the adapted by June Mathis from Blasco Ibanez's novel, the novelists of the messages have failed to get first rights, and so felt they should be given preference to make up for lost opportunities.

The run of "The Four Horsemen," to judge from the reports in the sales department of Metro, has hardly begun. Already it has played for long runs and to capacity audiences in the larger cities, including New York, Chicago, Detroit, Pittsburgh, Cleveland, Cincinnati, St. Louis, San Francisco, Los Angeles, Boston, Philadelphia, Toronto, Canada, Providence, Minneapolis, St. Paul, Seattle, Willington, Wheeling, Richmond, Omaha, Birmingham, Denver, Kansas City, St. Paul, Dayton, and Atlanta, and is still going strong.

More than 100 road companies, with special orchestras and in many instances with artists to enact the prologue, are engaged in showing "The Four Horsemen" to the people of America. In every instance, without exception, the report of the exhibitor has been unusual business. It is without doubt, Metro has found, the greatest drawing card Metro has ever presented. Whether in New Port or Nome, it holds and thrills the audiences, and has brought superlatives from newspaper critics wherever it has been shown.

No lesser success is expected from "The Conquering Power," the second of Rex Ingram's big productions for Metro. This is not merely a hope on the part of Metro, but a belief based upon the tremendous reception of the picture during its pre-release run at the Rivoli and Rialto in New York. Both daily and trade press praised it without stint, and the capacity audiences which jammed their way into the two big metropolitan playhouses came away to become thousands of animated advertisement of its merits.

Nazimova's latest production, a modernized version of "Camille," the dramatic classic by Alexandre Dumas, the younger, as adapted by June Mathis and directed by Ray C. Smallwood, is acclaimed the greatest production the Russian star has yet given to the screen.

At its private showing a few weeks ago in the grand ballroom of the Ritz-Carlton in New York, David Warfield, the great American actor, said that "Camille" to him appeared to the most tremendous success, from the standpoint of the box-office, he had ever witnessed. Although Mr. Ingram, at the Metro studios in Hollywood, has not as yet fully completed "Turn to the Right," he is now putting the last touches upon the assembling and titling, the demand for this film's playing in film form is already immense. Exhibitors know there is in America no play more popular than the Golden-Smith record breaker, which was presented on Broadway a few seasons ago, set the record for long runs at 32 days. Last season found this record broken by another John Golden hit, "Lightnin'."

"Seeing's Believing" Is Viola Dana's Newest Picture

Viola Dana began this week, in a violent and artificial rainstorm, the making of her newest play for Metro, "Seeing's Believing." This picture is a Harry Beaumont production, adapted by Edith Kennedy from the original story by Rex Taylor. John Arnold is photographing the play.

The initial scene required the building of a street set two blocks long on the Metro lot in Hollywood, and the manufacture of a driving downpour of rain. This was provided by the usual wind-machines to send blasts of spray across the street, and by the playing of fire hoses upon the roof-tops of the buildings, so that the water would drain naturally from eaves and drain. Illumination of the set came from a battery of powerful lamps.

The action required of the star in this wet set was to drive down the street in a small automobile and skid a little midway. She did, the little skid twice and then she applied the brakes. Her leading man, Allan Forrest, and Philo Collegh, who has a prominent role, were fellow victims of the rainstorm. They suffered a forty-five minute drenching in the cause of realism.

Quinlan Praises "Dream Street"

Added proof of the drawing power of D. W. Griffith's big photoplay, "Dream Street," comes in a letter just received by the United Artists Corporation from Jack Quinlan, manager of the Pantages Theatre, Minneapolis. Mr. Quinlan says: "The Pantages Vaudeville Theatre, playing the picture in conjunction with the vaudeville attraction, was compelled to hold the picture over for a second week's run in order to accommodate the traffic. The last week was within a very few dollars as profitable as the first."
Metro Has Over 100 Road Companies Now Exhibiting "The Four Horsemen"

More than 100 road companies of "The Four Horsemen," a Rex Ingram production for Metro of the international famous novel of Vicente Blasco Ibanez, are today touring the country while the home offices of the big producing company are besieged with requests to send out additional companies to meet the demand.

Hundreds of letters and telegrams from picture patrons and exhibitors in the numerous cities where this has been shown, have been received by Metro, praising its dramatic power and asserting to its wonderful artistic appeal. One of the most striking features of these unsolicited tributes is the fact that they are from all classes of people.

The tremendous drawing power of this film is certified to by the exhibitors, for in practically every city where it has so far been presented it has established new box-office records. So great has been the public interest in these widely separated communities that time and again the Metro offices have been urged to extend the time of the showing over the regular schedule so that all the patrons of the theatre might be accommodated.

The special presentation which Metro has arranged in connection with every showing has received unlimited commendation. A specially musical score was arranged by Dr. Hugo Riesenfeld, director of the Criterion, Rivoli and Rialto Theatres, New York, which has proved universally popular.

So strongly has this musical feature appealed to the widely different audiences that special arrangements have been made with every road company that the director may not be hampered in presenting the setting with all its artistic supplements. Similar arrangements have been made by the road companies regarding the interpretation of the dramatic prologue and the other stage features.

And this painstaking attention to all the dramatic and artistic details which marked the first presentation of the film in New York on March 31 at the Lyric Theatre, when it took Broadway by storm and received the most fulsome praise from critics and public, marks all the companies which are presenting it in the cities of the country today.

During the months during which New York was paying its tribute, the Metro home offices were flooded with inquiries from anxious exhibitors throughout the rest of the nation as to just when they might expect to have the picture which was creating such a furor.

Further tribute to the powerful appeal of this picture was received from abroad, for following the presentation in New York, Metro had immediately sent by special messenger a print of the film to the author of the story, Vicente Blasco Ibanez, at Nice, France, and his congratulations were as enthusiastic as those of the other celebrities who had seen the picture.

After "Turn to the Right"
Rex Ingram Will Produce "The Prisoner of Zenda"

Rex Ingram announces "The Prisoner of Zenda" as his next picture for Metro. The production is planned on a scale of magnificent rivaling that of the Ingram production of Ibanez’s "The Four Horsemen." It will be months in the making.

Production will be started at the Metro studios in Hollywood as soon as Mr. Ingram finishes the cutting and editing of his latest production, "Turn to the Right," a June Mathis-Mary O’Hara screen version of the John Golden stage comedy of New York crooks on a Connecticut farm by Winchell Smith and Jack Hazard.

Although no definite selections have yet been made for "The Prisoner of Zenda" cast, it is probable that the leading woman’s role, that of the Princess Flavia, will be enacted by Alice Terry, who appeared as Marguerite Laurier in "The Four Horsemen." Eugenie Grandet in "The Conquering Power" and Elise Tillinger in "Turn to the Right."

John F. Seitz, the cameraman who shared honors with the director in the reviews of the Ingram productions, will be the photographer.

"The Prisoner of Zenda," some twenty-five years ago, had a vogue both as a novel and a play on both sides of the Atlantic that has only been surpassed in modern times by Du Maurier’s "Trilby." It was the book that sent to its full tide the rage for romantic stories. The author, Anthony Hope, made a fortune in royalties and followed his success with an equally popular sequel, "Rupert of Hentzau."

The part of Rudolf was first played on the American stage by E. H. Sothern in 1895 and it brought Sothern to the height of his success as a delineator of romantic roles. It was played later by James K. Hackett in the sequel. In England, "The Prisoner of Zenda" is listed among the plays that have had the longest runs in the history of theatre in London.

Since its first production there in 1896, it has been three times revived—in 1900, 1909 and 1911—with undiminished popularity, according to reports.

Now O’Brien is a Selznick star and the revival of "Poppy" will give present-day theathergoers an opportunity to see Norma at her best and Eugene in the making as a star. The screen version was made and originally released in 1916, from a stage play based on the novel by Cynthia Stockley. Ben Piel and John P. Ritter wrote the stage play which was obtained by Joseph M. Schenck for Norma’s use as a Selznick star. Edward Jose directed the presentation. All new prints have been furnished to Select Exhibitors and the original version has been edited and re-titled for the purpose of condensing the picture to its most effective scenes.

R-C Pictures
West Studio Most Active

With the production forces of R-C Pictures working overtime in filming two widely known novels and one popular stage play, the West Coast studios of the company are buzzing with activity under the supervision of R. J. Tobin, director general of production.

Having completed "Silent Years," based on the popular novel, "Mam'selle Jo," by Harriet Comstock, Louis J. Gasnier is now giving his attention to another great name established upon the novel, "Home," by George Agnew Chamberlain.

The cast includes Irene Rich, Leon Barry, Ramsay Wallace, Jobby Ralston, Carl Stockdale, Robert Bolder, Margaret Mann, Wadsworth Harris, Genevieve Blinn and James O. Barrows.

Pauline Frederick, having completed "The Lure of Jade," is now turning her attention to "Judith of Biltmore Ranch," based upon the novel of the same name by Jackson Gregory. This absorbing story of ranch life was adapted by W. F. Dunn, Colin Campbell will direct. The cast will include Tom Santschi, Otis Harlan, L. C. Shumway and Clarissa Selwynne.

Doris May's next starring vehicle will be "Eden and Return," a romantic comedy from the stage success by Ralph E. Renaud. William A. Seiter will direct and Hunt Stockberg will supervise. Among the players assembled are Emmett King, Margaret Livingston, Earle Metzalf, Margaret Campbell, Buddy Post and Gerald Fring.
Second Annual Metro Week November 20: Expect to Eclipse Last Year's Success

The second annual Metro Week has been set for November 20 to 27. Announcement of the dates between which thousands of theatres throughout the country will show Metro productions in the studio follows. Special exhibitions of Metro pictures for seven consecutive days proved such a success that it was urged by hundreds of exhibitors that the period be extended to two weeks. This suggestion was not accepted by the Metro officials, but the spontaneity of the reception did determine that it was to be an annual event in the screen year.

Metro's New Unit System of Production Proves Success After Test of Six Months

Metro has just completed the first six months of its unit system of production, under which the directors control the studios in Hollywood have for the first time been given a free hand with their productions. Each company has been a unit system, the results have proved so satisfactory that each company is going to remain a distinct unit. The Metro unit system has come to stay.

The directors now at work are Rex Ingram, who is following his productions of "The Four Horsemen" and "The Conquering Power," with "Turn to the Right," an adaptation of the John Golden stage success by Winchell Smith and Jack Hazzard; Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," who is following "The Last Card," "The Infamous Miss Reveli" and "There Are No Villains," with "Keep Off the Grass," by J. P. Marquard, starring Bert Lytell, for Windom Wilson; and J. A. Little's production of a novel by Clara Genevieve Kennedy, and Maxwell Karger, the veteran of Metro's directorial staff, who has charge of "The Hole in the Wall," a June Mathis adaptation of Fred Jackson's drama, starring Alice Lake.

Another new unit now on vacation is the George D. Baker Company, with Garrett Hughes as star, which recently completed screen work on its third production, "Life's Darn Funny," starring Alice Lake and Anna Q. Nilsson. The former had charge of "The Hunch" and "Garments of Truth." The first of this unit system productions to be released was the Maxwell Karger production of a "Message from Mars," starring Bert Lytell, last Autumn. Then came in the following months, "The Last Card," "Uncharted Seas," "Home Stuff," "The Man Who Over the Wire," "Life's Darn Funny," "A Trip to Paradise" and "The Match Breaker." Others, not yet given general released but reviewed by the trade papers, are the Baker production of "Garments of Truth," starring Garrett Hughes; "The Infamous Miss Reveli," a Veiller production starring Alice Lake, and "There Are No Villains," and the results another Veiller production, starring Viola Dana.

The Ingram production of "The Conquering Power," which was put on view in a special showing at the Rivoli and Rialto, will not be generally released until November 21.

As was the case in 1920, Metro will have the solid backing of the distributing corporation for the matter of sale and exploitation. The exchanges have been for some time making preparations for the inevitable emergencies that an exceptional demand entails. Every print put out will be in perfect condition, There will be solid advertising co-operation between the exchanges and the exhibitor, so that the public will be apprised of the approach long before the actual advent of the week.

The estimate by the Metro distributing department last year placed the probable number of theatres which would show its pictures during Metro Week at 7,000. This proved to be conservative as, in fact, it was considered at the time it was made.

For the thousands of exhibitors, Metro during the big week will have one of the finest collections of offerings for the public that it has ever assembled. The list will comprise dramas and comedies with some of the best known stellar lights in the cinema world.

During Metro Week last spring more than 7,000 exhibitors took advantage of the special drive and ran pictures released by the producing company, and so strongly did they appeal that even before the time scheduled for showing the home office had been flooded with requests to extend the period so that the houses could give their patrons a longer period of Metro attractions.

For this Metro Week with greatly increased number of productions available to the exhibitor it is fully expected by the Metro officials that there will be a large addition to the number of showmen who will take advantage of the Metro offerings.

Supervisors Busy

The supervisors of the various Paramount pictures being made at the Lasky studio are busy individuals these days. Thompson Buchanan is giving personal supervision to "The Little Minister" and "The Husband's Trademark." Chief Supervisor Frank E. Woods is acting in a supervisory capacity for "One Glorious Day," "The Champ," and "If You Believe It, It's So." Rollin Sturgess is occupied with "The Lane That Has No Turning," and Julia Crawford Ivers with "For the Defense."
Expansion and Improvement Is Kinogram Plan

Expansion and improvement until "there will be nothing left for Kinograms is the best reel on the market." This is the program that has been mapped out for Educational's new line, according to a letter written a few days ago to E. W. Hammons, president of Educational Film Exchanges, Inc., by Capt. G. Mcl. Baynes, head of the Kinograms Publishing Corporation.

"This is just one example of the increased activity, enthusiasm and effort generating on all of our product, Kinograms, in your hands. I have called on a number of branches throughout the country, and I have yet to see an organization as complete as yours for handling the product you are handling. I want to say that the New York branch has not been a gathered from your own branches and your own employees, but from Mr. Exhibitor." Rex Beach Film to Be Shown at New York Strand

The first of the series of big Rex Beach productions, "The Iron Trail," produced by the Bennett Pictures Corporation and distributed by United Artists, has been given a new feature, the New York Strand, the week beginning October 30. The showing of the weeks' "teaser" poster campaign on the subway and elevated railroad stations. In its tone, the advance campaign for "The Iron Trail" is working to "clear up" prevailing conditions of political unrest, and by inundating the postcard looks to be in a generous and concerned public attention.

The fact that the story was visualized in "The Iron Trail" deal with the building of a railroad, and the difficulties that are encountered in the construction of a railroad line that open up wildernesses to civilization, is said to make this production a timely offering, even though its theme is in a sense, propaganda for the railroad workers. It is a story of adventure and romance.

Alia Nazimova Plans for Her New Pictures

Mme. Alia Nazimova has completed plans for the series of "repertoire" films she will make under her new contract with the United Artists Corporation. The first of these will be a dual production comprising Oscar Wilde's "Salome" and Ibsen's "A Doll's House," both to be given on the same program, in two reels, and the Ibsen classic, in which Mme. Nazimova won high praise last week in the speaking stage, will follow and be presented in five reels.

In carrying out this repertoire idea, the popular Russian actress is complying, it is reported, with an ever increasing demand from her many admirers, that she give to the public in motion picture form several of the plays in which she won success in the spoken drama. It is not unlikely that she will follow the double bill of "Salome" and "A Doll's House" with another unit program of two or more plays.

Charles Bryant, business manager for the United Artists, says that the contract with the Brunton studios in Hollywood whereby the forthcoming Nazimova productions for the United Artists will be made under that organization.

A Coming Release "In Batik Land" is the title of the Paramount-Burton Holmes Travel Picture scheduled for release October 23. From the moment of arrival in the little city of Bandoeng in Java, the spectator is shown the quaintness and quaintness of every detail of daily life.

The Sin of Martha Quered, New Associated Exhibitors Picture

Associated Exhibitors, Inc., have announced as its next Associated feature the Allan Dwan production, "The Sin of Martha Quered." "The Sin of Martha Quered" is described as a heart-interest drama woven around the career of an innocent girl whose sin exists only in the warped and suspicious mind of her dominating father. Mary Thurman portrays the title role, Niles Welch is the hero.

The release date of "The Sin of Martha Quered," has been set for November 3. An elaborate campaign book is in the course of preparation, adoptions, and will include an effective twenty-four sheet, are about ready. The feature, which is preluded by the Mary-Mayer Photoplay, will be distributed by Associated Exhibitors, Inc., through Pathe Exchange, Inc., as an Allan Dwan Production. Former Associated Features include "The Devil," "The Rider of the Kings Log," "What Women Will Do," and "The Road to London."

Mark Strand Gives Elaborate Setting to Picture, "I Accuse"

The Edward L. Hyman method of furnishing vocal musical scores for the presentation of moving picture scenes to aid in the translation of the action for the spectator is to be emphasized in the main flashes of the new Mark Strand feature, "I Accuse," which will be released with both prologue and postlude.

The prologue was in adherence with the war theme of the play, the stage set being a trench, a wide range of musical background and the rooms of practically every leading hotel in this country and Canada. With this force he believes the production will prove one of the leading attractions of the coming year.

Big Billboard Campaign for New Ray Film

An extensive billboard campaign in behalf of Ray's new production for First National, "Two Minutes to Go," has been begun in the Greater New York City, Brooklyn, Bronx and adjacent territories as the advance exploitation of the new Ray release which is scheduled for distribution on October 17. The poster campaign will run for sixty days on this feature alone, and in Brooklyn and Queens at the Strand on November 6, the number of stands heralding the new feature has doubled in number providing the opening and during the production's run at the Brooklyn picture house.

Arliss, Kane, who presents the star for distribution through the First National circuit, in announcing the beginning of the billboard campaign on October 10, declared that the sponsors of "Two Minutes to Go" had initiated their program with the idea of getting the greatest amount of patronage possible from the seasonal appeal of the subject.

Hodkinson Is About Ready to Open Branches

P. N. Brinch, manager of exchanges of the W. W. Hodkinson Corporation, has just returned from a tour of the Middle West with the information that number 12 of the formal announcement will be made of the locations and personnel of the twenty-four branch exchanges which that that is opening to handle its own releases.

W. F. Seymour, one of the organization's district supervisors, is still out in the field completing the arrangement for the last few branches, and S. J. Vogel, of Vogel & Moxen, Big Billboard, has released on the Pacific Coast, has spent the past week in New York, conferring with home office officials on the final details of the sweeping reorganization about to be completed in the Hodkinson Corporation.

Interesting Facts Regarding Bible

In connection with the screen version of the Old Testament which Artclass Pictures Corporation will present as part of the "War of the States" that statistics cause him to believe this subject will be unusually popular. The Bible has been translated into five hundred and thirty-six languages. It is read in every civilized country and it is said that more than thirty million copies are translated by the reader is potential theatre-goer. The leading magazines of the United States have had an article dealing with the Bible, as witness H. G. Wells' recent articles in the Saturday Evening Post. A copy of the Bible is in the possession of practically every leading hotel in this country and Canada.
**Warren Exchanges Have Prints of Three Big Specials on Hand**

With prints being shipped as fast as they can be handled by the laboratory, practically all the F. B. Warren Exchanges are now in position to give the trade further details on "Our Mutual Friend," "The Old Oaken Bucket" and "What Do Men Want?"

These are the three big specials concerning which there has been much secrecy about the Warren offices for they mark the organization's big fall smash and are counted on by many who have seen them, it is said, to be the talk of the trade before the first snow of the year.

Negotiations are already under way by a number of the bigger first runs to secure these three attractions and Warren Company says some interesting announcements will be forthcoming within the next few weeks.

"Our Mutual Friend" is adapted from the Charles Dickens' novel and discloses to the film world the fact that Dickens as a scenarist was there with as much desire for thrills and action as any stage or screen author. A murder mystery, thrilling conflict and a tender love story emerge in "Our Mutual Friend," with the masterful characterizations to be expected of the famous novelist. Naturally no Dickens story was ever written without its share of laughs and they are blended in the romance of "Our Mutual Friend." Exhibitors are expected to find the kind of "human" picture which 1921 has shown to be successful in "The Old Oaken Bucket." May Tully's picture is built on the famous song, "Exploitation opportunities by the score, it is said, grow out of the "Home, Sweet, Home" theme of this picture and the song known to millions, "The Old Oaken Bucket," discussing this picture one Warren official declared, "The big successes of the past year have proven that the American people want which hits them inside, the human touches taken from real life, laughs and tears.

**Value of Author's Name to Film Evident in Case of "Man's Home"**

It is the contention of the Selznick people that a few pictures come to the screen with so much public appeal in the matter of authorship, cast, direction and production as "A Man's Home," the Selznick special that has early attained so much publicity. The effectiveness of a book as a box-office appeal that is confined to those who have read a single work, but to the ease of Anna Steece Richardson, who wrote the story of "A Man's Home," and Edmund Breese, her collaborator, there is a wider and constantly increasing interest in their achievements.

Because of her present position as associate editor of Woman's Home Companion, Miss Richardson is every week writing for mothers, wives and daughters who constitute the national circulation of that magazine. Because of her past achievements in journalism, Miss Richardson has been able to attract women and have aimed directly at the betterment of the American home, and Miss Richardson is keenly interested in her work to hundreds of thousands of women.

The claim for Miss Richardson's prominence among writers for the home is not idle plaid. Her record is established. She is not known as a fictionist but as a writer of special articles for women. As such she is declared to have the largest and personal correspondance with women of any writer in the literary field. It is this "personal touch" which women in their homes that Woman's Home Companion pays Miss Richardson a tidy salary and provides her with three secretaries to keep up with her correspondance.

**Organized Campaign**

Her work in the magazine field has covered every domestic topic known to women, from raising babies, the care of the home, domestic problems and better citizenship for women. Some years ago Miss Richardson organized the "Better Babies" movement, recognized as the largest campaign ever conducted by a magazine among women, and it is still going strong throughout the country.

"How Every Woman Wants to Know" is a series of syndicated newspaper articles that keeps Miss Richardson's name before 6,000,000 readers twice a week. For several years she conducted "The Mothers Club" in Pictorial Review and is now directing, in Woman's Home Companion, a "Good Citizenship" series that is also being translated into foreign language newspapers. She has been introduced in McCall's Magazine a series of articles for women on "Living and Loving."
**Paramount Says Barrie Film Is Exceptional**

The settings which show the village of Thrums, Scotland, in Paramount's presentation of James M. Barrie's "The Little Minister," while realistic and picturesque, are said to be quite different from those used during the filming of the John S. Robertson production, "Sentimental Tommy." They were built at the Lasky ranch and were designed by Robert S. Tho. So was the art director of the Robertson picture which was made a little over a year ago on Long Island.

Paramount is of the opinion that in this Pennhye Stanlows production of "The Little Minister" it has something quite out of the ordinary, especially as Betty Compson is the star and the cast has been specially picked with reference to types.

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**More Than 1,000 Booked Solid for Goldwyn Week, Says Company**

Next week is Goldwyn week. More than 1,000 exhibitors throughout the country have signed up for the Goldwyn pictures exclusively throughout the week. That number was being added to daily throughout the two weeks elapsing between the eighth and the twenty-third.

In addition to the 1,000 theaters putting on full Goldwyn Weeks, another 1,000 and more will show Goldwyn pictures for a half week—all the time their previous bookings would permit.

The twenty-two Goldwyn branch exchanges have been engaged in a friendly rivalry to see which would obtain the largest number of full week bookings and the biggest receipts for the same days. The New York and St. Louis exchanges are in the lead in the number of full week bookings.

The success of the first Goldwyn Week in the history of that corporation has exceeded beyond its expectations. The exhibitors have shown themselves most cordial in supporting Goldwyn Week, in a number of instances having shelved attractions which had been booked and paid for. The full list of Goldwyn productions was made available to exhibitors and many of the first, second and third year successes will be shown again, especially in the smaller towns in addition to the full fourth year product and half a dozen of the fifth year pictures.

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**All Star Cast with Santschi**

That short subject features are coming into their own on motion picture programs is proven, says Pathe, by the stress laid upon the cast, direction and locations of the new two-reel dramas. In "The Spirit of the Lake," the latest two-reel feature starring Tom Santschi, which Pathe has scheduled for release October 30, an all-star cast appears in support of the Western star, including Bessie Love, Ruth Stonehouse, Edward Hearn and Tom Lingham.

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**Pathe Short Subjects for Week of October 30 Include a Lloyd**

Pathe Exchange, Inc., announced the first Harold Lloyd comedy of the second series of re-issued one-reelers, "Pistols for Breakfast," to fortify the assembly of short subject features scheduled for release the week of October 30. In this picture a three-star combination is seen, as Harold Lloyd is assisted by Bebe Daniels and "Snub" Pollard.


"Fifteen Minutes" is the current Hal Roach Comedy featuring "Snub" Pollard, the much-becoming comedian. Marie Mosquini plays opposite Pollard and Noah Young is seen in an important role. The new animated cartoon of the series of "Asop's Film Fables" is "The Cat and the Monkey." The one-reel short subject was produced by Fables Pictures, Inc., and created on the screen by Cartoonist Paul Terry.

Pathe Review No. 127 presents an interesting series of subjects. "Snow-Time in Japan" shows an Oriental village in winter; "All Aboard" is the current Capitol Travelogue by H. Mayer; "Doing it Right" is a Pathe Slow-Motion demonstration of the hammer and shot put by athletes, and "The City of the Lake" is a Pathicolor study of Como, Italy.

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**"Tad's" and T. Powers Cartoons in International News Reel to Be Distributed by Universal**

E. B. Hatrick, secretary and general manager of the International News Reel Corporation, the new organization behind the International News Reel, distributed by Universal, announces that T. A. Dorgan's "Indoor Sports" cartoons and Tom Power's "Joys and Gloomies" cartoons soon will be added to that news reel.

An "Indoor Sports" cartoon will be included in each even number of the International News Reel, released on Mondays, and the "Joys and Gloomies" in each odd number, released on Thursdays. Each will be complete in itself, each a short comic cartoon told in action.

The characters to be used in these cartoons are the popular cartoon characters made famous by Dorgan or "Tad" and Powers in such Hearst publications as the N. Y. American, N. Y. Evening Journal, Chicago Herald and Examiner, Boston Sunday Advertiser, San Francisco Examiner, Los Angeles Examiner, Washington Times, Wisconsin News, Atlanta Sunday American, Boston Advertiser, Chicago Evening American, Boston Evening American and the Atlanta Georgian.

The first issue of the International News Reel to contain a Tad "Indoor Sports" cartoon will be number 86, released October 31. The first Tom Powers "Joys and Gloomies" cartoon will be in International News No. 87, released November 3. Thereafter they will alternate. It is probable that the "Joys and Gloomies" cartoon in the odd numbers of the news reels will be varied from time to time by the substitution of action cartoons from the pens of other nationally known cartoonists of the Hearst organization. Thus, the International News Reel will be able to draw from such cartoonists as F. Opper, James Swinerton, George McManus, H. H. Kner, Jean Knott, George Herriman, Harry Hershfield, Walter Holan, Tom McNamara and others.

It is planned to make these news reels come up-to-the-minute in every respect. The action depicted in each instance will be of the latest news interest and will serve as an amusing conclusion of the news events of the day.

This latest move for the betterment of the International News Reel is said to be the first of a series of contemplated improvements in the reel, which already is among the foremost. The newly organized company, "The International News Reel Corporation," asserts that it will far outdistance its competitors in the quality of its service, within a short time. R. V. Anderson continues as sales manager for the news reel.

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**Strenuous Part Played by Reid**

In "The Champion," an adaptation from Grant Mitchell's stage success of last season, Wallace Reid, Paramount star, has drawn the most strenuous role of his motion picture career, it is said.

In this picture Reid has discarded his dress suit for a pair of fighter's trunks, for he plays the role of William Burroughs, otherwise known as "Gumbo Williams," middleweight champion of America. "Wally" has two minor fights and a prize ring battle to say nothing of a tussle with a steer, and a scrap with steamship officers.

Out of it all, however, he emerges a suave attorney-at-law and wins the girl in his customary style. Philip J. Roach is directing the picture.
Trade Publications Praise
"His Nibs," Exceptional Film

C. S. Sewell, in Moving Picture World, states: "Altogether novel and very entertaining is "His Nibs," starring Charles (Chic) Sale, distributed by Exceptional Pictures Corporation. Here is a production that is entirely different from anything yet presented on the screen. His portrayal of 'His Nibs' is one of the best characterizations ever seen on the screen. His make-up in this role is excellent, his humorous touch sure and his interpretation so real that even while you are enjoying the quaint side of his character you feel a strong sympathy for the old man."

Arthur James, editor-in-chief of Moving Picture World, has this to say editorially: "Charles Sale, otherwise Chic Sale of vaudeville, is the newest and best recruit to the screen's actors of importance and he has succeeded in the Exceptional picture, 'His Nibs,' in contriving a charming novelty that is as clean as a hound's tooth and as downright funny as anything that has featured its way into our view for a long time."

"Portraying seven roles in one picture and doing them all well is a feat that is the sum total of the feature's effect upon an audience. At the Hotel Astor showing this effect was to provoke hearty laughter in waves that rose high and it was demonstrated that Mr. Sale in 'His Nibs' is splendid entertainment. We look for more of Mr. Sale—we need him on the screen."

John Sparro, of Exhibitors' Herald: "We have had close to an overplus of dual roles in pictures recently, but it remained for Chic Sale, long a favorite of the vaudeville stage, to give up a picture in which the star plays seven parts, and makes each character a distinct personage with an artistry that is little less than marvelous. 'His Nibs' is in a class by itself."

Miss Marion Russell, in "The Billboard," praises "His Nibs" in the following manner: "This is the scene of droll comedy, unique characterizations and rural types such as the cinema has never before presented. Charles Sale outshines all previous efforts of screen stars through his picturization of seven distinct roles. Hats off to the producer of this most humorous film. The picture carries one hundred laughs."

May McAvoy in "Morals," a New Realfilm

An announcement from Realfilm is to the effect that "Morals" will be the next May McAvoy production to follow "Everything for Sale." J. S. Woody, Realfilm's general manager, says that "Morals" is of such merit as to place it in a class with "specials." However, it will take its place with the regular releases being made available for all franchise owners.

The story is an adaptation of the widely read novel, "The Morals of Marcus," written by William J. Locke. Julia Crawford Ivers prepared the continuity from which William Desmond Taylor worked.

"The Way of a Maid" No. 14 in Selznick-Hammonstein Releases

Two years ago Elaine Hammerstein was practically unknown to the screen, although she had appeared in a few pictures before Lewis J. Selznick decided to make her one of his stars. "The Country Cousin" was released as her first stellar offering in October, 1919, and since that time fourteen pictures have been released with the star vastly increasing her popularity with every issue.

Handeufs or Kisses, now current, is No. 15 in the Hammerstein series but in deference to the superstitions the count is made in include "The Way of a Maid," set for release immediately, as No. 14. Niles Welch began his appearances opposite Miss Hammerstein with "Ragman's Love" and will again be her leading man in "The Way of a Maid," which was directed by William P. S. Earle.

Sweet in Comedy

Harry Sweet will make "Shipwrecked Among Animals," under the direction of Alf Goulding. "Shipwrecked Among Animals" is a parody on "Shipwrecked Among the Cannibals."
Associated Photo-Plays Has Diversified Line for 1921-22

Associated Photo-Plays, Inc., in making announcement of its productions for 1921-1922 wishes to lay great stress upon the class of these pictures. There will be five Chester Bennett productions starring Jan Novak, who recently finished playing opposite William S. Hart. Miss Novak is of the blonde type and one of the best known screen stars. Among her productions are numbered "The River's End," "The Temple of Dusk," "Wagon Tracks," "Isobel," "Kazan" and a number of others. She is ideal for the class of productions that she has been cast for, it is stated. She has always been sought for the appealing type which lends itself so well to the outdoor pictures in which she has been most successful.

Miss Novak's first picture is a story of the dance halls and gold fields of Alaska, by J. Grubb Alexander and Harvey H. Gates. Mr. Bennett, who formerly directed Antonio Moreno at Vitagraph, directed Miss Novak. The supporting cast includes Noah Beery in the role of Wade Harkin, the brutal husband, and Frank Glendon, Alfred Hollingsworth and Florence Carter.

Mary Anderson is starring in six Scott Dunlap productions which will be a series of comedy dramas. Miss Anderson, known as one of the best comedians on the screen, has appeared in such productions as "The Hush Hour," "Johnny Get Your Gun," "False Faces," "The Spender," "Bubbles," etc. Miss Anderson bas her great popularity and following upon the various serials in which she has played, and the new series of pictures which she has entered upon for Associated Photo-Plays, gives her an opportunity to play droll humor and funny situations, according to reports.

Pathe Adds New Subjects to Screen Studies Collection

That high entertainment value, as well as educational, is found in the series of Pathe Screen Studies has been proved by the fact that such Broadway theatres as the Capitol and Rialto have seen fit to book them and place them in a prominent place on their programs. The rapid regularity with which new material has been added to the series has gradually made the Pathe Screen Studies complete in every detail with entertaining and widely diversified subjects.

The Pathe Screen Studies have been carefully prepared, artistically, scientifically and entertainingly, to give something new and original to the farseeing motion picture exhibitor. The series contains the work of great scientists and specialists and is produced by means of the best known methods of cinematography. Particular stress has been laid on clear photography, and in many cases when tiny insects are the principal actors, the use of the microscope and other instruments of the scientific laboratory was necessitated, bringing forth astonishing results.

For October a number of important subjects have already been scheduled. Among them are "Crayfish" and "The Stickleback," the fish which builds its nest, a split reel giving an intimate glimpse of denizens of the deep. "Our Four Footed Helpers" is a single reel, showing cud chewing animals, such as cows and deer.

"A Man's Home" Crowns Career of Actor-Director Ralph Ince

In announcing "A Man's Home" as a Ralph Ince production, the Selznick organization adds one more to the many angles that will increase the sale of tickets for this special attraction at the box office. Mr. Ince has attained distinction and fame in picturization through years of experience as both actor and director, and his screen career is only an extension of his achievements as an entertainer that began when he was a youth upon the dramatic stage.

That "A Man's Home" crowns an essential service to motion pictures will be freely conceded when the results he has attained are considered. His work as a director began with Vitagraph in 1907, and for four years previous to his entry into pictures he was an actor on the stage. Thus his thirty-four years of life measure, from his youth, excellent service to the field of general amusement plus the specific accomplishment of more than 340 screen productions to his credit.

With the Selznick organization Mr. Ince has been both director and star-directing himself in "The Law of Opportunity" and "The Highest Law," two of a series of pictures in which he impersonated Abraham Lincoln with the basis of his theme taken from incidents in the life of the Great Emancipator. Meanwhile he has directed Zena Keefe in "Red Feather," one of the series "Ralph Ince special; Eugene O'Brien in "His Wife's Money," Elaine Emmons in "Remorseless Love," and Conway Tearle in "After Midnight" and "A Wide-Open Town."

Showmen have the results attained by Ince in directing Selznick pictures to supply the assurance that "A Man's Home" is all the tradepaper reviewers have said it is—a big picture, compactly constructed and acted with intelligent direction. It is true, Mr. Ince had the benefit of an ideal cast to work with, but other directors have had good stories and good actors and have not always attained even acceptable results.

New Vitagraph

William Duncan, Vitagraph's western star, recently finished a new picture on the Pacific Coast, and the film is now at Vitagraph's Brooklyn studio for cutting. The picture in its rough form created a most favorable impression upon Mr. Duncan. The title is "No Defense" and it is based on the original story by J. Raleigh Davies.

"It's a Great Picture," Says Kinema and Patrons of "Son of Wallingford"

The run of Vitagraph's big special, "The Son of Wallingford," at the spacious Kinema Theatre, Los Angeles, has been only a few days old when the management of that theatre was impelled by the capacity crowds and general satisfaction to wire its congratulations to the Vitagraph Company in New York.

The picture opened to enormous business there last Sunday, and the Kinema management stated that the verdict of its patrons coincided with its own, that "The Son of Wallingford" was a great picture. The enthusiasm over the patrons' delight in something new in the motion picture line fully equalled its natural interest in the record crowds that attended.

The Kinema Theatre in Los Angeles is one of the finest picture theatres in the country, but it was hardly large enough to accommodate the crowds turning out for the first "Wallingford" performance there. An additional telegram from Vitagraph's Los Angeles manager on Tuesday stated that the big crowds were continuing to flow into the Kinema.

In his telegram to Vitagraph, Ed. A. Smith, the Kinema's managing director, said: "Congratulations on The Son of Wallingford."" opened at the Kinema Theatre yesterday to enormous business. Am glad to say that the verdict of our patrons agrees with ours—namely, that it is a great picture."

Story Version of "Iron Trail" for Publicity

A fiction version of the just completed Rex Beach film production, "The Iron Trail," has been prepared by the Bennett Pictures Corporation for the special use of exhibitors, and the United Artists publicity department is preparing to distribute this fiction story of the picture to all theatres booking the production.

This novelized version of "The Iron Trail" has been written in a thousand words in length, divided into six installments, so that exhibitors booking the attraction may give it out to their local newspapers as a serial story that will be complete within one week, either by morning or afternoon papers, with or without Sunday editions.

Mr. Beach has made just one condition, and that is that the serial will be furnished free to all exhibitors with the distinct understanding that they will, in turn, offer it for publication free to their local newspapers. The United Artists anticipate a big demand for the six-day serial, either to be run a week in advance, or starting the day the first issue appears.

Rodeo Pictures for Fox News

Pictures taken for Fox News at a recent rodeo at Bozeman, Montana, show the riding of wild steers, bronco busting, women's bareback riding, and also some of the most interesting features of their kind ever taken, according to the editor of Fox News. They appear in Vol. 3, No. 3.
N. W. Ayer & Son to Handle R-C Advertising

R. S. Cole, president of the R-C Pictures Corporation, announces the selection of N. W. Ayer & Son as advertising counsel. For fifty-two years N. W. Ayer & Son has been directing the advertising of the country's greatest industries and service organizations. The ideals of its earlier days have been maintained with vigorous fidelity throughout its development.

The enviable history of R-C Pictures parallels to a marked degree the career of its advertising agents. While its life extends over a far shorter period of time, it faces the problems in the industry with the same idealistic adherence to sound principles that characterized N. W. Ayer half a century ago.

A short campaign to appear in the so-called motion picture "fan" magazines is the course of preparation. The copy will start in the January issues. An extensive research is being made through N. W. Ayer & Son as to the desirability of advertising in daily newspapers.

Vignola Returns from West Coast

After an absence of more than two months, during which time he was on the West Coast making his second production starring Marion Davies for Cosmopolitan, Robert O. Vignola, director of specials, has returned to New York to put the finishing touches to the production. Accompanying Mr. Vignola were Forrest Stanley, who played the lead opposite Miss Davies, Luther Reed, who wrote the scenario, Phil Masy, Mr. Vignola's assistant, and Ira Morgan, cameraman.

The working title is "Beauty's Worth," which is the same as the title of Sophie Kerr's Cosmopolitan magazine story from which it was adapted by Luther Reed.

Moving Picture World Classified Ads Are the Best.

T. H. Ince Says "Hail the Woman" Is Picture of Universal Appeal

Discussing world conditions reflected upon, and by motion pictures, Thomas H. Ince this week issued a statement from the executive offices of the Ince Studios at Culver City, Calif., in which he details the reasons why he has produced "Hail the Woman," his forthcoming special, for release by Associated First National Pictures.

Mr. Ince's statement follows: "We are living in a period when people in all walks of life from one end of the world to the other are turning critical eyes upon well-established and accepted standards. The spirit of the renaissance is upon us; the world is struggling for a rebirth of idea, and old standards are being carefully weighed so that it is not surprising that we motion picture producers should have been called upon to establish a new standard. "Truly expressed, the challenge of the public has been 'to produce bigger and better pictures.' Thus it is that in the spirit of accepting this compelling challenge for a higher standard that has steadily grown in volume during the year, I present this production: 'Hail the Woman.'

"To me, 'Hail the Woman' symbolized the answer of the entire motion picture industry to the world-wide cry of liberating and uplifting standards in all lines of human endeavor. And I say this with a full realization that the country and the world have undertaken, the establishment of a new standard in an entire field of art.

A New Standard

"Yet, I offer 'Hail the Woman' as a new standard, where the standard has already been placed high, with every confidence that it will be so accepted unhesitatingly by critics both within and without our art industry. "This production has been created with universal audience requirements. If my judgment is of any worth, this picture will attract and completely satisfy not only the urban clientele or the rural audience or any particular, individual class, but everyone, everywhere, and at any time. I am further convinced, basing my conclusions on years of experience and a careful analysis of the trend of the times, that it will meet with more complete public approval and will give rise to more word of mouth advertising than any production with which I have ever been connected. This unique story is unfolded much like the book of itself, through the genius of a brilliant company of screen players. Florence Vidor, Madge Bellamy, Theodore Roberts, Lloyd Hughes, Tully Marshall and others have given their best in an almost religious interpretation of the characters of flesh and blood that live through this deeply emotional play. I am proud of my splendid achievement. "I need not dwell upon the wonderful theme of this tremendous drama of American life as woven into 'Hail the Woman.' I need only reiterate that in 'Hail the Woman' I confidently submit what to my mind will be greted as a new standard in the art of the motion picture. For myself, I know that it is my supreme effort, and I can only ask in all sincerity that every individual having the future of our great industry at heart carefully note the manner in which this production is received by the great mass of picturegoers. Then let a verdict be rendered as to whether this is the type of production for which picturegoers in general have been groping."

Place Your Classified Ad in Moving Picture World.

Beyfuss Commended on Premier Presentation of "His Nibs"

Immediately after the premier presentation of "His Nibs" at the Hotel Astor, New York City, on the evening of October 6, letters and telegrams of congratulation by the score were received at the office of the Exceptional Pictures Corporation, commending Alexander Beyfuss, vice president and general manager of that company, for the unique way in which this first Chic Sale production was offered to the motion picture trade.

The entire lobby of the hotel leading to the grand ballroom, where the exhibition was held, was transformed into the interior of a country grocery store in one section, and into the exterior of the store with a blacksmith shop and the entrance to the "Slippery Elm Picture Palace" in another section, this portion leading directly into the ballroom. Further than this, the ushers were dressed in gingham gowns and sunbonnets, and the orchestra of over thirty pieces, under the direction of James C. Bradford, were dressed up in gingham. This was all in direct keeping with the character of the picture, "His Nibs," in which Charles (Chic) Sale plays seven distinct roles. It brought the audience of over 1500 people directly into the atmosphere of the play.

Miss New York in J. W. Film

Howard Chandler Christie's choice as the most beautiful girl in the state of New York to represent the state at "Miss New York" in the pageant at Atlantic City recently, Virginia Lee, is the star of the first of the J. W. Film Corporation's society drama series. In "The Road to Arcady," of which Burton King was the director, her beauty is said to show to excellent advantage because of the elaborate gowns she wears in the big scenes, and the rich stage settings in which she plays many of her strong emotional scenes.

Off for Europe

Gertrude K. Ball, representing A. M. Balaban & Katz, International Distributors of Motion Pictures, sailed recently for Europe and will spend several months abroad principally in Paris and London, where she will look at a large number of productions on which the firm has options for the North American rights.

Alfred Kubies, who sailed for Germany in August, reports closing several contracts for unique films which are now on their way to New York.

VITAGRAPH
First Actress to Introduce Films Into Spoken Drama Has Part in Selig-Rork Pictures

Twenty-one years ago the audience at Wallack’s Theatre in New York City was held spellbound in the third act of a famous Civil War play, “Winchester,” by the introduction of a dramatic innovation—motion pictures of the most thrilling part of the drama.

Margaret McWade, who was the heroine of that remarkable play and who bears the distinctive honor of having been the first actress to introduce motion pictures into the spoken drama, has a part in the all-star cast of “The White Mouse,” the fourth of the Selig-Rork Plays made for educational release.

Miss McWade enacted the role of the pathetic mother in “The Ne'er to Return Road,” the third of this series of short features, which recently had its first showing at the Strand Theatre on Broadway. She played opposite Wallace Beery in this picture.

In “The White Mouse,” which is adapted from the famous story by James Oliver Curwood, she again has the part of “mother,” living with her daughter, played by Ethel Grey Terry, in a little cottage in the Canadian Northwest. She is a prominent member of a cast headed by Lewis Stone and including Wallace Beery, Willard Louis and Bessie Wong.

Owen Moore in Selznick Film

The Selznick studios at Fort Lee, N. J., are active with production. All summer the forces under Myron Selznick, vice president in charge of production, were kept busy on the construction of features to fulfill the promise of “Forty from Selznick” during the coming season and there promises to be a continuation of production for an indefinite term.

Just now one of the companies occupying the Selznick stages has Owen Moore as its star in creating the successor to “A Divorce of Convenience,” the comedy-drama in which Moore last appeared. Henry Lehman wrote the new piece and is directing.

Holt Finishes Paramount Film

Jack Holt has completed his first starring picture for Paramount, “The Call of the North,” which was adapted by Jack Cunningham from the novel, “Conjuror’s House,” by Stewart Edward White, and the play by George Broadhurst.

Bessie Wong Is a Newcomer in Motion Pictures

A newcomer in motion pictures is Bessie Wong, who plays a small part in “The White Mouse,” fourth of the series of Selig-Rork Plays made for Educational release.

In the brief scenes where this little Chinese lends the enchantment of her quaint person to depict the temple virgin who is destroyed by the half-caste doctor (Wallace Beery), Miss Wong reveals all the subtlety and power of her race, it is said.

Associated Exhibitor’s Product Wins Approval of Theatre Owners

Exhibitors have expressed themselves highly pleased with the product of Associated Exhibitors as typified by the three most recent announcements of that concern. These are about “The Sin of Martha Qued,” an Associated feature; “Never Weaken,” first of a new series of three Associated Harold Lloyd comedies, and “Tropical Love,” the Playgoer’s feature directed by Ralph Ince, starring Ruth Clifford and a cast of well-known screen personalities.

“We are highly pleased,” said John E. Storey, sales manager of Associated Exhibitors, “that exhibitors have found our three distinct classes of product, both features and comedies to their liking. Of course, it is a well-known fact that Harold Lloyd leads the world in his distinctive brand of comedy and affords box-office attractions which are comparable in money value with the best contemporary feature productions. Time and time again, you have seen a Harold Lloyd comedy featured over and above the five or six reel attraction on the same bill. The exhibitors regard Harold Lloyd as one of their best bets.

With reference to “The Sin of Martha Qued,” which has just been announced as an Associated Exhibitors’ feature, Mr. Storey said:

“We expect big things of this production. It is an Allan Dwan feature and, by direct comparison, we are convinced that it is as valuable a box-office attraction as are Mr. Dwan’s other big productions.”

Paramount Stars Win in Contest

A contest to determine the most popular motion picture stars in Norway, Sweden and Denmark, conducted in the public schools of the three countries, has been determined in favor of the Paramount stars by a large margin, according to information received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. Wallace Reid was adjudged the favorite of the Scandinavian public, it is stated.

Says Picture Is Easy to Exploit

Realart points out that “Hush Money,” the latest picture in which Alice Brady is starred, is particularly adaptable to exploitation and offers several exploitation suggestions in its pressbook.

“Hurricane Hutch” Booked for Four Theatres in Washington

“Hurricane Hutch,” Pathé’s newest serial, is blazing a trail that is certain to bring about many new chapter-play records, says a statement issued this week by Pathé Exchange, Inc.

The Hutchison production continues to smash aside barriers that heretofore have kept serials out of many of the best houses in the country, it is said. Now comes the report from Washington, D. C., that even Harry Houdini has been won over by “Hurricane Hutch” and that the Pathé offering will be shown in four of his Washington theatres which never before have played a serial, and another one in Cumberland, Md. This house also is in the maiden class, so far as serials are concerned.

That the Hutchison serial is proving popular is evidenced by the following telegram, sent to the Cleveland Pathé office by Max Schlagrin, manager of the Orpheum, Youngstown, Ohio: “Hurricane Hutch” broke all records here Sunday and Monday. Greatest serial ever played in my theatre.” Under date of October 2, the Pittsburgh office received this expression from F. T. Boon, manager of the Aris Amusement Co., Erie, Pa.: “Hurricane Hutch” opened at this house yesterday morning with special matinees for children. The exploitation brought us more than two full houses between ten and twelve Saturday morning.

J. W. Patterson of the Colonial, Farrell, Pa., wired: “Thank you for selling me ‘Hurricane Hutch.’ We had to stop selling tickets both nights we used it.”
MOVING PICTURE WORLD

A Definition
Alexander B. Fuss, vice-president and general manager of Exceptional Pictures Corporation, announces that "in selecting the title for our corporation it necessarily devolved upon us to make that name good."

"In deciding upon 'Exceptional Pictures' we were obliged to use, as the keynote of our policy, a definition laid down many years ago by Noah Webster. Webster's Dictionary defines 'Exceptional' as follows: 'Forming an exception, not ordinary, uncommon, rare, hence, better than the average, superior.'"

"We cheerfully accept Mr. Webster's formation of our policy and, to date, have offered Martin Johnson's 'Jungle Adventures' and Charles (Chic) Sale in 'His Nibs' as pictorial definitions of 'Exceptional.' From every printed and spoken word we have been able to gather the public and the industry have likewise accepted them."

In Los Angeles

Theatre managers all over the United States and Canada are reported to be recognizing the big publicity pull back of Vitagraph's super-feature, "The Son of Wallingford." The fame of its authors—creators of the original Wallingford characters—the wide publicity received by the title through its publication in Collier's Weekly, and its success as a book, all have impelled managers to inquire about this special. Moreover, managers who may not have recognized the full value of these advantages, have had their attention aroused by the circulation of the story in hundreds of newspapers to George Randolph Chester, the author, syndicated the story in the United States and Canada.

But the real harvest of bookings was reaped from exhibitors coincident with the showing at the Vitagraph branches of the first advanced prints of the film itself. C. J. Marley, Vitagraph's manager in Los Angeles, screened this first print several days ago, and within one week date from the screening, it was booked to towns encompassing a radius of a few miles of that city. The Los Angeles booking is for a run of at least one week; the runs are smaller cities ranging from 10 to 20 miles, showing of from two days to one week.

Mr. Marley's achievement sets a record for Vitagraph managers for the number of towns booked in so short a period, but other Vitagraph branch managers are running neck and neck in one of the biggest and most successful competitions of this sort in the history of Vitagraph.

Among the early theatres to book "The Son of Wallingford" was the Capitol at Hartford, the largest in the entire State of Connecticut, and as it happens, the identical playhouse which first ran the now-famed "Black Beauty." Manager Clancy, of that theatre, has been very strong for Vitagraph specials since 'Dead Men Tell No Tales' broke his house record a number of months ago, and "Black Beauty," coming along some time later, smashed this previous high record to smithereens. The Cleveland ran open for several weeks, Allen's Theatre, which is showing it, is the largest picture theatre in Ohio.

Vitagraph's Minneapolis branch office has booked the picture into the St. Paul Capitol and the State Theatre in Minneapolis. Pantages in Salt Lake and the Crescent in Syracuse are among the larger theatres which have arranged for this special during the past few days. The Gordon Circuit has just booked it for its New England territory.

All Critics Join in Praising Exceptional Film, "His Nibs"

In commenting upon "His Nibs," in which Charles (Chic) Sale plays seven distinct roles, recently presented to the industry by Exceptional Pictures' Corporations, at a private showing, the trade journals were unanimous in their suggestions to the exhibitors of the country to take advantage of tremendous popularity of this artist in their exploitation for "His Nibs."

Epps Winthrop Sargent, in Moving Picture World, says of Chic Sale: "He is as well known in most rural districts as President Harding." In Motion Picture News they refer to "Chic Sale, vaudeville headliner, known from coast to coast as a delineator of rural types."

This recommendation cannot be too strongly urged for the use of every exhibitor who plays "His Nibs," says Exceptional Pictures. He does bowl out their readers of the daily newspapers of the country. There is scarcely a star upon the legitimate stage today to whom it is devoted the space in the American daily press that is accorded to Chic Sale. The following excerpts will demonstrate the esteem in which he is held:

From Grand Rapids (Mich.) Press: "Chic Sale is the greatest artist in his line on the vaudeville stage. His act is even funnier than ever, if that is possible."

The Post writes: "Speaking of Charles (Chic) Sale, who will entertain Empress audiences the coming week with his rural Sunday School program, one New York newspaperman has said: 'How this man ever conceived the act is beyond me. It is a marvelous construction. It is the Woolworth building of monologues. It is fire-proof and indestructible.'"

From the Baltimore Sun: "To those who think vaudeville is a bore, Chic Sale is more than likely old and familiar stuff. Last night's visit to the Maryland made him known to me in his own particular field, and this quiet and likeable little chap is an artist of the first rank. He is the outstanding feature of an entertaining bill."

The Grand Rapids Herald says: "Chic, prince of character comedians, hasn't changed his act materially. But he didn't need to. We could go again tonight and laugh just as hard as last night, and so could any of the others who hugged their happiness last night. Vaudeville has no more certain purveyors of comedy than this group. From start to finish Chic's act is as clean as a baby's conscience!"

From the Grand Rapids News: "Chic Sale is being showered with congratulations on the success of the trade showing of his first motion picture, 'His Nibs,' at the Hotel New York, New York. We describe it as the picture yet seen, a real novelty."

Sweeping Triumph for "Old Nest" Is Shown by Reports

Reports received by Goldwyn Distributing Corporation from key cities in all parts of the country show a sweeping triumph for "The Old Nest," the first of Goldwyn's big fifth production, "The Son of Wallingford.""
San Francisco

F. E. Wingate, formerly connected with the local Fox branch, is now booker for All Star Features Distributors, Inc.

Frank Salisbury, owner of the Visalia Theatre, Visalia, was a recent visitor and purchased a large electric sign and other equipment.

Work is under way again on Loew's State Theatre, Market and Taylor streets, and it is planned to have it ready for occupancy within six months. S. Rosenberger, of the construction department of Loew's, Inc., is here in the interests of this firm.

Charles A. Nelson, business manager for the Allied Amusement Industries of California, is making an active campaign for the office of supervisor and has received the endorsement of this film body as well as that of the Motion Picture Theatre Owners of America, Northern California division.

A. F. Herman, formerly with the General Film Company, George Kleine and Nat A. Magner has taken the position of booker with the Educational Film Corporation.

J. P. Ryan, formerly with the Hippodrome Theatre, has been made manager of the Century Theatre at Oakland, the leading east-bay suburb of San Francisco.

Walter W. Kofeldt, the popular manager of the Pathe Exchange, recently disappeared for a week and the news finally leaked out that he had been married and was away on a honeymoon trip to his lodge on the Russian River. He was married on September 29 to Reina R. Osborne of this city. Between getting his own nest in shape and in fitting up new quarters for the Pathe Exchange on Turk street, Kofeldt is a busy man.

The Strand Theatre, which will be opened shortly at Gilroy, Cal., has installed a Robert-Morton organ.

Extensive improvements are being made in the Monache Theatre, Porterville, including the installation of a $27,000 Seeburg-Smith unified pipe organ.

O. B. Akisson has secured a lease on the Madera Opera House, Madera. A. C. H. Chamberlain, who has been conducting this house, has planned to erect a new theatre, but work on this has not been started.

John Di Stasio, who operates the Liberty Theatre at Sacramento, is making improvements in this house including the installation of a Robert-Morton organ.

C. A. Rasco, who has been operating a theatre at Campbell, has sold his interests there in order to devote his entire attention to the management of the theatre he owns at San Bruno. He is enlarging the latter and two new Simplex machines are being installed by Walter G. Preddey.

G. A. Metcalfe has installed moving picture equipment at Mills College, an educational institution for girls at Oakland.

Ira Gordon has purchased property on Vernon street, Roseville, and announces that work will be commenced shortly on the erection of a picture theatre seating 900.

The operating room of the Sutter Theatre, Sutter City, is being enlarged by the owner, B. E. Paxton, and a Motograph has been purchased from Walter G. Preddey.

Orrin Deny, who has spent two years in Africa securing moving pictures for the Smithsonian Institution, arrived by San Francisco recently from the Far East.

Frank O. Grounds, who has moving picture interests at Mexico City, is a business visitor.

Frank Lloyd, well known director of Los Angeles, came up recently to visit Isadore Bernstein, the newly appointed general manager of the Pacific Studios, San Francisco.

Eugene M. Levy of this city is a candidate for the Carnegie Medal for Bravery. He has written the Board of Supervisors regarding what he calls "the extreme annoyance of ladies wearing hats in public places of amusement" and asks that an ordinance be passed requiring theatre owners to print on all tickets an announcement that the tickets are sold to ladies with the understanding that they are to remove their headgear.

The fight of the Orpheum Theatre against ticket scalpers by refusing to honor tickets bearing a non-transferable clause when presented by a person other than the purchaser and purchased at a higher price than that stamped on the ticket, has been brought to a successful conclusion. A local judge has upheld the right of the Orpheum Theatre to refuse to honor tickets when presented under such circumstances.

The Excelsior Amusement Company, headed by Robert A. McNell, is receiving bids for the erection of a 1,100 seat theatre on Mission street between Brazil and Persia avenues.

Hoffman Bros., of Oakland, are considering the erection of a theatre at Chico to represent an investment of about $60,000.

The Better Film Board of the Women's Council, Sacramento, is reviewing the film offerings of theatres in that city and reporting their desirability to members. The Universal production, "No Woman Knows," was recently inducted.

The internal trouble in the Turner & Dahmen Circuit, resulting from the annual election held several weeks ago which seated Mrs. Hattie Turner as president, has been brought to a close by the agreement of Fred Dahmen, Jr., to recognize the legitimacy of the election. The settlement was brought about through the efforts of E. Bruce Johnson, who came from New York for the purpose, and the action brought by the corporation in the District Court of Appeal to compel Dahmen to restore the books and records of the concern has been dismissed. According to those on the inside trouble has been brewing between the Dahmen and Mrs. Turner interests for more than a year, culminating in a struggle at the annual election and the seizure by Dahmen and his attorneys of the records of the firm and the placing of a police guard to see that the newly elected officers should not interfere with the business. The trouble has been settled by the recognition of Mrs. Hattie Turner as president, and Roy Hall of Fresno as vice-president and general manager. Since the end of the controversy a number of changes have been made, Frank Costello having resigned as circuit manager, and A. M. Bowles, well known in film exchange circles, given this position. Herbert Phelps,
Buffalo

It’s just one conference after another with First National exchange attaches these days. Ben Levine, state supervisor of sales, spent another week end in Buffalo, holding a meeting in the Lafayette Hotel with E. J. Hayes, branch manager, and members of the sales staff. Hayes has added the Elk, Buffalo, and Hippodrome, Niagara Falls, to the local franchise army.

Frank Aprile has purchased the Opera House at Oakfield, N. Y. Aprile controls the Rex Theatre in Genesee.

Bob Wagner has resigned as manager of the Star in Dansville, N. Y., and has been succeeded by W. L. Trass, formerly at the Park in Hammondsport. The Empire Star Theatre Corporation, which operates the Star, has also bought the Opera House in Dansville. Wagner was formerly manager of the Buffalo Educational office.

C. H. Landers, of the Fredonia Opera House, is giving his patrons unusually good programs these days. On October 12 he presented a big program for the children which attracted kiddies from all the neighboring counties. Mr. Landers is one of the live wire showmen of Western New York.

The General Theatres Corporation is planning to enlarge the Ellen Terry Theatre and add vaudeville to the picture program. There are also rumors in Buffalo of a shift in General Theatres managers, scheduled for the near future.

Paul Barron and Ralph Myerson have resigned from the staff of the Select exchange. Myerson is now with Paramount. Richard C. Fox, manager in Buffalo for Select, screened “A Man’s Home,” for Harold B. Franklin and a number of exhibitors in Shea’s Hippodrome last week. Mr. Fox has closed the Majestic in Elmira for the “Forty from Selznick.” He has done the same with J. M. Schwartzwalder, manager of the Universal, Auburn.

Henry W. Kahn wishes to announce that he is still associated with Metro Pictures Corporation. In his present capacity of branch manager he has signed up “Camille,” for a week run at Shea’s Hippodrome, Buffalo, and the Strand, Syracuse. The Bellevue, Niagara Falls, has contracted for Kahn’s entire 1921-1922 product. Bob Albert, of the Albert Theatre, Lancaster, was a Metro office visitor last week. Mrs. Albert brought Bob to town.

Esther Fettes, for many years private secretary and later booker at the Vitagraph office, has resigned to accept a position on the Metro exchange office force. P. G. Emslie, former city salesman for Vitagraph, is now booker for Manager J. E. Kimberly.

G. H. Toker, of the Regent Theatre, Elmira, is touring through Canada in his Rolls-Royce.

The following exhibitors have been appointed members of the F. I. L. M. Club grievance committee: Howard J. Smith, president of the Western New York unit of the M. P. T. O. A. and manager of the Palace, Buffalo; Judge John W. Schatt, owner of the Opera House, Gowanda, N. Y., and J. H. Michael, manager of the Regent Theatre, Buffalo. It was recently voted to have exhibitor representation on the committee.

N. Dipson, owner of several theatres in Batavia and Olean, was a visitor along Buffalo’s Film Row last Saturday, arriving in a new Cadillac sedan. Dipson has broken ground in Batavia for a new $150,000 theatre to be erected on Main street.

The Loew Star Theatre in Rochester has been closed. The theatre is one of the largest houses in the Flower City.

Lester Wolfe of Super-Films, formerly the Dooley exchange, Buffalo, was the winner of the slogan contest conducted by Paul Fennyvessy at the Strand Theatre, Rochester, winning the $50 prize with “If You Don’t Take Your Girl to the Strand, Some Other Fellow Will.” It’s sure tough when an exhibitor has to slide a film salesman $50 for a few words like that. In an effort to hide the fact that all the brains are in the film industry, Mr. Wolfe’s name was published as John Gasolla. We hate to spill the beans like this, but—Honi Soit Qui Mal Y Pense.
FUNNY FACE COMEDIES
ARE TOTALLY DIFFERENT
THEY ARE BEING FEATURED BY "Dr. REISENFELD"
of the RIALTO-RIVOLI and CRITERION THEATRES

The Series Will Be Sold ON THE State Right Basis
ONE A MONTH

They Will Play in All Kinds of Theatres and Will Be Featured Because They "Are Different"

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FIRST RELEASE
"HOLY-SMOKE"
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Winsor McKay’s Animated Drawings

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Twelve 1000 Feet of Honest Laughs Per Month
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“THE DREAMS OF A RAREBIT FIEND”

NOW AVAILABLE FOR STATE RIGHT BUYERS

THESE ANIMATED DRAWINGS ARE BEING SYNDICATED THROUGH

SIXTY-FOUR NEWSPAPERS

THEY ARE A “BUY” WORD WITH EVERYONE

JOSEPH PLUNKETT
MANAGER OF

STRAND THEATRE, NEW YORK
HAS CONTRACTED FOR THESE STORIES

“THE LEE KIDS” IN TWO REEL

(NOW PLAYING IN VAUDEVILLE AS HEADLINERS)

COMEDIES

IN

THE CIRCUS IMPS
THE DIXIE MADCAPS
THE HICKSVILLE TERRORS
A FEW TERRITORIES STILL OPEN

Rialto Productions, Inc.
130 W. 46TH ST., NEW YORK CITY
LOU ROGERS, Pres. S. J. STEBBINS, Vice Pres.
Baltimore

A premier performance for invited guests was given in the new Boulevard Theatre, Thirty-third street Boulevard at Greenmount avenue, on October 8, and the house was filled to capacity. The playhouse was constructed by the American Theatres Company, of New York. Mr. Bosworth is the president and manager, and the approximate cost was $225,000. The building is 146 feet by 113 feet, and has 1,625 seats, 1,500 of them on the main floor. The Adam style of architecture is used for the interior and all illuminated colors used for decorating the auditorium are mulberry silk tapestry panels, pearl grey, azure blue, gold and violet.

Arthur B. Price, manager of the Aurora and Blue Moon Theatres, and his wife, are members of trip to the Boston and the New England States. They have gone to Boston by boat and will meet Mr. Price's friends there. Later they will return to Boston and come back to New York by the Fall River line. After a few days in Atlantic City they will return.

A resolution to refrain from playing music in their theatres which is controlled and licensed by the Society of Composers, Authors and Publishers in the field of music, in favor of the Exhibitors' League of Maryland held on Tuesday, October 11. This action was taken following the receipt of a letter from the head of the office of the National Association of the Motion Picture Theatre Owners of America in which a list of the non-licensed music is given. A copy of this letter has been sent to all the Maryland exhibitors with a notification not to play the licensed music. George Carney of the Red Wing Theatre, made the motion and it was seconded by Louis Schlichter, manager of the Wonderland Theatre in order to bring the attention of the Exchange Managers' Association, of Washington, D.C., the detrimental effect of the unlicensed music on churches and other organizations, in the vicinity of theatres before ninety days have elapsed, a committee of three was appointed to present the resolution to the manager's association. On this committee are Harry Kahn, chairman; A. M. Seligman and Alexander Kremen. The headquarters of the league will have to be moved shortly as negotiations are under way for the purchase of the Palmore & Homand Building by the City of Baltimore. A committee to look for new quarters was appointed, including George Gaertner, chairman, Harry Chuter and A. M. Seligman.

The Ambassador Theatre Company recently filed incorporation papers with the Maryland State Tax Commission. The incorporators are Harry E. Bosworth, manager; Bernard Depkin, Jr., Carl Fenhagen and Theophilus White. The authorized capital stock will be $1,250,000 and a bonus of $500,000. The picture theatre will be built by the newly formed concern, which practically takes over the activities of the former Eastern Construction Company. The later company planned to build a theatre on North Charles street next: Lafayette avenue and the new company plans to complete the undertaking. The lot measures 85 by 186 feet and the building will measure 85.6 by 121 feet. It will cost the Ambassador and seat about 1,600. Bernard Depkin, Jr., will be the manager.

Messrs. Palmore and Homand, from Slattery & Company, has conducted a film exchange business in Baltimore for many years and own the film exchange building at 420-22 East Lexington street, have incorporated under the laws of the State of Maryland. The officers of the company are Roy B. Palmore, president; Raymond Roberts, vice-president; Leo Homand, secretary; and J. Milton Langrall, treasurer. The capitalization is $250,000. The company will handle the Arrow comedies in this territory.

A theatre is to be built in Danville, Va., to cost approximately $100,000, by the Southern Amusement Company. On November 5, the bids will be opened.

Frank H. Durkee and Guy L. Wonders attended the convention in Chicago on October 17 and 18 of the Associated First National Pictures franchise house of the art department as a delegate.

After suffering for several weeks with an abscess and several operations has been brought to the Mercy Hospital from a hospital in Decatur, III., Mr. Francis X. Bushman, died on October 15. He was 32 years of age, a member of the Elks, and is survived by his widow, three sisters and four brothers.

J. Ribovich, who has managed the Comedy Theatre, 412 East Baltimore street, for a number of years, has resigned to go to Washington, where he will manage a picture theatre and dance hall. He is succeeded by Mr. Wartzberger, appointed manager of the Comedy by Mr. Oetzky.

The decorating on the interior walls of the recently built Waverly Theatre, on Park Heights avenue, at Reisterstown Road, has been completed. The management of Harry Kahn, has been completed. Old rose and gold, with green tiling forming the base, are the colors used.

Three lots on Druid Hill avenue near Wilson street have been transferred to J. Rossiter, brother of Druid Theatre Company. The purchase price was $15,000, according to the stamps, and an annual ground rent of $110 per lot.

After having been closed for sometime to make extensive improvements, the Leader Theatre, 248 South Broadway, managed by Joseph Fields, reopened to the public on October 17.

The Baltimore Theatre, 3205 Fair avenue, which is owned and managed by Frank T. Holmes, has been purchased by the Linwood Amusement Company, of which Eugene Fischer is president and Charles F. Nolte, manager. It will be continued under the management of Mr. Nolte.

Bids for the construction of the Circle Theatre, to be built on Park Heights avenue at Reisterstown Road, will be asked for within thirty days. The working drawings are nearly completed by E. G. Southern's firm. The foundations and retaining walls are rapidly going forward. The structure will measure 188 by 110 feet and seat 2,500.

Two Films Sold

Jans Productions Inc. announces the conclusion of arrangements whereby Australasian Films, Ltd., have acquired the rights to "Marble and Woman" and "The Amazing Lovers" for Australia and New Zealand.

New York Newspapers Laud Neilan's "Bits of Life" as Dramatic Novelty

The newspapers of New York City are one in recognizing Marshall Neilan's "Bits of Life" as a dramatic production of both the home and metropolitan theatre, having its première at the Herald square, designating "The Bad Samarian" as the "most dramatically exciting of the four aspects of life treated by Neilan." The most human and appealing story, however, is the estimation of Mr. Neilan's achievement in the second of his trilogy, "The Man Who Heard Everything." All the critics unite in bestowing high praise upon Lon Chaney for his performance in the personation of a village drunkard, Chinaman in the Chinatown episode of the picture.

The New York American says: "'Bits of Life' offers novelty—and film fans like novelty. In addition it presents four distant and interesting short stories—much as if one might pick up a magazine and, for more than an hour, trail along the pathways of four sets of folk. The productions never falter—Mr. Neilan is zippy in his films. Also, he is a master of dialogue. He puts in his sidecars and gins with husky right-arm push, and putting a resounding smack to his climax, "The program at the Capitol this week," says the Morning Telegraph, "is one of the best ever given at this theatre. The kind of a program nobody should miss. The feature film is called 'Bits of Life,' produced by Marshall Neilan and portrays the lives of four persons involved in the utmost in short red subjects. Each episode is set up and acted with the care and skill of the best of features . . . , Altogether, 'Bits of Life' is a solid and useful program. We hope there will be more of the same kind of thing done."

Jack Conway Chosen to Direct
Selig's Animal-Jungle Serial

The Export & Import Film Corporation, Inc., owners of the world's largest collection of the new animal-jungle serial which Colonel Wm. N. Selig is now making at his coast studios, announces that the filming of "Marine Life," the next progressing rapidly under the personal supervision of the Colonel.

Mr. J. Conway has been engaged to co-operate in the production. He has been identified with the screen since 1911, and directed many successes for Selig-Bosworth, Reliance, MacFetis, Fine Arts and Universal. He also scored with several specials for Metro and Triangle. He is a member of M. P. D. Association.

"The men handling my new serial will be a splendid combination for the exhibitor. The story was written especially for the screen. The stars, the story and the direction were picked to fit the story. The director, too, was chosen for his proved ability to handle the situation. Mr. John Van Dyke," Mr. Anerbach of the Export & Import Film Co., has been advised that the stories for the first two episodes are already under way. Mr. Anerbach plans to have the serial ready for release from the coast. The first three episodes of the serial are expected in New York by November 1st.
THEODORA

Italian Picture Acquired by Goldwyn Is a Magnificent Spectacle
Reviewed by Sumner Smith.

"Theodora" is magnificent, an epic of the screen. It should be remembered that the scenes that brings before the eye the splendor that was Rome, and yet, for a spectacular production, it accomplishes much of its purpose to allow a human narrative. The sight of thousands of people celebrating the public appearances of Emperor Justinian and later, demanding the downfall of the tyrant and his faithful wife, stirs the imagination and quickens the pulse. And here and there, as Theodora goes in search of romance, a scene of transcending beauty, a visual poem of wood and hill and shimmering lake and immaculate marble, appeals to our inherent capacity for appreciation of matchless loveliness.

This great picture, produced by the Unione Cinematografica Italiana of Rome, based on Sardou's famous romance, is, first of all, a spectacle, but it has also been made with a wealth of artistry it has vitality. It matters little if the action slows somewhat in the middle, when the eyes cannot behold a marvelously beautiful scene of a formal garden, and then a perfect interior of a Byzantine palace, and then a colorful ceremonial pomp of the old Roman court. All of this may be seen without tiring to watch on the screen, but as a Courante Arturo Ambrosio, the director, has staged it, it is fascinating.

There seems no imperfection of subtitles in the early part, and the plot does not get under way with much rapidity, but, afterwards, the sympathetic acting of Rita Jolivet in the principal roles gains in importance and becomes one of the most dramatic tales of intrigue that history affords—the story of an exotic personality, a woman who has the courage to be the empress. With great understanding, Miss Jolivet brings out the faults and virtues of Theodora until we regret the fate that we realized she so richly deserves.

Miss Jolivet's support is adequate. The lighting is uniformly excellent and the costumes are, to the mind of a man, all that could be asked.

The picture closes with a scene where Theodora destroys the revolution that testify to the director's artistry, for they were shot from unusual angles with striking pictorial results. Other great scenes are those where the lions are let loose among the revolutionists.

The Cast.

Theodora Augusta ............... Rita Jolivet
Justinian ............... Fredo Blanesi
Andreas ............... Rene Maggure
Antonius ............... Emilia Biglani
Belisarius ............... Mario Bottin
Marcellius ............... Mariano Bottin

From Victorien Sardou's Drama. Directed by Comendatore Arturo Ambrosio. Length, 10,000 Feet.

Tesch,atlas

"Theodora" is a Magnificent Spectacle Based on the Love Affairs of One of History's Most Erotic Personalities.

"Theodora" is a Magnificent Spectacle of All Time.

 exploitation Angles: This picture requires to be sold in a large way. It should be handled in other than circus style, yet with a special appeal in keeping with the artistry of the production. Robinson's part should be emphasized on its beauty, yet with a full appreciation of her talent and abilities.

Your appeal to suit your clientele, but aim to sell the picture. Vary your appeal to cater to all classes, for they will all be interested.

TEXAS OF THE MOUNTED

This is the initial production of a new series of Western dramas made by Texas Guinan Productions, starring Miss Guinan, who occupies a unique position in the screen firmament because of her work as a "gun-acress." The story, which has been described as a "drama of the North-West," is one of the most interesting of all those which Miss Guinan has made. The story of the picture is as follows: Miss Guinan is the daughter of a wealthy Tom Carr, opens her office and advertises for a "down-and-out" as her assistant. She is over-exposed with the ambition to be a gangster by the name of Budd, a gentleman with wealth and an outstanding physical development who drives Miss Guinan and bounces the rest of the crowd. Margie's father, and she and Chad plans to drive himself as a tough and attempt to make love to Margie when she goes to the "Get-Together Club" to address it. Budd is the president of the organization, and he promptly blackballs Chad's eye and throws him out when they tried to carry out his plans. Budd goes to consult his friend, Lester Hicks, a confirmed bachelor. The two work out a new scheme to tame the ambitious Margie, who next move is to invite a dozen or more of her gangster friends to a party and have them meet several members of the gangsters. This affair is not a success. Lester Hicks forms a gangster to Margie that he is often seized with a desire to kill himself. Margie later forms a gang of thugs, who has made a mistake and consents to name the days of the week with Chad. The gangsters have the usual story. North-west Mounted Outfit.

Program and Exploitation Cables: Doris May in "The Foolish Age" in 3rd Place of Our Screen Career. As Margie Carr She Tries to Uplift a Crowd of Gangsters and Makes a News Item of It. Hang this on Miss May and a Get-Together Club. Make this a great affair. Let the gangsters cut out fake membership cards and play it up in the advertising.
Newest Reviews and Comments

“Peter Ibbetson”
George Fitzmaurice Production, Starring Elsie Ferguson and Wallace Reid is the Most Artistic Achievement of This Director’s Career
Reviewed by Edward Weitzen

Georgie Fitzmaurice has hit high water mark with his production of “Peter Ibbetson.” It is the most poetic of all screen castings. Only once does he trip up his own heels, and that is when he has an American five-masted schooner sail across the English Channel several decades ago. The pretensions slide off the ways of a Maine drydock. The rest of the time Mr. Fitzmaurice combines sets, lighting and the work of the cast in a screen entertainment of great merit. The fanciful but beautiful story of Du Maurier has been treated with sympathy and understanding and, in spite of highbrowism, with interest and changing movement. There are many moments when this version of “Peter Ibbetson” matches the best that the screen has produced.

The acting is generally of the first rank. Elsie Ferguson is a beautiful and appealing Mimsi. She understands every change of emotion of this human being and responds to them with exquisite feeling. Wallace Reid is not so well cast. He is too good an actor to miss any of the tricks of his profession in the handling of his character, but the dreamy poetic Peter is a character for a different type of player. Montagu Love blusters and sneers as Colonel Ibbetson; Victor Varconi is excusable and Paul McAllister is excellent as M. Seraskier. George Waddell over acts in the earlier scenes as Major Duquesnois, but more than squares matters by his feeter film. The most remarkable exhibition of decrepitude and senility ever seen on the screen. Charles Eaton as the child Gogo and Nell Roy Duck as the child Mimsi are charmingly natural.

The Cast
Peter Ibbetson ... Wallace Reid
Major Ibbetson ... Julian Cadell
Mimsi ... Elsie Ferguson
Duquesnois ... Victor Varconi
Winkle ... Victor Varconi
M. Seraskier (Droom)... Paul McAllister
The Child Mimsi ... Nell Roy Duck
The Child Gogo ... Charles Eaton
Duke of Toovey (Lord Locke)... John Barrymore

The Story
Returning home after a trip, Dr. Hood immediately retires. He dreams that he shoots and kills Candy, a gambler. A shot awakens Hood. He goes to the living room and finds Candy dead. The butler persuades Hood that if he will call police he can have another man get the body. He follows him and Hood saves McKeena from drowning. The two men become friends. The town becomes aware that Hood saves Mary Mackay, the factor’s daughter, from a robbery, and thereafter pays many visits to Fort Resolution, several miles distance. McKeena tells Hood his name and business. Both men leave. Hood bids farewell to Mary while McKeena tells her father about his search. McKeena finally brings Hood in. But Mary has arrived at the post before then. She tells Hood that Candy was killed by her brother as he and Candy had an appointment at Hood’s house for illicit motives. Then Hood tells Mary he loves her and asks her to be his wife.

Program and Exploitation Catchlines:
Vilte Earle Williams As The Hunted Man In Tale of Canadian Northwest.

Program and Exploitation Catchlines:
George Fitzmaurice’s Finest Production. “Peter Ibbetson” with Elsie Ferguson and Wallace Reid Starrred is a Beautiful and Moving Story Splendidly Acted and Mounted.

Exploitation Angles: Don’t try to sell this by the usual methods. Make your appeal to the better classes and go after them strong through newspaper work and mail appeals. You can make a lot of money and many new friends if you sell this along the post way. You cannot sell it as you would a melodrama and get the people who will appreciate it.

“Bring Him In”
Nothing New in the Vitagraph Production, Starring Earle Williams
Reviewed by Jessie Robb

Ever since their inception as popular amusement, the motion pictures have called upon the Canadian North to give Royal Mounted Police to do yeoman service in furnishing the wherewithal for stories and drama. This Vitagraph production, starring Earle Williams, is a fairly well acted and only rather falsely accused, the beautiful girl and all the familiar rest of it. For a man of high standing and character to flee when his enemy is in his home, indeed facing the situation, establishes at once a false premise and alienates sympathy.

There are none of those beautiful inconsistencies in this production which exasperate the devoted “fan.” When Dr. Hood flees at night with only a hand bag of necessities and heads for Canada, he at last takes refuge in a ruined shack in the depths of the forest. An obliging sub-title informs the spectator that he cleans it up, then the star is shown with band and spanning with window curtains, table cover, kitchen range and shining kitchen utensils. And the question arises whether he has the things in his bag? With this exception the direction, acting and investiture are up to standard.

The Cast
Dr. John Hood ... Earle Williams
Mary Mackay ... Alice Milam
Bruce Gordon Biggs ... Paul Weigel
Canby the Gambler ... Emile Dewey

The Story

Length, 5 Reels.

“Rip Van Winkle”
The Immortal “Rip” Lives on the Silver Screen in Pleasing Presentation. Ward Lascelle Production, Hodkinson Release
Reviewed by Jessie Robb

The bicipal exasperating yet lovable scalawag, the hero of Washington Irving’s immortal tale, has been put on the screen in a Ward Lascelle production, Hodkinson release, that has been made from the play which served the late Joseph Jefferson for so many years. The screen “Rip” is acted by Thomas, son of the famous legend with the ancient sleeper. Milla Davenort is shrewish enough for any man to avoid. A couple of attractive children are the small Meenie and Heintdrik. The rest of the cast is excellent.

The production is technically correct with softly tinted photography which delights the eye. With one exception the costuming is authentic and it was probably with an intent to distinguish her from the rest of the cast, that the director ingeniously dresses the grown up Meenie in a Marguerite costume, blond wig and all, of the middle ages, while everyone else wears the clothing of the late eighteenth century.

This picture should prove a drawing card for the children.

The Cast
Rip Van Winkle ... Thomas Jefferson Steward, Jr., Edward Hodkinson, Philip Quigley, Donaldson, Milla Davenort.
Meenie Van Winkle ... Gertrude Messinger
Mary Van Winkle ... Daisy Robinson
Derrick Van Beeckman ... Nick Vedder
Hendrick Van Winkle ... Max Anher

The Story
The village drunkard and never-do-well Rip Van Winkle lives in a tiny town at the foot of the Catskill Mountains. His wife and two small children live as best they can, while Rip drinks or hunts. One stormy night Rip wanders away. He meets strange company in the mountains and drinks some of their liquor. He falls asleep.

When he awakes, he returns to the village which he finds strangely altered. No one knows where to lead to his dismay he discovers that the magic liquor has caused him to sleep twenty years. His wife has remarried and he is forced to enter into a distressing marriage. In the nick of time his childhood sweetheart, Heintdrik, returns. The villians are frustrated as Gretchin, who is no longer a scold.

Program and Exploitation Catchlines:

—Have You Read—
“Straight from the Shoulder” Report
See Pages 1029, 1030, 1031, 1032
“Woman’s Place”
Constance Talmadge Gives An Amusing Slant on Woman in Politics in Her Latest Comedy, First National Release
Reviewed by Edward Weitzel.

There is nothing to indicate that John Emerson and Anita Loos wrote, “Woman’s Place,” as a women’s picture, nor are we likely to noticeable by their absence in this latest picture of Russell productions, State Right release. Francis Powers and John P. McCarthy, the authors, have placed the story somewhere in the forties, a time sixty years ago in which was then the outskirts of civilization, when justice was meted out in a summary fashion, and the occurrences of daily life were full of melodramatic thrills. The plot is about human life at its best and worst, with the sympathetic appeal and the “punch” that will put it over.

Credit should be given to the technical director for his faithful scenic reproductions of the time. The blizzard scenes are so realistic that the spectator’s imagination will give him the shiver or two. Exceptionally artistic and well-toned photography, Direction and cast satisfactions are to be found with the picture is much too long. The holding power and interest would be increased if there were a condensation of the numerous lengthy, moralizing subtitles, which consume a substantial amount of footage.

The Cast

Jim Logan...Russell Simpson
Wade Curry...Landers Stevens
Alice...Anita Loos
Pedro, the Half-breed...W. Bradley Ward
Whadn...W. Heslop
Judson...Nelson McDowell
Ashley Cooper...Winnie Coburn
Emma...Ida McKenzie
Winnie...Winnie Coburn
Sheriff Bowers...Fred Burns

Story and Scenario by Francis Powers and Louis B. Leopold.
Directed by John P. McCarthy.
Photographed by Victor Minler.
Length, 7 reels.

In 1882, Jim Logan came to a small town, then the outskirts of civilization in Wyoming. He marries a woman who was married to Wade Curry. He finds Curry a dishonest mine speculator, who has left his wife. Wade Curry, a pretty woman, Logan finds her ill. She tells him of her abuse, and, in the course of the talk, it is discovered that Wade Curry enters the cabin. In a fight, he fires at Logan, but Alice is killed. Before Logan’s arrival, Curry had connived at the murder of Wesley Coburn, his partner. Logan sees through the plot and不准es Logan, who, however, escapes the nare by asking for a horse, Winnie, with him.

Ten years later, Logan is a successful rancher in the Southwest. Winnie is about to return from the convent where she has been educated. Traveling about the country Logan arrives on the scene. He makes the attempt, with the assistance of a crooked lawyer, to get a conviction of Miss Gerson and commit Logan to jail. But Logan appears to an assembly of citizens and his story is so convincing that the terrors of his guilty conscience overcome Curry. Logan is unanimously cleared.

Program and Explanation Catches
Constance Talmadge is Charming as a Candidate for Mayor.

“The Spirit of the Lake”
In this second two-reeler of the series being distributed by Pathe, Tom Santschi is cast in the part of Mr. Britton whose sister he loves, Besse Love, Ruth Stonehouse, Edward Hearne and Tom Lingham. The story is of average

“The Mysterious Rider”
Benjamin B. Hampton Production of Zane Grey Story Contains Picturesque Settings, Good Acting and an Interesting Plot. W. W. Hodkinson Release
Reviewed by Edward Weitzel.

That a writer of novels should construct his stories, and be as well regarded for his adaptability to stage or screen production is, of course, quite natural. That a director should find himself embarrassed by a wealth of material when he attempts to transfer such a story to the screen is also quite natural. Zane Grey’s “The Mysterious Rider” belongs to this class of stories. The incidents are of the well-tried but effective sort and hold the interest very well, considering the lack of close dramatic construction. The finish is badly anti-climaxed, the shooting of the villain prolonging the ending unnecessarily. It is one of the rules of drama that to repeat a serious situation is to weaken and not strengthen a stage or a screen play.

The production contains picturesque settings and good acting. Claire Adams is natural and winsome as Miss Columbine, and handsome Mr. Belhounds, splendidly directed by Edward Whitman.

The Cast

Columbine...Claire Adams
Ed...Wilson Moore
Pete...Carl Gantvort
Old Baily...James Mason
Tom Durr...Ed. Smith
Elizabeth...Frederick Starr
Winnie...Moude Wayne
Dell...Lem Bingham
Frank Hayes...Maria, the cook
Aaggie Herring

Length, 6 reels.

The Story

Mr. Belhounds has run away with a young girl named Columbine, and she is loved by his son Jack, a meeter-doer. The girl loves William, the Belhounds foreman, and Jack. He loves in return. In spite of this, she is persuaded to promise to marry Belhounds. There has been a great deal of cattle rustling in the neighborhood, and Belhounds engages Hell Bent Wade, a deputy sheriff, to round up the thieves.

The cattle is round up by Jack Belhounds, and Wade takes the wounded man to his own cabin. He then enlists Columbine to nurse Moore back to health. A pair of adventurers flee young Belhounds at cards and then get help from some of his father’s cattle, in order to square the gambling debt. The cattle are stolen in such a way that suspicion is thrown on Wilson Moore. Headed by Jack, a posse goes to the Wade cabin to lynch Moore. Wade prevents this. Ed. Smith, whose beautiful wife has helped him to trap young Belhounds, turns out to be the man who robbed Wade, and a firefight takes place. Wade kills him in a fair light, and is shot by Jack. Columbine is found to be Wade’s daughter. Both the sheriff and Moore recover, and the foreground and Miss Wade renew their vows of love.

strength, and is set amid beautiful outdoor scenery. There is a legend that anyone who lives in solitude near the lake will go mad. Tom begins to feel the effects when he comes across a girl who is lost in the desert. Taking her to his cabin he falls in love with her, but later believing she loves another, orders her from the cabin. He goes, but he learns the man was her brother and all ends happily.

C. S. S.
“Blind Hearts”
Typical Bosworth Thriller Is His Latest Production. Associated Producers

Reviewed by Jessie Robb.

This picture, of which Hobart Bosworth is the star and producer, is an Associated Producers’ Release, through First National. It is, frankly, a muddled production, executed with such deliberation and care that it is a travesty upon western pictures. The two comedians are "tenderfoot" and Bebe as daughter of the West. There are a lot of laughs in the film.—C. S. S.

“Nobody’s Fool”
Marie Prevost in Pleasing Feature Comedy With Slender Conventional Story

Reviewed by C. S. Sewell.

Marie Prevost’s second starring picture for Universal, “Nobody’s Fool,” serves to confirm the good impression she made in her first starring venture. She is unusually attractive as those who have seen her in “bathing girl” comedies will add to this production that when she wants to she can make herself quite unattractive.

The picture is a light but pleasing offering which will please the majority of theatre patrons, notwithstanding the fact that there is nothing new in the theme which deals with a “dowdy” looking girl who becomes wealthy and her clasped woman hater. Credit is due to King Baggot for the manner in which he directed the picture, and made such a pleasing production out of such slight material.

Marie Prevost’s work is satisfactory, and Harry Myers is well cast in the role of the woman-hater. The remainder of the cast amply fills their parts. The picture is beautifully photographed and the titling, particularly those in which Myers is made to use a lot of “jaw-breaking” words is cleverly done.

The Cast

Polly Gordon.................. Marie Prevost
Matson Harris.................. Vincent DePurser
Dr. Hardy...................... R. Henry Guy
Joshua Jones.................... Harry Myers
Artemus Alger.................. Ah Gone
George Kuwa.................... Melinda Harris
Milton Harris.................. Lydia Titus

Length, 4,640 Feet.
Directed by King Baggot.
Story by Roy Clements.
Photographed by Bert Glennon.
Scenario by Schroeder.

The Story

Unattractive Polly is not a hit with the boys. Things change when an aunt leaves her a lot of money. To escape her suitors she flies to Mexico. There she meets an author who is trying to get away from women. He soon changes his opinion, but finds two relatives of his first love still with him. When a rival suitor who proves to be a cad arrives, he wins the favor of the hero’s friend clears up matters.

Program and Exploitation Catches:

“Bits of Life”
Marshall Neilson Combines Four Tableaux in an Entertaining Feature Picture. Released by First National.

Reviewed by Edward Weitzel.

In “Bits of Life” Marshall Neilson starts off by stating on the screen that the difficulty of finding good scenarios had driven him to select four or five bits, which he combines to one feature. The innovation has worked out very satisfactorily. The first three stories are superficial but smartly written bits of life, and have some amusing characterizations. The last story was written by Mr. Neilson himself and is a clever satire on the old “Prisoner of Zenda” type of tale, with the impossible young American and his European Princess.

The opening picture, “The Bad Samaritan,” is an amusing study of the woes of a crook who gets out of his cell and tries to help, place of fleec, his fellow man. It is skilfully acted by Rockcliffe Fellows and the other members of the cast. “The Man Who Heard Everything” comes next. It relates his trial made by a dead barber who buys an invention that enables him to hear perfectly and he learns that the world is full of crackbrained persons and that his wife is untrue to him.

“Hop!” is the third number. In this Lon Chaney does another of his remarkable character impersonations. He plays a Chinaman who half kills his wife because she presents him with a baby girl in place of a boy. The manner in which fate suffers matters is novel and fascinating. Mrs. Neilson is a Mary Morgan. His wife is pretty and clever. The feature may be safely recommended to exhibitors who are looking for a novelty. It is carefully and correctly produced.

The following players are employed in the picture:

W. Patchon................... Lon Chaney
J. Patchon.................... John Bowes
T. Patchon.................... Noah Beery
T. Patchon.................... Harriet Hammond
T. Patchon.................... Dorothy Mackail
A. Patchon.................... Anna May Wong
Polly Gordon.................. Edythe Chapman
James Bradbury................ James Bradbury, Jr.
Frederick Burton............... Frederick Burton
R. Patchon.................... Rockcliffe Fellows
J. Patchon.................... James Nell
J. Patchon.................... Tammany Young

“Pathé Review No. 127”
Continuing the series of slow-motion analyses of sports which have appeared in several issues, the present one shows interesting views taken with the Movo- graph Camera showing athletes sprinting and throwing the hammer. Part of the series is devoted to swimming, the bullets show the scenes the action of the muscles during the three swings before the hammer is thrown.

“Swimming in Japan” is an oddity showing the village at the base of the famous Fujiyama buried under a heavy snow blanket. It is odd to see the Japanese girls out in the storm, wearing kimonas and carrying paper parasols.

“All Aboard” is a Hy Mayer Travelogue of crowds leaving the battery in New York aboard pleasure boats. The camera work has been up to date and it is speedily and overdone. This is hardly up to Mayer’s usual standard.

The reel concludes with a Pathé color section showing beautiful views of Lake Como in Italy.—C. S. S.

“Pistols for Breakfast”

This is another of the series of single reel Harold Lloyd comedies that are being reissued by Pathé, with Bebe Daniels and Smub Pollard supporting him. The picture is a travesty upon western pictures. The two comedians are "tenderfoot" and Bebe as daughter of the West. There are a lot of laughs in the film.—C. S. S.

“Cat and the Monkey”

Paul Terry in this modernized Aesop’s Fable has used the story of the monkey that used a cat to pull chestnuts out of the fire for him. This is handled in Terry’s usual clever manner and points a moral, “Don’t be a cat’s paws.” The animation is good and there is considerable humor in the reel. The quality of these fables and their entertainment value is holding up well.—C. S. S.
"Under the Lash"

Gloria Swanson is Effective in Gloomy Story of a Boer Household. Paramount Release.

Reviewed by Edward Weitsel.

Strongly dramatic all the way through, "Under the Lash" is a gloomy story of a Boer household. If other novelists are to be believed, it paints the sturdy and stolid South African settlers in truthful and not overly flattering colors. The religious fanaticism of Simeon Krillit and his brutality toward his young wife may interest but cannot be recommended to those who prefer to remain in cheerful company. The eternal triangle is played up for all it is worth, the lover, in this case, being in the right and his killing of the husband being an act of self-defense. The production has been handled intelligently, and the acting of the entire cast helps to keep the illusion unbroken.

Gloria Swanson is effective as the young wife of Krillit. She isn't exactly the type to be found in a Boer farm and she wears a frock in the last scenes that is entirely out of character, although it follows the lines of her figure as if designed by a French dress maker. Mahlon Hamilton is earnest and manly as the young English overseer, Robert Waring, and Russell Simpson gives a realistic performance of Krillit.

The Cast.

Deborah Krillit ................. Glória Swanson
Robert Waring ................. Mahlon Hamilton
Simeon Krillit ................. Russell Simpson
Tant Anna Vanderberg ........... Lillian Leighton
Jan Vanderberg ................. Lincoln Steadman
Memke .................. Thena Jasper
Kaffir Boy ........ Clarence Ford
Kafir Boy ........ Claire Askew

From the novel, "The Shulamite," by Alice and Claude Askew and the play by Claude Askew and Edward Knoblock.

Scenario by J. E. Nash.
Directed by Sam Wood.
Length, 5,675 feet.

The Story.

Simeon Krillit, a Boer farmer, having married a young and handsome woman for his second wife, begins to suspect that she is in love with Robert Waring, his English foreman. This is true, but there is nothing criminal about the affair. Waring has a wife living in England. The brutality with which Krillit treats Deborah makes the foreman long to free her from her tyrant, but he controls himself. The farmer will not let his wife, read a copy of "Romeo and Juliet" loaned her by Waring. He calls it a sinful book and tells her to read the Bible.

When he attempts to beat his wife, Waring goes to her aid. Krillit tries to kill him, and Waring shoots him down in self-defense. The farmer's sister discovers that he has been killed and threatens to expose Deborah and the foreman. Deborah quiets her tongue by giving her gold and the farm itself and goes after Waring, who has started for England. She meets him returning to her. He has received a letter telling him of his wife's death. The pair continue their journey together.

Program and Exploitation Catchlines: Gloria Swanson Has a Novel Role for Her in "Under the Lash," A Story of South African Farm Life. Released by Paramount.

Clara Kimball Young Attends Detroit Opening of Equity's "What No Man Knows"

(\textit{By wire to MOVING PICTURE WORLD})

CLARA KIMBALL YOUNG is making the first of a series of three personal appearances at John H. Kunsky's Madison Theatre this week in connection with the first showing anywhere of her latest production for Equity release, "What No Man Knows." Like its predecessors, this production is from the pen of Sada Cowan and presents a novelty that will appeal particularly to the women. There is plenty of red-blooded action, however. The scenario is well handled and the settings are true to the life they depict.

Where, in her past four pictures, Miss Young was cast in the role of a beautiful society butterfly, with jeweled gowns and a strong inclination to become entangled in social jams, "What No Man Knows" takes her entirely out of this sphere. It is the tale of a woman with wealth and a heart filled with love for suffering little ones. She loves and is loved by a man who finds himself married to a woman of questionable reputation. The plot concerns the doings of these two, the erring wife and a sweet little girl adopted from an orphan home. Miss Young in many scenes shows that she can wear rags with the same grace she wears elaborate gowns. There are some exceptionally good newspaper shots, taken in the plant of the Los Angeles Examiner. They are used to build up the well known "press time" theme.

Supporting Miss Young are Lowell Sherman, William P. Carlton, Dorothy Wallace and little Jeanie Carpenter. Sherman, in a heavy role, and little Jeanie in a sympathetic child part, do exceptional work. The picture is in 6,200 feet. Harry Garson, who directed, is also here.—J. S.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviewers appeared. "R" refers to Reviews. "C" signifies pages where may be found reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL
Thunderclap. 6,700 Ft. R-720.
Shame. 8,200 Ft. R-785; C-885.
Perjury. 7,400 Ft. R-273.
Footpads (Tyrene Power). R-444; C-849.
The Least of Men. 9,550 Ft. Vol. 49. R-879; C-475.
WILLIAM FARNUM.
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.
PEARL WHITE.
Beyond Price. R-326.
TOM MIX.
After Your Own Heart. R-828; C-885. The Night Horseman. R-318; C-297.
TRAILIN.
DUSTIN FARNUM.
The Primat Law. R-578; C-759.
BUCK JONES.
To a Finish. R-349; C-397.
Bar Nothly Pete. 3,131 Ft.
Riding With Death.
WILLIAM RUSSELL.
Singing River. R-413; C-162.
The Lady from Longacre.
SHIRLEY MASON.
Love time. R-419; C-559.
Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-923; C-759.
Jackie.
TWENTIETH CENTURY BRAND.
While the Devil Laughs. C-273.
Cavendish of Hills (Barbara Bedford).
Bucking the Line. (Maurice Flynn).
The Jolt.
Whatever She Wants (Elaine Percy).
Bar Mothers (Buck Jones). R-509.
SHERMAN.

CLYDE COOK.
(Two Reels Each).
The Sailor.
The Toreador. R-446.
The Chauffeur.
AL ST. JOHN CLER.
(One Reel Each).
Small Town Stuff.
The Happy Nothing.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).
Shadows.
Turkish Bath.

SUNSHINE CLOWNS.
(One Reel Each).
Say It With Flowers. R-324.
The Book Agent. 1,782 Ft. R-811.
Singer Midget's Side Show. 1,762 Ft.
One Moment. Please.
A Perfect Villain.
Love and Friendship.
The Big Mystery.
Long Live the King.

FOX FILM CORP.

FAMOUS PLAYERS-LASKY

JULY.
The Woman God Forbade (Cosmopolitan Prod.). 6,396 Ft. R-553; C-303.
Too Much Stuff (Wallace Reid). 6,620 Ft. R-750; C-780.
The Mystery of The Road (Paul Powell-British Product). 5,355 Ft. P-783; C-793.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247.
Behind Masks (Dorothy Dalton). 1,474 Ft. R-230; C-134.
The Lost Romance (Wm. DeMille Prod.). 6,412 Ft. R-289; C-759.

AUGUST.
The Princess of New York (Donald Crisp Prod.). 6,609 Ft. R-450; C-785.
The Whistle (Wm. S. Hart). 5,305 Ft. R-Vol. 49; P-457; C-789.
Passing thru (Douglas MacLean-Ince Prod.). 6,394 Ft. R-205; C-327.
The Conquest of Canaan (Thomas Meighan). 7,315 Ft. R-441; C-789.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
The Crave to Marry (Roscoe Arbuckle). 4,693 Ft. R-750.

SEPTEMBER.
The Hell Diggers (Wallace Reid). 4,577 Ft. R-95; C-273.
The Great Conviction (Gloria Swanson). 6,372 Ft. R-635; C-49.
At the End of the Road (Betty Compson). 5,795 Ft. R-929; C-49.
Dangerous L:ices (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-793.
The Affairs of Anatol (Olive DeMille Prod.). 6,896 Ft. R-444; C-829.
Cape Rocks (Thomas Meighan). R-96; C-626.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-691; C-793.
Expo-Production (Central-Worldauine Prod.). 5,680 Ft. R-327; C-49.
After the Show (Wm. DeMille Prod.). 6,394 Ft. R-610; C-739.
Three Word Brand (W. S. Hart). 6,388 Ft. R-694; C-759.

ABBEVILLE COMEDIES.
A Desert Hero.
The Garage.

MACK Sennett COMEDIES.
(Two Reels Each).
Are Waitresses Safe.
An International Sneeze.

BURTOL COMEDIES.
(One Reel Each).
Toledo and Sogodina.
Marvelous Mammals.
The Cruise of the Vera Cruz.
Boro-Border and the Bromo.
Torrild Timpico.
Kwong-Chow-Fu.
Nice and Cancio.
Mexican Oil Fields.
In the Lard.
Across the Grand Canyon.

PARLIMENT MAGAZINE.
Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

UNITED ARTISTS

NOVEMBER.
9. The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-446; C-615.
28. Through the Back Door (Mary Pickford).
CARNIVAL (Harley Knoles Prod.). 6,000 Ft. R-413; C-391.
The Three Musketeers (Douglas Fairbanks). R-211; C-297.

PATHE EXCHANGE INC.

Patie Review (One Reel Educational) and Topics or Domestics (One-half Reel) Issued Weekly.
Patie News (Topics) Issued Every Wednesday. Patie Subjects or Cartoons (One-half Reel) Issued semi-monthly or as special stories appear.

WEEK OF AUGUST 8.
11. The Baby (Pawnas of Power). The Mayor of Misery (Bugs and Joe Capstan). In "The Sky Rover" Serial, Juanita Hansen is star of "Yellow Arrow" Serial, Charles Proteus. (Pawns of Power) (Two Reel Drama).
22. Stop Kiddin' (Eddie Boland—1 Reel Comedy). By the Sea Waves (Harold Lloyd Reel).
23. Planet of the Apes (One Reel Cartoon Fable).

WEEK OF SEPTEMBER 4.
12. The Yellow Arm (The Price of a Throne). The Willie (Tom Santschi—Two Reel Drama).
21. The Jail Bird (Shub Pollard—One Reel Comedy). Over the Fence (Harold Lloyd—One Reel Comedy).

WEEK OF SEPTEMBER 11.
13. Of the Yellow Arm (Behind the Car talas). My Lady's the Fines (Holman Day—Two Reel Cartoon). On Their Way (Eddie Poland—One Reel Comedy). The Fashionable Fox (2-1 Reel Cartoon) One-quarter Inch (Harold Lloyd One Reel Reissue).

WEEK OF SEPTEMBER 18.

WEEK OF SEPTEMBER 25.
15. Of the Yellow Arm (The Miracle). The Chimp (Eddie Boland—One Reel Comedy). The Hare and the Tortoise (Two-third Reel Cartoon Fable). Netting the Leopard (One Reel—Major Allen—Hunting Fiction).
22. Of the Hurricane (The Cycle Bullet). Lorraine of the Timberlands (Tom Santschi—Two Reel Drama). Gone to the Country (Pollard—1 Reel Drama).
23. Of the Yellow Arm (One Reel Comedy). The Lucky Number (Gaylord Lloyd—1 Reel Comedy). The Wolf and the Crane (1 Reel Cartoon Fable).

WEEK OF OCTOBER 9.
3. Of the Hurricane (The Millionth Venus and the Cat (2-1 Reel Cartoon Fable)).
22. Of the Border (Holman Day—2 Reel Drama).
23. Of the Hurricane (By and By—Eddie Boland—1 Reel Comedy). Of the Hurricane (1 Reel Comedy—Gaylord Lloyd).

WEEK OF OCTOBER 16.
4. Of the Hurricane (Smashing Through). The Honor of Ramirez (Tom Santschi—Two reel drama).
23. Of the Dog and the Bone (4 Reel Cartoon Fable).
23. Of the Hurricane (Gaylord Lloyd—One Reel Comedy).

WEEK OF OCTOBER 23.
5. Of the Hurricane (One Against All). Of the Dog (Major Allen—Hunting Fiction).
23. Of the Hurricane (Tom Santschi—Two Reel Drama). Of the Hurricane (One Reel Comedy—Major Allen—Hunting Fiction).
23. Of the Hurricane (Eddie Boland—Reel Comedy). Of the Hurricane (Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).
## MISCELLANEOUS RELEASES

### AMERICAN FILM CO.
- The Man from Medicine Hat (Helen Holmes).
- Quick Action (William Russell).
- Sally of the West (Miry Milke Minter).
- The Moonshiner Menance (Helen Holmes).
- High-Gear Jeffrey (William Russell).
- Youth's Melodrama (William Russell).
- A Crook's Romance (Helen Holmes).
- A Rough-Shot Fugitive (William Russell).
- The Loggers of Hell-Roarin's Mountain ( silent).
- Silent Shelby (Frank Borzage).

### KINETO COMPANY OF AMERICA, INC.
- The Four Seasons (4 Reels). R-694.

### Kinoeto Reviews
- Released Through National Exchanges, Inc. (One Reel).
- Panama.
- Vegetables.
- Water Babies.
- Beauty Spots.
- Acrobatic Flies.

### CHARLES URBAN'S MOVIE CHATS
- Released Through State Rights Exchanges. First Series from No. 1 to 226, inclusive (One Reel).
- Second Series from No. 27 to 52, inclusive (One Reel).

### EXCEPTIONAL PICTURES CORP.
- November—Martin Johnson's "Jungle Adventures". R-444; C-649.
- January—His Nibs (Chic Sale). R-947.

### U. S. NAVY
- Our Navy in Action (Two Reels). R-751.

### NATIONAL EXCHANGES, INC.
- Welcome Children. Shadows of the West (Hedda Nova).
- The Lotus Blossom. R-809.
- The Great Reward (Serial—Francis Ford and Ed Hall). King Cole Comedies (One Reel Each—Bobby Skelly, Louise Tolman).
- Kinetoscope (One Reel Educational).
- Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

### F. B. WARREN CORP.
- The Blot (Lois Weber Production). R-596; C-162.
- Quo Vadis (Release) (6 Reels). R-95; C-397.
- Good and Evil (Lucy Dornaye). R-447; C-649.
- Girl from God's Country (Nell Shipman). R-448; C-529.

### TEMPLE PRODUCING COMPANY
- Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

### RUSSELL PRODUCTIONS
- Frank Briawood Series (Two Reel Westerns).
- Leo Maloney Series (Two Reel Westerns).

### CAPITAL FILM COMPANY
- Lone Hand Wilson (Leslie Cuneo).
- Fritzi Reway Series (Two Reel Westerns).
- Neal Hart Series (Two Reel Westerns).
- Helen Gibson Series (Two Reel Westerns).
- Al Jennings Series (Two Reel Westerns).
- Capital Two Reel Comedies.
- Witches Lure (All Star Cast).

### WARNER BROTHERS

### TRI-Art PRODUCTIONS
- The Beggar Maid (2 parts).

## STATE RIGHT RELEASES

### ADVENTURES OF TARZAN SERIAL SALES CORP.
- Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).
- Affiliated Distributors: The Lonely Heart (Kay Laurell).

### ASSOCIATED PHOTOPLAYS
- The Wolverine (Helen Gibson).
- Western Heroin (Art Fratton and Josie Sedgwick).
- Ghost City (Helen Holmes).
- Crossing Trails (Pete Morrison).
- Too Much Married (Mary Anderson).

### AYWN FILM CORP.
- The Fighting Breed (Snowy Baker). R-930.
- The Jack Rider (Big Boy Williams). R-930.
- The Gage Race Trail (Big Boy Williams). R-451.

### BLANCHEFIELD
- The Tell Tale Eye (Allen Russell). C. C. BURR
- Burn 'Em Up Barnes (Johnny Hines). R-211.

### CANDLER PICTURES
- The World of Jane (Jeanne Eagles). R-574.

### EQUITY PICTURES
- Mid-Channel (Clara Kimball Young). R; Vol. 44, P-328; C-R; P-608.
- Straight from Paris (Claire Kimball Young). R-876.
- The Big Bluff Panther's Cub (Florence Reed). R; Vol. 48, P-1052.
- Hush (Claire Kimball Young). R-87; C-149.
- Charge It (Clara Kimball Young). R-848; C-143.
- Heatless Moths (Audrey Munson). R-748.

### EXPORT AND IMPORT FILM COMPANY
- Wild Animal Serial (15 Episodes—Selig Productions).

### G. C. B. FILM SALES
- The Victim.
- Dangerous Love.
- Captivating Mary Carstairs (Norma Talmadge).
- Screen Snapshots (One Reel Semi-monthly—Through Federated Exchanges).
- Hallroom Boy Coed Numbers (Two Reels—Two Months—Through Federated Exchanges).
- Star Ranch Westerns (Two Reels—Two Months).

### GEORGE H. DAVIS
- Isabel, or The Trail's End. R; Vol. 47- P-645; C-R, P-581.
- The Never-Ending Reissue (Seven Reels).

### THE FILM MARKET
- The Never-Ending Reissue (Seven Reels).
- The Spillers (Reissue—Nine Reels).
- Jimmy Calhoun Comedies (Twelve Two Reelers).

### FILM DISTRIBUTORS LEAGUE
- Sept. 18—American Aristocracy (Douglas Fairbanks).
- Sept. 25—The Gun Fighter (Wm. S. Hart). Old Folks at Home (Sir Bebohm Tree and Mildred Harris).
- Going Straight (Norma Talmadge).
- Bond of Faith (Robert Warre)
- Matrimonioc (Douglas Fairbanks and Constance Talmadge).
- Truthful Jim (Wm. S. Hart).
- The Primal Lure (Wm. S. Hart). R-93.

### GRAPHIC
- Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 45; P-599; C-47.

### JANS PICTURES
- Man and Woman. R-129.
- The Amazing Lovers. R-946.

### VICTOR KREMER
- The Stampeders (Texas Guinan).
- I Am the Woman (Texas Guinan).
- When Love Is Young (Zena Keefe).
- Winning Trail (Buck Manning).

### PACIFIC FILM COMPANY
- George Ovey Comedies (Single Reel—Every Two Weeks).
- Vernon Dent Comedies (Single Reel—Every Two Weeks).

### BLECHT'S PICTURES
- Panama.
- Let's Make a Deal (William Davenport).
- The Call of the Wild. R-323.

### PRIZMA INCORPORATED
- Danse Du Ventre.
- Diane of St. Moritz. R-380; C-47.
- On the Trail (Two Reels). R-438.
- Welcome to Our City.
- The Right Way (Six Reels).
- Mary, Bingle (Daddy Dumplins).
- The Soul of Man (Six Reels).
- Potter of Texas.
- The Last Battalion (Six Reels).
- Aristoc Nights.
- Cisy Fitzgerald Comedies (Two Reels).
- Elephant Comedies (Two Reels).
- Tricked (Two Reels).
- Patsy's Jim (Two Reels).
- The Rope's End (Two Reels).
- Corporal Jim's Ward (Two Reels).

### REELCHART PICTURES
- Sunrise (Live Life Comedies).
- Bride and Broom. R-722.
- Baby-Baby.
- Mother's Lamb.
- Don't Mary.
- Tuning Up.
- Washed Out.
- Hot Cakes.
- Scream Street.
- Lion Liar.

### Mirth Comedies
- (Two Reels Each).
- Sweet Daddy.
- Chick Chick. R-624.
- Vacation.

### RIALTO PRODUCTIONS
- Holy Smoke (Funny Face). R-810.

### RAINBOW FILM CORP.
- A Girl's Decision. R-82; C-357.

### RADIOSOUL FILMS

### RUSSELL PRODUCTIONS

### STOREY PICTURES, INC.
- Shadowland and Sonnets Review (Every Two Weeks).
- Burlesque Photoplays (Elkie Davenport) (Once a Month).

### SUNDORA FILMS
- The Twice-Born Woman. R-235; C-735.
- Tradition. R-441; C-735.

### SUNRISE PICTURE CORPORATION

### SUNSET FILMS
- Judge Her Not (Jack Livingston).
- Wolves of the Range (Jack Livingston).
- Shadows of the Law (Fritzi Ridgeway).
- Reclaimed (Mabel Julliens Scott).
- Fifteen Two-Reel Shorty Hamilton Westerns.

### SUNSET FILMS
- The Twice-Born Woman. R-235; C-735.
- Tradition. R-441; C-735.

### SUNRISE PICTURE CORPORATION

### WESTERN PICTURES
- A Dangerous Pastime. R-758.
- That Something. R-758.
- Scattered Goods Stories (Two Reel Comedies).

### WESTERN PICTURES CORPORATION
- Partners of the Sunset (Allene Ray).
- Lady Luck (Patricia Hyland).

### WILK AND WILK
- (Lee Kids Comedies).

### WIND FILM CORPORATION
- Whispering Shadows (Lucy Cotton).
- The Wedgfield Case (Herbert Rawlinson). R-165; C-45.
- Judgment (Foreign Prod.). R-692; C-759.
**Projection**

By F. H. Richardson

**From San Diego**

S. H. Metcalf, Local 297, San Diego, California, says:

Dear Brother Richardson: In as much as you would not be well pleased to possess Pal, I get even by letting you know how we are getting along. Hope you have fully recovered from your accident. I am not under the same as when you were here, except for government activities, barracks, wharves, supply department, and the aviation base. We seldom or never have less than one hundred blue jackets or navy or war draft in the harbor, and the blue jackets keep the stores and theaters fairly busy. We have no real new theaters, but the old ones have not been remodeled. The Cabrillo is still the finest, though we have prospects of a really first-class theatre soon. Like all Californians, we are self-conscious and a bit self-satisfied. We therefore go right along and hope to have a good projection as anyone, and we really do pay attention to the work, because we like our jobs and the money we get. I have an idea we will get more if projectionists in any other place do. I am enclosing a copy of the scale which was in force last year, and will be for another year at least.

**A Warm Party**

The enclosed clipping give you an idea of our anniversary. We had some warm party. Mr. Hellbron, of Southern Electric, was very kind about you. He remembered you from your meeting with us some years ago. Mr. Seaman, who had charge of the picture department, is now in Los Angeles. He is running a supply house and is doing very well.

Taylor, the projectionist from the Broadway, who accompanied us to Tia Juana when we took you there, has been at the Panorama for some years, and Kent Bush, who drove on that celebrated trip, is still associated with his father and looks after the projection in all the five houses they have.

We are much in want you did not make another trip out here, and then to top it off you had to have that accident. We hope, however, the time is not far distant when we will have you with us again, and you can bet you will always be welcome.

**A Lively Remembrance**

I have a very lively remembrance of the cordial reception given me by the San Diego men—in fact, by all the west coast men, and while making of a trip would now be a heavy task, still I hope some day to be able to do it, simply for the sake of shaking hands with those who treated me so nicely three or four years ago.

The wage schedule calls for $56.00 a week of seven days, not to exceed six and a half hours a day, with all extra and broken time $1.25 an hour, and a minimum of $45.00 a week for vaudeville and musical comedy theatres giving a matinee and night engagement.

For picture theatres running steady between the hours of 10 A. M. and 11 P. M., $1.00 an hour, with minimum of less than two hours $1.25 an hour, and all time outside of the above hours $1.25 an hour, with a minimum of three hours.

Schools, churches and other entertainments, $1.00 an hour, between the hours of 8 A. M. and 5 P. M., and $1.25 an hour for other time.

**A Mighty Good Scale**

A mighty good scale, if you ask me; also a scale which calls for high class work. The union which gets a scale of that kind is in duty and honor bound to see to it that its members deliver high-class results, and EFFICIENT RESULTS.

This is not in any way, shape, manner or form an insinuation that the San Diego union provides a sufficiently rigid bearing, which enables the placing of the shutter any desired distance from the projection lens.

**S. M. P. E. Program**

The Society of Motion Picture Engineers will hold its fall meeting in Buffalo, New York, beginning Monday evening, October 31. The tentative program arranged for it follows. Looks like a good one. Better be there:

**MONDAY, OCTOBER 31.**

10:00 A. M.—Opening Exercises, President's Address, Minutes of Last Meeting, Unfinished Business, New Business, Election of Officers.

Lunch.

2:00 P. M.—Report of Papers Committee, Paper and Discussion—"Comparison of Large and Small Condenser Systems" by Dr. W. E. Story, Jr.; Paper and Discussion—"Optical Glass," by H. N. Ott; Trip to Factory of Spencer Lens Company.

5:00 P. M.—Theatre Party.

**TUESDAY, NOVEMBER 1.**

10:00 A. M.—Paper and Discussion—"A Point Source of Light" by C. A. Balvertson.

Paper and Discussion—"Industrial Mechanics," by Harry Levey.

Paper and Discussion—"Analysis of Motion" by Charles P. Watson.

Paper and Discussion—"Taking Pictures at 1,000 Exposures Per Second," by C. Francis Jenkins.

Lunch.

2:30 P. M.—Trip to Niagara Falls.

**WEDNESDAY, NOVEMBER 2.**


Lunch.

2:00 P. M.—Paper and Discussion—"Effects of Studio Lighting on the Eye," by L. A. Jones.

Paper and Discussion—"Photometric Measurements to Determine the Lighting of a Motion Picture Studio," by J. H. Jenkins.

7:30 P. M.—Banquet and Entertainment.

**THURSDAY, NOVEMBER 3.**

10:00 A. M.—Paper and Discussion—"Standard Reel, the Need for Improvement as Regards Film Reels," by F. H. Richardson.

Paper and Discussion—"Testing and Maintaining Photographic Quality of Cinematographic Emulsions," by Dr. A. B. Hitchins.

**An Old Reader**

H. H. Epps, projectionist, Select Theatre, Mineola, Texas, says:

Dear Brother Richardson: I have been a constant reader of the projection department for many years, during which time I have not ventured to be of assistance to it in any way. I herein offer a little stunt I have never seen published in the department, which should prove of value to many brother projectionists.

In the present era most projectors are equipped with a flat leather driving belt of the endless variety. Any Projectionist using them will meet with the experience of a broken belt at one or another; also all men will not know just how to get them together again, and a broken flat belt isn't exactly worth its weight in gold, unless you know how to fix it.

**How to Splice a Flat Leather Belt**

Set the speed controller or other device so that the belt will hold an amount of slack. Stretch the belt around the pulley and mark the amount of lap permissible, after which tapper this as tolls on as to insure an even thickness in the lap. Next proceed to cover the two surfaces with ordi-

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**Notice to All**

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

**THE LENS CHART**

_Are You Working by "Guess" or Do You Employ Up-to-Date Methods?_

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill.; Wright Building, Callender Building; Los Angeles, Cal.
nary film cement, allowing them to become thoroughly dry.

Reap these process three or four times, the idea being to build a cement surface on the lens. When it is finally dry, to make the splice, coat the two ends with cement and place them together as if you were cementing film, holding them carefully in place while the splice is placed in a clamp, or weighted down by some means to give ample pressure during the drying process, which should be three or four hours. Over sight in this is a mistake.

It may be well for the projectionist to experiment with other, similar leather, or to use as one which has been arrived at with a knowledge of the correct method, and has satisfied the user. The use of the substance will take some time to do the experiment, however, quickly prove its worth.

I am inclining samples, and ask you to give ample test to the splice before submitting it to the department. I wish to offer you sincere thanks for the very great amount of good you have accomplished in making your belt unit one of recognized value to the industry at large. As you said in the October 1st issue of the department, “When the time comes to be projected into the ‘Unknown Beyond’ you will leave behind you a monument of success that will be difficult to duplicate.” The article in the same issue, “Studying the Picture,” offers much to chew over. It is an article from which a vast amount of good may be derived. I wish you much success, and a continued prosperity.

Sample Was Lost

I do not know, Brother Epp, what became of the belt samples. If you sent them they got lost in the shuffle. I, however, have not the slightest doubt but what you have said is true, and I thank you cordially for submitting this item of helpful information to the brother projectionists. I shall be glad to hear from you in the method by which I am always glad to hear from progressive men.

As to my own work, why I have done the best I can. But to any man making it, it is, however, very gratifying to know that what I have tried to do has met the approval of so many.

Gelatine Shutters

Andrew L. Stone, Jr., San Francisco, Cal., writes:

Dear Professor Richardson: Enclosed find $13.00 for subscription renewal to that most valuable paper, the Moving Picture World; also fifty cents for two copies which must have gone astray, viz: July 15 and July 23 issues. This is to avoid any mislaying of the World.

And now I will attempt to answer your objections to the gelatine shutter. Your principal objection is that theatres would have to have two men for the reason that the gelatine shutter requires the new set of colors. If a projectionist during one performance has reels tinted in the old and does not change the shutters, he could not change the shutters of the idle projector while the other one was running.

I enclose a diagram which illustrates a simple method of standardizing the tinting of which a projectionist can change shutters more quickly, and with far less inconvenience. The new gelatine shutter is put into a new set of colors. If a projectionist during one performance has reels tinted in the old and does not change the shutters, he could not change the shutters of the idle projector while the other one was running.

The diagram which the House would have to write on the bands of the film which shutter to use. I do hardly see why it would be more difficult to standardize the tinting of shutters than was to standardize the dimensions of the film. The reason a shutter ever does come into use, it will probably be through some progressive producer recognizing a need for this, or the projectionist changing the tinting his films accordingly. He would then, of course, be forced to rent gelatine shutters. This, although intended for publication, is to let you know I am still trying to lend a helping hand toward the art of projection. I trust you have entirely recovered from the effects of your last illness.

Doubt the Practical Value

I am publishing this merely as of interest. Frankly I doubt its being of practical value, though one can never tell what may happen in the future. It is, however, a tremendously hard thing to break into a trade which has become firmly established. Of course there will be more or less change in film tinting, and in the methods of projecting. I do not deny that the possible advantages of the plan proposed, once it was brought about, but that it ever will be brought about I very much doubt.

Thus, I believe that no brother has made an important point when he says that he is at least trying to improve the art of projection, and the man who honestly tries will in the end accomplish something. Although his final accomplishment may be something entirely different from the thing he is at the time working on.

The shutter changing plan consists of a mark on hub and shaft so that when the marks coincide the shutters are correctly timed.

‘Soft and Pleasing’

Guy E. McAllen, Piapot, Saskatchewan, says:

Dear Brother Richardson: Attached find a classic which I discovered while looking over some magazines. Guess you will re-form some of all managers to get their “coops” up close to the screen, and thus secure a “good, soft picture.” Thus, Rich, don’t shoot me! It does make a fellow laugh when he sees such sort not dashed up by a magazine of standing and of national circulation.

It is not always the theatres conducted for profit that show the most enterprise in pleasing their audiences. An auditorium in a large factory, where movies are shown for the benefit of employees and customers, has recently installed a screen consisting of a single huge plate of ground glass.

The pictures are projected upon this from the rear, using wide-angle lenses, so that the machine is quite near the screen. The result is a soft, pleasing picture that cannot be intercepted from the audience, and the usual machine noise is banished.

A Waste of Space

It is to some extent a waste of good space to deal with such matters as this. The reason I used the good brother’s letter is to call attention to the fact that the ground glass screen is indeed a very good screen, always provided a sufficient projection distance can be had to use a lens of not less than 4 inches E. F.

There is no manner of question but what the ground glass screen will in those circumstances, excellent. Ground glass screens are used in the large National Cash Register plant in Dayton, Ohio; also they have been used in some amusement park theatres, and where a proper projection distance is available the result is always excellent.

But, as Brother McAllen says, the lack of definition caused by wide-angle lens is not only poor practice, but is distinctly reprehensible, because it will inevitably set up heavy eye strain, and thus obtained in that way ought to put a man in jail, because he is assisting in the injury of the eye sight of this and future generations.

Correct

The Editor of this department has in his office a wall card which reads:

It takes less time to do a thing right than it does to explain why you did it wrong.

Never were truer words spoken. I would advise the “Aw—that’s good-enough” projectionist to remember that the proper projection distance is 4 inches E. F. or letters six inches high, frame it in a gold frame and hang it over one of his observation posts.

I say I would advise him, though, of course, I know it is largely a waste of energy to advise that sort of man. As a rule the chap who has the “Aw, etc.” idea is the one who shuns things of importance.

He corresponds to the housewife who sweeps the dirt under the rug, or up in a corner. He has no idea of doing a thing right merely because it is right. With him the easiest way is the best way. Expert knowledge is to him a joke—no, not a joke either, because it takes work to get expert knowledge, and with him work is a joke.

When he does something in a half-hearted, slip-shod way, trusting in a Providence that it will all right and if it goes wrong, he always has a good explanation for it. He can, will and does, give the boss an ample number of excuses, but as a rule the boss, if he himself has a brain, will say “It’s the man he is dealing with, and takes the excuses with a least a teaspoonful of salt.

Always Demanding High Wages

The “Aw—that’s good-enough” chap, be it observed, is always demanding high wages, and bemoaning the fact that he does not get them. It is his luck.

I am a fellow man whose main criticism of his own work is that it is not good enough to suit him. He seldom has excuses to offer, because he has no reason to offer them, if and when he does offer them you can be sure he will excuse them are legitimate. I’ll go the limit with that chap, I’ll back up his demand for high wages, at least up to the point of $100 a week.

A Good Fellow

I am a good fellow, ‘eighteen, a fellow who wholeheartedly gives his best effort. I work hard, and if I have no time to do anything else but to work hard, I’ll work hard.

I am against him. I have no patience with him. He is a nuisance and detriment to any industry unfortunate enough to have him connected with it.

The drag and brake on the car of progress. It isn’t any use to argue with him, because the only thing he understands or appreciates is something of which he is afraid. Thanks be that in so far as projection be concerned, his number is rapidly dwindling. Heaven pardon the time when he will only be a painful remembrance. Retire to your closet and ask yourself which class YOU are in.

Austrian Projection Poor

Leo Gratzcr, who was formerly an exhibitor, but is now projecting in Buffalo, recently travelled through Austria. He says that all exhibitors of that country are called “Directors,” and that projectionists are called “mechanics.” Cinephile itself is dubbed “Kino.”

Austrians, says Mr. Gratzcr, are very much interested in the mechanical or technical side of equipment. He carries us back fifteen or twenty years into the past by saying the films run into large reels, which have to be handled and turned in a certain order.

Mr. Gratzcr says that when managers of the Austrian theatres found he was from the states they flooded him with questions and requests for some of his books, so they sent them of various types of projectors.

According to Gratzcr’s statement, it requires about ten minutes to re-thread the projector, in one projector in Austria, whilst the audi-
ences wait. He thinks there is a big field for United States projector manufacturers in Austria.

While we have not the slightest doubt but that, due to war conditions, Austria is very far behind the times, still we question the proposition of any material number of theaters being so antiquated that the films are run into a bag. Projection in European countries, except possibly England, is very far behind projection in the United States and Canada, for which fact we take at least some credit to the projection department of this paper and to the Handbook.

Bag Had Been Dropped.

Before the war reports from Austria showed that the then Empire was at least fairly up to date in the matter of equipment, and at that time the bag take-up had been dropped for a good many years.

We have recent reports from Harold Hemment, Paris, who is and has been for a long time engaged in making motion pictures. He said projection in France is very far behind projection in this country. Similar reports have come from Germany, Russia, and other European countries, with the single exception of England, where the practice is, we understand, far ahead of that of other old world countries.

The Editor of this department hopes to be able very long to make a trip through Europe and will tell you what the situation is. I do not think there is any question but that the story would be enormously interesting, and that considerable good might be accomplished by such a trip.

One Hundred Twenty-fifth Street District

Not long ago, we had occasion to visit the One Hundred and Twenty-fifth Street district goods on up in Harlem, New York City. One Hundred and Sixteenth street and One Hundred and Twenty-fifth street are the main Harlem centers. Either would be a creditable main street for a town of many thousands of inhabitants.

We dropped in at Loew's One Hundred and Sixteenth Street Theatre and, in a rather small, but fairly well located projection room, found All Polin busy shooting celluloid drama, comedy, etc., at the screen, which latter was viewed by something like a thousand and a half of people. Polin is a good man. We have criticised him in the past concerning some matters, but he nevertheless is a progressive, live-wire projectionist, who is delivering the goods on the screen as well as could be done under the somewhat hampering circumstances.

Over in the Orient, on One Hundred and Twenty-fifth street, I found All F. Ross. The Orient is a strictly moving picture theatre. The projection room is one of those reached-by-a-ladder affairs, but it is not so bad, at that, once you get into it.

Brother Ross is of South American parentage, and speaks Spanish like a native of the land of Senoritas. In the Victoria, One Hundred and Twenty-fifth street, Brother D. Weiss is in charge of projection, and Weiss, like Polin and Ross, is one of the regular fellows. The Victoria is another of Loew's theatres and runs a combination of vaudeville and pictures. The projection room is badly out of center with the screen, which, of course, hampers Brother Weiss' work.

Criticism Justified

In the course of a letter from C. A. Dentelbeck, Supervisor of Projection, Famous Players Canadian Corporation, Toronto, Ont., occurs the following:

I have read and re-read the letter and your comment in the September 24th issue of the department. From my point of view, as well as the point of view of the projector at Calgary, it is wonderful.

You ask for my comment on the projector being stationed so close to the front wall. If you will note it has always been my policy to put the Simplex pedestal over the outlet in the floor. Owing to a mistake in the electrician's work we were, in this case, compelled to set the projector forward of the outlet.

This was, if I rightly remember, caused by a mistake in the measuring of the switch stand, which as you will note, is in front of the arc control. Your criticism on this point is perfectly justified.

All right. Brother Dentelbeck, mistakes will happen in the best regulated families, and any-

way it was no error of yours. It looked queer to me that the thing was as it was.

I shall be glad to have details of some of the other very excellent rooms you have installed.

Edison Spool Bank Projector

Through the courtesy of A. H. Cobb, Asheville, N. C., we are at last able to present to you really good and most interesting photographs of one of the relics of early days, viz.: the Edison Spool Bank Projector. One of the views is of the mechanism, lamp, lamphouse and the film band in place on the spool bank.

On behalf of the thousands who will, I am sure, examine these pictures with a great deal of interest, we tender to Brother Cobb our sincere appreciation of the trouble he has taken in having these photographs made.

The Feaster Non-Rewind

J. L. Johnson, Unionville, Iowa, wants to know:

What has become of the Feaster Non-Rewind? I saw one on a visit to New York several years ago, and it seemed to be a very excellent device. It had the approval of the projection department and yourself. What became of it?

The Feaster Non-Rewind has had a very checkered career. It was a most excellent device, and one which should have been received by the industry with open arms. Perhaps that is a little higher than it was, but not much. That gave the whole thing a black eye, because any man with brains could see that, excellent as the device might be, its selling price was in the nature of a hold-up, and once a thing gets a black eye it is on the downward road, no matter how good it may be.

I am not sure that the Feaster is being made at all now. I do believe, however, that if some company with capital enough to really go after the thing and place it before the industry were to take over the proposition, it would succeed, always provided that it be marketed on a reasonable financial basis.

Popular Indoor Sport

Paul Walker, projectionist, Family Theatre, Jackson, Miss., says:

Just a line to inform you that the popular indoor sport for us small town projectors this new season of 1921-1922 will be pastime cutting down on upside down. I thank you.

Well, that ought to be some indoor sport all right, but I do not quite get the idea. Perhaps it might be well for you to come across with some kind of an explanation as to why an upside down caution label will look good to small town projectionists.

Carbon Saver

A projectionist by the name of R. C. Miller, Berkeley, Cal., has sent in samples of a carbon saver and adapter which is very good indeed. The device has a round shank of proper size to clamp in the projector arc lamp carbon clamp. The method of clamping the carbon in the adapter is such that it makes good contact and powerful grip.

These carbon savers are approved by this department. Mr. Miller also makes carbon clamps for arc lamps. We have not seen the actual clamp, but from the photographs it appears to be excellent.

Organizer Appointed

International President Lemke has appointed E. A. Shields, formerly of Denver, as organizer for the state of Wyoming.

Shields, we are sure, is a good man in the right place. We beseech for him the courteous attention of all the motion picture projectionists in the state of Wyoming.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a
Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

October 29, 1921
“Better Pictures” are largely dependent on adequate, steady illumination that will not fail at critical moments because of derangement of the apparatus.

Operating Advantages of GE Compensarc
cs
1. Steady strong arc.
2. Easily operates two arcs at the same time for change-over.
3. Quiet arc strike and quick settle-down.
4. Self-regulating arc voltage.
5. Current stays at set value.
6. Current easily raised and lowered.
7. Cannot be damaged by short circuit.
8. Fading made easy.
9. Not affected by changes in current conditions.
10. Quiet in operation.

GE Compensarc Furnish Dependable Light

The GE Compensarc automatically protects itself from burnout or the blowing of fuses where the operator changes the projection from one lamp to the other. In fact, there will be no burnout or blowing of fuses even if the generator be short circuited by leaving the projection carbons indefinitely together.

Fading, also, is made less by the GE Compensarc because the capacity of the set is sufficient to carry the two projection areas in series during the change over period. The arc on the second machine can thus be started and adjusted before the end of the first reel. One reel fades into the next without interruption or flicker.

Compensars are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service.
Why Careful Buyers Cannot Afford to Purchase Non-Advertised Merchandise

A WAY back in the past ages someone discovered the fact that the largest rivers had a habit of running near the largest cities. After several centuries had passed by, a descendant of the thinker decided that it was the large rivers that attracted the cities instead of the reverse.

It was another thinker, and a much more modern one, who announced that advertising has something absolutely but who, later, amended his finding by finally deciding that it was the best goods that were advertised, wherein he was absolutely correct, because, in the long run, it is only the best products that can stand up continuously under the light of the demand created by an advertising campaign.

A manufacturer may putter along with a second or third-rate product and by keeping quite silent about it, may make an occasional sale, but his output will be so limited and so few will know about it that its defects never become a matter of common knowledge and discussion.

On the Other Hand

On the other hand, when a manufacturer has something that is intrinsically good and able to stand upon under use and to compete successfully with rival makes, he proves his confidence in his product by advertising it and making it known as widely as possible to all who may have use thereof.

If a manufacturer has no confidence in his own output, it is not likely that anyone else would be justified in taking very much stock in it. But when a manufacturer proves, by advertising, that, to the best of his knowledge and belief, his product is a particularly good and for which there is a demand, he is going a long way in justifying the belief of the purchasing public in his output. Because every manufacturer knows that, no matter how good or how extensive an advertising campaign may be, it cannot continue to force the sale of an inferior product, and that the more an inferior product is advertised, the greater becomes the boomerang of such an advertising campaign.

On the other hand, the wise manufacturer knows that no advertising campaign can produce immediate results and that he must continue to give publicity to his goods for a long, long while before his returns become sufficiently large to make his advertising campaign a profitable one. But he does know that a good product, properly and continuously advertised, will, in the course of time, become a money-maker.

In a Very Different Position

He is in a very different position from the man who has thrown something together cheaply and knows very little about its merits, but is willing to find out more at someone else's expense.

A very few dollars will finance a mail circularizing campaign, and if this makes any fair percentage of sales, he is ahead of the game and can drop out of business when kicks come in from dissatisfied purchasers.

That is why the wise purchaser pays little attention to selling campaigns conducted by mail by concerns whose advertising he never sees in legitimate publications.

This last qualification is made designedly because a mail campaign is very often a distinctly advantageous auxiliary to an advertising campaign carried on in the proper publications.

The wise purchaser divides all mail solicitations into two classes; those received from concerns whose advertising he sees regularly in his trade publication, he knows to be worthy of attention, but those from unknown firms who do not advertise, he promptly consigns to the waste basket, because he knows if the product were something worth while, it would have been previously brought to his attention through the advertising columns of his favorite publication.

A Sad Fact

It is a sad fact that many apparently useful and ingenious inventions never get any further than the patent office specifications, and it is equally true that a large percentage of the inventors of these devices endeavor to rush into print immediately their patents are issued.

Many of them honestly believe that they have evolved something that will revolutionize the field in which it is intended to operate and do not see why publishers should not give them any amount of editorial space to herald the wondrous improvement.

Others feel that possibly they have a good thing and are perfectly willing that someone, preferably publishers, should find out for them at the publisher's expense and the expense of legitimate manufacturers already in the field and now supplying the trade to the best of their ability.

Few weeks pass during which the Moving Picture World is not in receipt of descriptions and illustrations of devices heralded by their inventors as being so far superior to anything in the market that all present apparatus obtainable along the same lines is doomed to become a bunch of "has beens."

In the Majority of Cases

In the majority of cases, an investigation on our part shows that so far from the new device being ready for the market, it is represented simply by a model or blue prints and that its inventor has not even an idea as to what it would cost to manufacture on a commercial scale or where he would obtain the necessary funds to put it on the market.

And yet he is perfectly willing to attempt to destroy the satisfaction of users with their present apparatus, although he has nothing better which can possibly take its place for a year or
U-T-E PROCTOR AUTOMATIC PROJECTOR

MAKES AN IMPRESSION THAT GROWS UPON YOU.
Once you have witnessed
THE WONDERFUL PERFORMANCE OF THE

U-T-E PROCTOR AUTOMATIC PROJECTOR

CONSIDER CAREFULLY THESE FEATURES:

Motor Driven,
No Belts,
Chains or Friction Slip Drive.
Direct Drive Take Up.
The Most Perfect Speed Control in the World.
It Stops If the Film Breaks.

THE BROADWAY THEATRE, NEWBURGH, N. Y., HAS JUST INSTALLED TWO U-T-E PROCTOR AUTOMATIC PROJECTORS

You will be convinced that it is the only machine in existence today that meets most perfectly modern requirements. In this day when safety-first and cooperation are prerequisites for the proper presentation of pictures, this projector will be found indispensable to any progressive exhibitor.

Send Today for Bulletin “PW”

UNITED THEATRE EQUIPMENT CORPORATION
H. E. EDWARDS, President
J. H. HALLBERG, Vice-President

25 WEST 45th STREET, NEW YORK
Branch Stores in Principal Cities
Southern Motion Picture Exposition
Opens in Charlotte, N. C., November 29

The Southern Motion Picture Exposition will be held in the City Auditorium, Charlotte, N. C., November 29 to December 2, inclusive, thus coinciding with the mid-winter meeting of the North Carolina Motion Picture Exhibitors' Association, which will bring a large number of exhibitors to Charlotte.

The Auditorium, in which the Exposition will be held, will be elaborately decorated with colored lights and semi-tropical palms in profusion.

The centre of the floor will be reserved for dancing, but two rows of booths for exhibits will be located along each side and one end, giving twenty-one booths in all. The dancing floor will be seventy-five feet by fifty feet.

Each evening a dance will be given, with picture stars as guests. The final evening will be featured by a grand ball.

An Attractive Exhibit
Booth 21, containing one hundred and sixty-five square feet of space, has already been secured by the Exhibitors' Supply Company of Charlotte, who will show therein a Motograph de Luxe model 1922, a Ft. Wayne compensare, a motor generator set and a Crescent spotlight. The above equipment will be shown in operation projecting pictures on a Rembusch Screen.

Applications for space should be made to Herbert C. Wales, 13 South Church street, Charlotte, N. C.


Watertown's Olympic Is Being Remodeled

The Olympic Theatre, in Watertown, N. Y., with a seating capacity of 2,100, and which has always been devoted to motion pictures, has just announced a program of vaudeville. The house is owned by Alexander and James Papayanakos. Keith's vaudeville will be featured.

A force of men are now at work enlarging the stage and altering the house. A new screen, eighteen by twenty-two feet, identical, it is said, with the one used at the Capitol Theatre in New York, is being installed.

New Bay City House

Bay City is to have another new theatre. The Aurora Amusement Co. of that city announces that it will erect a house to seat 800 and to be known as the Pictureland. It will be situated at Columbus and Sheridan streets.
Half a Million Dollars Will Be Expended on These Troy Houses

THREE motion picture theatres, with an aggregate cost of approximately $800,000 and with a total seating capacity of about 4,400 persons, are being erected in Troy, N. Y. One of the houses, the Palace, owned by Battaglia Brothers, has progressed far enough so that Thanksgiving Day has been set for its opening; the other two will not be finished with some months to come. The largest and most expensive of the trio, the Strand, is now being planned. As soon as the plans have been based upon the work of construction will commence.

The Strand is being erected and financed by Joseph and Edward Murphy, of Troy, and Frank P. Dolan, of Albany. It will be located in River street, between Grand and Fulton, the business center of the city. It is now expected that excavating for the new house will begin within a month and that ten months' time will be sufficient to complete the building, which will have a capacity of 2,200 and will be equipped with a stage in case the management desires to cater to road shows.

No Expense to Be Spared

Joseph Murphy states that no expense will be spared in making the house one of the finest and best ventilated theatres in the state. The only instructions to the architect have been to go the limit and provide a theatre which will stand unequalled anywhere in New York.

The Palace Theatre, being erected by Philip Casey for Battaglia Brothers, is located at the corner of Fifth avenue and Hoosick street, and will be a residential house, the owners already having two other houses, the Lansings and the Monroes. The Palace will have one floor. The auditorium will be sixty-five by one hundred feet. The entrance will be adjoining a store, the front of the house having been reconstructed from buildings which were purchased in obtaining the site. The auditorium, however, will be entirely new. It will have a seven foot pitch, with a stage fourteen by thirty-five, the throw from the projection machine to the screen being ninety feet. Two projection machines will be installed. Work was started on this house on August 1. The plastering has just been completed and the roof is on.

The house will cost about $60,000. The front will be Indiana limestone and tapestry brick.

The floor will be reinforced concrete, and a heating and ventilating system is being installed. The name of the house will be outlined with 350 lights.

$8,000 Worth of Terra Cotta

The third theatre, which is being erected by A. and H. Symonsky, will be located almost directly opposite the city hall. Plans have been prepared and the work of excavation just started. It is expected that it will be ready for the opening in ninety days. The house will cost approximately $100,000 to $120,000 and thirty-two by forty-three feet and will be of brick and steel construction, the front containing about $8,000 worth of terra cotta.

The Lobby will be twenty by seventeen feet. In many respects the house will be fashioned after the Strand in Albany, the mezzanine having a circular opening, while the retiring rooms will also open off the mezzanine. There will be no boxes, although the organ will occupy a position fashioned to resemble a box. The interior finish will be of tinted plaster.

The house will be essentially for motion pictures and there will be no stage. The orchestra will occupy a position somewhat off the front of the floor, as has been decided, in order to eliminate the pit. Every effort will be made to make the house a model in ventilation.

A good part of the front will be of glass, allowing the light from without to shine on both the mezzanine and balcony floors. Owing to the adjoining buildings, all the fire exits will be enclosed. The seating capacity will be about 1,200.

Only Genuine Parts Are Used by Greenbaum

Otto Greenbaum, the emergency, first-aid, quick specialist of Brooklyn, called at the Moving Picture World offices recently and reported business to be particularly good.

Mr. Greenbaum is an authorized dealer and handles all Powers and Simplex parts. He makes a feature of loaning apparatus to the exhibitor while repairing injured or substituting new for worn-out parts of mechanisms, and he also makes or installs any repair job with a sudden quickness that is appreciated by the exhibitor who does not want his show to be held up.

Mr. Greenbaum attributes his success to the fact that he utilizes genuine Powers' and Simplex parts exclusively when making repairs on those projectors and offers to forfeit $50 to any one who can prove that any but genuine parts are used in his repair work.

Detroit's 700 Seat La Veeda Is Open

The LeVeeda Theatre, Oakland and Tennyson, a house seating 700 persons and situated on Tennyson street, has been thrown open to the public in Detroit.

It is one of the prettiest of the smaller theatres in the city and is situated in a well populated district.

The LeVeeda has installed two Simplex projectors, two Hertert transversers and a Minusa screen.

Highland Park Will Get $100,000 House

Ernest Marson, of Detroit, has applied for a building permit to build a new theatre on Highland Boulevard. The name of the house will be Highland Park, between Moss and Eason avenues.

The house, according to Marson's plans will seat 650 persons and will cost in the neighborhood of $100,000. Work will be commenced immediately.
Michigan Motion Picture Supply

Company Is Busily Simplexing

Six more machines were added to the Simplex, in Grand Rapids, Michigan, when the Consolidated Theatres, Inc., installed six of the latest model Type "22" Motor-Driven Simplex Projectors in their various theatres through the Michigan Motion Picture Supply Company of Detroit, who are exclusive distributors for the various Simplex products in Michigan.

Two of these Simplex Projectors were installed in the 200 seat Strand and will be in charge of Jack Begardus and Stanley Robbins, projectionists. Two other Simplexes were installed in the 1,200 seat Majestic Theatre, and will be taken care of by Harold Fiske and Bryan Robbins.

While making the installation, Claude Bright, chief projectionist for the Consolidated Theatres, Inc., saw to it that his own house was not neglected and had two of the new Simplex Projectors installed in the Orpheum Theatre, where he makes his headquarters. L. C. Wisell is the side partner of Bright at this theatre, which has a seating capacity of 1,100.

Other recent installations of Simplex Projectors in Michigan are: Shubert's Detroit Opera House, Detroit; Mecum Theatre, Midland; Broadway Theatre, Flint; Idle Hour Theatre, Grand Rapids; La Veda Theatre, Detroit.

Newman Company Improves Its Mechanical Chopper

A new mechanical chopper has just been perfected by the Newman Manufacturing Co. of Cincinnati, where patented mechanism, mounted in a mahogany steel box, has been improved, while the box has been changed for the better addition of cast corner ornamental. Where large crowds are the rule this "motorized" mutilator will be found indispensable as it leaves both hands of the operator free and the tickets accumulated in the hopper can be perforated at leisure.

The Newman Company calls attention to the patent granted on mechanism of the ticket chopper and states that exhibitors should request that the use of infringing choppers renders them liable to prosecution under the federal law.

The Newman Company guarantees that its chopper will mutilate each and every ticket effectively, and yet permit of checking up. Also that it will never clog, no matter how many tickets are run through at one time.

Schuberts Lease the Majestic of Detroit

The Majestic Theatre has been leased by the Shubert interests, according to definite announcements made in Detroit this week. Ed J. Cohen has been appointed manager and the theatre will reopen either with the week of October 17 or 24. The entire Rebart product has been booked for showing as the picture program, while vaudeville from the family branch of the Shubert will make up the balance of the program.

SPECIAL ROLL TICKETS

Your own sealed Ticket, any color, accurately numbered, prepaid, every roll guaranteed, special proof for every Roll. Travelling Tickets: $5.00, $10.00. Ticket shipments for $10.00 with the order. Let the leading house supply for inspected East United Ticket Co. serial or serial, All forms must conform to government regulation and bear highballified prices of admission and lost sold.

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National Ticket Co. Shannock, Pa.
Uniformity, latitude in exposure, long scale and fineness of grain—

EASTMAN POSITIVE FILM

Combines these qualities—all so essential to the printing of successful motion picture positives. It carries quality through to the screen.

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ROCHESTER, N. Y.
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THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

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**Industrial Depression**

**Doesn't Scare Phillips**

F. C. Phillips, who formerly operated the Gem Theatre, at Flint, Mich., has opened the Broadway, which is a remodelled edition of the Gem, but so reconstructed that only Mr. Phillips' regular patrons would recognize it.

The Broadway will now seat 700 persons. Mr. Phillips is one of the pioneer showmen of Michigan and has shown remarkable courage in completing his remodeling work in the face of the worst industrial conditions Flint has known in its history.

Flint, however, is rapidly coming back to normal, according to all reports, and with the advent of cooler weather, there is little question but what the theatres of the city will do an increased business.

**Schenectady's Palace to Be Renamed Strand**

The Palace, in Schenectady, N. Y., is being remodelled and redecorated. Practically everything was removed from the house except the sidewalks. When the theatre reopens in November, will be known as the New Strand.

**Mrs. Milligan Prefers Broadway to Liberty**

Mrs. A. E. Milligan will open a new 500-seat house in Schuylerville next month. It will be known as the Broadway Theatre. The Liberty, also owned by Mrs. Milligan, will be closed as soon as the Broadway opens.

**New Strathmore Planned**

Announcement has been made of the plans for erection of the New Strathmore Theatre at Grand River and Schoolcraft avenues.

The house will seat 1,175 persons and work will be started in the spring. The building will be of brick and stone.

**New Incorporations**

DOVER, DEL.—Edited Pictures System, Inc., has been organized with $100,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Kellem Syndicate, Inc., has been organized with $100,000 capital to produce moving pictures.

WILMINGTON, DEL.—Garrett Operating Company has been organized with $600,000 capital to conduct places of amusement.

SAN FRANCISCO, CALIF.—Graf Productions, Inc., has been organized with $200,000 capital by J. R. H. Jacoby, Max Graf, Louis Graf, P. H. Condon and S. Wolf to deal in and produce moving pictures.

DOVER, DEL.—American Church & School Films Service, Inc., has been organized with $100,000 capital to produce and exhibit moving pictures, photographs, plays, etc.

WILMINGTON, DEL.—Screen Art Productions, Inc., has been organized with $250,000 capital to produce moving pictures, feature films, etc.

WILMINGTON, DEL.—Constellation Film

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Quality—Speed—Price—Points 1, 4 and 9—are three reasons and there are seven other vital ones why American should make your prints.

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1. QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
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Oh boy! but they surely do create thirst, and the old between-the-acts refuge around the corner is no longer available.

DIXIE Cup
PENNY VENDING MACHINES
certainly do fill the bill when it comes to relieving said thirst with good, sparkling water.

Good water hits the thirsty man on his dry spot.
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The best appointed houses use this service.

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Two of the World’s Largest Motion Picture Theatres Adopt the Raven “Haftone” Screen

The BALABAN & KATZ CHICAGO THEATRE OPENS WITH THE RAVEN “HAFTONE” SCREEN

RAVEN SCREEN CORPORATION
One Hundred Sixty-Five Broadway, New York
COUNCIL BLUFFS, Ia.—Broadway Building & Construction Co. plans J. C. Jensen for theatre, with seating capacity of 1,500, to cost $25,000. Lessee, A. H. Blank Enterprise.

WICHITA, KANS.—McDonald Engineering & Construction Company, First National Bank Building, Chicago, has contract to erect "Sunflower City," a moving picture color studio to include studios, restaurant, hotel, greenhouse, etc., for Sunflower Motion Picture Corporation. Address M. L. Howe, manager.

BROOKLYN, N. Y.—Joseph L. Elman has plans by Bost & Moss, Natchez, Miss., for new moving picture theatre.

WORCESTER, MASS.—Abraham Good, 462 Cambridge, Mt. Vernon street, has plans by Desmond & Lord, 15 Beacon street, for brick moving picture and vaudeville theatre.

MAYSVILLE, MICH.—George Zanfer has plans by Peter R. Rosdell, 406 Congress Building, Detroit, for one-story brick and tile theatre and store building, 172 by 98 feet, to cost $150,000.

PORT HURON, MICH.—Port Huron Theatre Company has plans by George L. Harvey for new theatre, with seating capacity of 225.

NORTHUP, MINN.—August Harms will enlarge village hall and contemplates installing moving picture equipment.

COLUMBIA, M. O.—Rex Barrett is new manager Cosmos Theatre.

ST. LOUIS, MO.—J. W. Higgins has taken over management Rialto Theatre on Grand Avenue.

FALLS CITY, NEB.—Dr. Horace Warren contemplates erecting moving picture theatre.

HOBOKEN, N. J.—Hoboken Theatres Corporation, 33 Newark Avenue, has been organized with $400,000 capital to operate theatres.

MONTCLAIR, N. J.—M. Shapiro & Sons, 106 West 20th Street, New York, has contract to erect three-story theatre, store and office building at Bloomfield avenue and Seymour street for H. H. Wellenbrink, 636 Bloomfield avenue, to cost $400,000.

NEWARK, N. J.—Jardin Company, 507 Fifth avenue, New York, has contract to erect two-story moving picture theatre at 505 Central avenue, for Central Amusement Company, 505 Central avenue, to cost $150,000. Lessee Bratter & Pollak, 1209 Springfield avenue.

WESTCHESTER, N. Y.—Companion, 188 Market street, Newark, has contract to erect one and two-story moving picture theatre, store and office building, 84 by 135 feet, at East Orange avenue for General American for Securities Corporation, to cost $300,000.

AMITYVILLE, L. I., N. Y.—Thomas Bardle, manager Star Theatre, will erect new theatre, with seating capacity of 1,000.

BATAVIA, N. Y.—Charles Borderino, Jean, will open moving picture house on Main street.

BAYSIDE, L. I., N. Y.—Frank McKenna has plans by William A. Swasey, 1819 Broadway, New York, for theatre and restaurant, 75 by 135 feet, to be erected at Station Plaza, to cost $100,000.

BROOKLYN, N. Y.—Rosenthal & Moskowitz, 720 Washington avenue, have plans by C. A. Schutte & Co. for theatre, for one and two-story brick and terra-cotta moving picture theatre, 100 by 200 feet, to be erected at 7187 Bedford avenue.

BROOKLYN, N. Y.—Shelbrock Brothers, Inc. will erect new theatre on DeKalb avenue.

BROOKLYN, N. Y.—Goldfleet Corporation, 107 Pennsylvania avenue, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for two-story brick, limestone and terra cotta theatre, store and office building to be erected at DeKalb avenue, Fleet, Prince and Gold street, to cost $1,500,000.

BROOKLYN, N. Y.—Skolnick Brothers, Inc., 107 Pennsylvania avenue, has plans by Daniel Shan & Shampan, 50 Court street, for two-story brick moving picture theatre, 100 by 150 feet, to be erected on DeKalb avenue, to cost $200,000.

CORTLAND, N. Y.—Rosemary Theatre Corporation has plans by C. W. Clark, Savings Bank Building, for one-story brick, hollow-tile and stone-ting moving picture theatre and store building, 47 by 143 feet, to be erected at Court and Seneca streets.

ELMIRA, N. Y.—John Williamson, 755 Baldwin street, has contract for alterations to moving picture theatre for Fred and Henry Schwartz and Charles S. Short.

LOCKPORT, N. Y.—Clint Bates has plans by Henry Span, 52 West Chippewa street, Buffalo, for brick and stone moving picture and vaudeville theatre, to be erected at East avenue and Elm street, to cost $25,000.

LANCASTER, N. Y.—Depew Theatre Corporation will erect new moving picture theatre on Main street, to cost $65,000.

NEW YORK, N. Y.—Stage & Screen Enterprises, Inc., Columbia Theatre Building, has plans by George L. West, 640 West 49th street, for 135-story theatre, 100 by 60 feet, to be erected at 224-38 West 49th street, to cost $50,000.

NEW YORK, N. Y.—S. B. Steinmetz will erect theatre and store building at Webster and 169th streets, with seating capacity of 2,500, to cost $250,000.

NEW YORK, N. Y.—Smith & Stone have contract to erect theatre on Melrose avenue between 151st and 152nd streets. Lessee Tyrol Realty Company.

NEW YORK, N. Y.—Durham Holding Company, 261 Broadway, has plans by Alex Deserity, 110 West 34th street, for two-story brick and concrete building, for moving picture theatre, store and office building, 229 by 135 feet, to be erected at northwest corner 162d street and Westchester avenue, to cost $150,000. New York, N. Y.—Patent Theatre Company has plans by A. H. Gribel for theatre to be erected at northwest corner Houston and Macdougal streets, to cost $10,000.

NEW YORK, N. Y.—Jardin Company, 507 Fifth avenue, has contract to erect two-story brick and terra cotta theatre, 190 by 200 feet, at 140 West 47th street and 138th streets for Maurice Klepecz, to cost $400,000.

NEW YORK, N. Y.—Alexander Cohen and Alexander Nova have purchased property on Beach 116th street for erection of moving picture theatre.

OLD FORGE, N. Y.—R. E. Thompson has plans by W. H. Cohen National Bank Building, Herkimer, for two-story moving picture theatre and assembly hall, 50 by 100 feet, to cost $50,000.

PLATTSBURG, N. Y.—Merritt Spear has plans by Harold McDowell, Insurance Building, Glen Falls, for theatre to be erected on Bridge street, to cost $60,000.

TEESKILL, N. Y.—William L. Phelan, 1875 Harrison avenue, Bronx, New York, has plans by Moore & Landsiedel, 14th street and Third avenue, New York, has one and two-story brick and limestone moving picture and vaudeville theatre, 70 by 176 feet, to cost $100,000.

RICHMOND HILL, L. I., N. Y.—Our Civic Theatre, Inc., has plans by Mario Short, 320 Maxon street, Brooklyn, for moving picture theatre to be erected on Liberty street between 113th and 114th streets.

ROCKVILLE CENTER, N. Y.—Godfrey H. Heyman, 280 Hemstead avenue, and Isaac E. Jersey, Brooklyn, have organized Nassau Amusement Company, and purchased property at 116th street and 117th street, has site for large moving picture theatre, with seating capacity of 1,500, to cost $100,000.

STOCKTON, N. Y.—Brylwell, N. Y.—A. E. Milligan, 57 Green street, will erect one-story brick theatre, 36 by 120 feet.

SYDNEY, N. Y.—David Meineck, Division avenue, plans for one-story brick moving picture theatre, 46 by 156 feet, on Main street.

THREE RIVERS, N. Y.—Casper Battaglia will erect moving picture theatre at Fifth avenue and Hoosick street, to cost $75,000.
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Index to Reviews and Consensus on the Photoplays

Apended is a list of subjects announced or released during the two months ending October 31, 1921, and upon the majority of which have been published reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to correct them. The letter ‘A’ that follows the title indicates the page where the review or consensus can be found. “R” stands for Reviews, which also include Advertising Aids; “C” for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Ace of Hearts (5844 feet) (Goldwyn).
Action of the City (3 reels) (Hoot Gibson-Star) (Jack Ford—Director)—(Universal)—R-357.
An Loo (5 reels) (Jackie Surf-Comedy) (Pathe)—R-247.
As a Woman Sees It (4 reels) (The Man in the Street) (Karl Brown—Director)—(Universal)—R-127.
As You Like It (6 reels) (The Comedy of Love) (Vitagraph)—R-114.
As You Like It (6 reels) (The Comedy of Love) (Vitagraph)—R-115.
Astronomy (1 reel) (Two Reelers) (Vitagraph)—R-246.
Audrey's Custom (4 reels) (Two Reelers) (Vitagraph)—R-246.
As the Music Goes (3 reels) (Two Reelers) (Vitagraph)—R-246.
A Special Delivery (4 reels) (Two Reelers) (Vitagraph)—R-246.
Audrey's Custom (4 reels) (Two Reelers) (Vitagraph)—R-246.
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(Gareth Hughes
of Truth
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(Helen
Holmes Star)
City
Ghost

Garments

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Photoplays)
Ghosts of Yesterday

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(Norma

Tal-

Star) (Revival-Selznick).
(li'eatured Cast)
Decision, A (5,500 teet)
Director) (Rainbow Film Cornoration)— R-93.
C-397.
Girl from God's Country, The (7 reels) (Nell Shipman Star) (Nell Shipman and Bert Van
Tuyle Directors) (F. B. Warren)— R-448. C-

(Wayne Mack

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529

from Nowhere, The (5 reels) (Elaine Ham(George Archainbaud DirecStar)
(Selznick)— R-539. C-16:!.
God's Country and the Law (Curwood ProductionArrow).
Girl

merstein

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tor)

God's Crucible (5 reels) (From the novel, "The
Foreigner," by Ralph Connor) (Featured Cast)

MacRae

(Henry

— Director)

(Shipman-Hodkin-

Griffith

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(549.

Good Bad Wife (Vera McCord Prod. -Federated)
Go Straight (4,220 feet) (Frank Mayo— Star) (WilRWorihington

liam

— Director)

(Universal)

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C-895.

Great Impersonation, The (6,658 feet) (From the
(Featured
novel by E. Phillips Oppenheim)
R-693.
CCast) (George Melford Director)
759
Great Shadow, The (Tyrone Power— Star) (Selz-

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Pest,

(Fox).
Hated Lover,

A

(At.

reels)

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St.

John Series)

Heart of the North, The (5,800 teet) (Roy Stewart
Star) (Harry Revier Director) (George H.
C-C49.
Davis- Joe Brandt)— R-208.
Hearts of Youth (Harold Goodwin— Star) (Fox).
(Wallace Reid—
Hell Diggers, The (4,277 feet)
Star) (Frank Urson Director) (Paramount)

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R-95.

C-273.

Her Winning Way
ter

— Star)

(4,715 feet)

(Mary Miles Min-

— Director)

(Joseph Henabery

(Real-

Hickville to Broadway (4,219 feet) (Eileen PercyR(Fox)
(Carl Harbaugh Director)
Star)

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—

C-273.
High-Gear Jeffrey (William Russell
can Film Company Reissue).
209.

—

— Star)

(Ameri-

Heels (4,.541 feet) (Gladys Walton— Star)
(Universal) R-946.
(Lee Kohlmar Director)

High

—

—

C-1023.

(2 reels) (Harry Sweet— Star) (CenturyUniversal )—R-811.
Luck
His 111
(1 reel) (Sear-Universal).
His Nibs (5 reels) (Chic Sale— Star) (Exceptional
Pictures Corp.)- R-947. C-1023.
His Unlucky Berth (1 reel) (Star Comedy-Uni-

—

(Rialto Productions)

Home-Keeping Hearts

— R-810.

Comedies)

Face

(Featured Cast)
(Playgoers Pictures-

reels)

(5

— Director)

(Carlyle Ellis
Pathe)— R-693.

C-1023.

Honor of Ramirez (2 reels) (Tom Santschi— Star)
(Pathe)— R-S06.
Hornets Nost, The (Tom Mix) (Fox).
Hubby Keeps Home (1 reel) (Star-Universal).
(Gareth Hughes— Star)
Hunch, The (C reels)
(George D. Baker— Director) (Metro)— R-!>44.
C-1023.

Hunting and Fishing (Bobby Bumps Cartoon)
(Paramount) R-93.
Hurricane Hutch (Charles Hutchison— Star) (No. 1

—

—The
Hurricane
—The

Hutch (Charles Hutchison— Star) (No.
Cycle Bullet)

Am

the

Woman

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L.

(Bert Lytell— Star) (Bayard
Veiller— Director) (Metro)— R-944.
C-1023.
Lady from Longacre, The (William Russell Star)
Ladyfingers (6 reels)

—

(Fox).

(Victor

)—R -94.

tional

Hours

Late

Lodgers

—

(Alice LakeDirector)
Fitzgerald)

Infamous Miss Revel, The (6
A.

(Snnb

reel)

(1

(Snub

reel)

(1

Outing-Educa-

— Star)
Pollard — Star)
Pollard — Star)

(Pathe).

Law and Order

(Pathe)— R-811.
Leech, The (6 reels) (Claire Whitney— Star)

(Pio-

Lord Fauntleroy (9,984 feet) (From the
by Frances Hodgson Burnett) (Mary
Pickford— Star) (Jack Pickford & Alfred E.
Green Directors) (United Artists) R-573 &

—

—

518.
C-649.
Little Miss Hawkshaw

(4,106 feet) (Eileen Percy
Harbaugh Director) (Fox) k-

—

—

—

—

reels)

—

(Metro)— R-209. C-l)29.
Inner Chamber, The (6 reels) (From the story,
"The Blood Red Dawn," by Charles Caldwell
(Edward Jose—
Star)
(Alice Joyce
Dobic)

— R-94.

C-273.
Director) (Vitagranh)—
Invisible Power, The (6,613 feet) (Featured Cast)
(Goldwyn) R-694.
(Frank Lloyd— Director)
C-759.
(Mack BenInternational Sneak. The (2 reels)
nett Comedy-Famous Players).
In Socletv (Edith Roberts Star) (Pioneer).
Is Life Worth Living? (5 reels) (From the story,

—

—

"The Open Door," by George Weston) (Eugene
Crosland
(Alan
O'Brien Star)
(.Selznick)— R -51 -541. C-49.

— Director)

Cole).

—

945.

Dreams (2 reels) (Tom Santschi
(Pathe)— R-321.
Mountain Lion, The (1 reel) (Bob and Bill
Mother

The (Hazel Dawn & Bert Lytell
(Revival-Selznick).
(Tom
the Timberlands
(2
reels)
Santschi— Star) (Pathe)— R-806.
Lost Battalion, The (6 reels) (Producers Security
Corp.).
Lotus Blossom (Lady Tsen Mei Star) (Frank J.
Grandon Director) (Wah Ming Picture Co.R-809.
National Exchanges)
Lucky Carson (Earle Williams Star) (Vitagraph).
Wolf,

Stars)

of

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—

—

Number, The (1
Star) (Pathe)— R-576.

Lucky

—

reel)

Lloyd

(Gaylord

(Pathe).

Mountain Madness (Ed Coxen & Ora Carew

Woman

(1

reel each)

(5

—

reels)

(Featured

Cast)

Logue Director) (A. H. Fisher
Production- Jans) —R-447. C-529.
Man from Medicine Hat, The (Helen Holmes
Star) (American Film Co.).
Man's Home, A (6 reels) (From the stage play by
Anna Steese Richardson and Edmund Breese)
(All

A.

Star Cast)

(Ralph Ince— Director)

(Selz-

nlck)— R-fi29 & 692. C-759.
While, The (5.000 feet) (Romalne FicldFielding — Director)
Ine Star)
(Romnlne

Man Worth

—

Inc.)— R-210.
Manhattan (1 reel)

(Hlllfield.

Marvelous

Famous

(Burton

Players).

Match Breaker, The
(Dallas M.
!I2.
C-163.

(Viola
Director)

(6 reels)

Fitzgerald

—

Holmes-

—

Dana Star)
(Metro)— R-

Matrlmonlac (Douglas Fairbanks & Constance Talmadge Stars) (Film Distributors League Re-

—

—

issue).

Matrimonial Web. The (5 reels)
Star) (Vitagraph).

Mayor

of

Star)

(1 reel)

(Harold Lloyd

Pathe).

— Star)
—

—
— Star)
Series)

— Stars)

(Reissue

R-94.
No. 11 (Charles Urban)
No. 63 (Charles Urban) —R-694.
No. 64 (Charles Urban)— R-943.
No. 66 (Charles Urban )— R-576.
No. 68 (Charles Urban)- R-808.
No. 82 (Charles Urban)— R-575.
My Lady o' the Pines (2 reels) (Holman Day)
(Pathe).
My.sterious Rider, The (B. B. Hampton Production)
(Story by Zane Grey) (Hodkinson)
R-1075.

Movie
Movie
Movie
Movie
Movie
Movie

Chat
Chat
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Chat
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Chat

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Name the Day (1 reel) (Snub Pollard Star)
(Pathe).
Ne'er to Return Road. The (2 reels) (Featured
Cast) (Selig-Rork-Educational)— R-808.
Netting the Leopard (1 reel) (Major Allen Hunting Film) (Pathe).
Never Weaken (3 reels) (Harold Lloyd Star)
(Associated Exhibitors)
R-946.
Nice and Cannes (1 reel) (Burton Holmes-Famous
Players-Lasky)— R-1073.
Night Horseman, The (4,970 feet) (From the novel,
"Wild Geese." by Max Brand) (Tom Mix
Star) (Lynn F. Reynolds Director) (Fox)
R-318.
C-397.
Nobody's Fool (Marie Prevost Star) (Universal)
R-1076.
No Clothes to Guide Him (Star-Universal) (1 reel).
No More Gasoline (1 reel) (Chester Outing-Educational)
R-576.
Not Wedded But a Wife (1 reel) (Mutt & Jeff Cartoon) (Fox).
No Woman Knows (7,031 feet) (From the novel.
"Fanny Herself," by Edna Furber) (Featured
Cast)
(Tod Browning Director) (Jewel-Universal)
R-447. C-529.

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O
Beerbohm Tree & Mildred

Old Folks at Home (Sir
Harris Stars) (Film Distributors League).
O, Mary, Be Careful
(5 reels) (Madge Kennedy
Star)
(Arthur Ashley Director) (Pioneer)
R-321. 0-7.59.

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!

Arabian Night (7.050
Arabian Nights) (Pola

feet)

(Adapted

—

Negri Star)
(Ernst
Director) (First National)
R-574 &
C-759.
Wild Week (4,244 feet) (Bebe Daniels Star)
(Major Maurice Campbell Director) (Realart)
Their Way (1 reel)
(Eddie Boland— Star)

—

Lubitsch

—

C29.

One
On

from

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—

Misery, The
(Pathe).

(2

Opened Shutters (4,534 feet) (Edith Roberts— Star)
(William Worthington Director) (Universal)

—


C-49.

(From the story by Guy De
Maupassant) (Featured Cast) (Made in France-

Pathc)— R-576.
Outlaw's Revenge. The (2 reels) (Star Ranch Western-C. B. C. Film Sales).

P
Painters Frolic (1 reel) (Mutt & Jeff Cartoon)
(Fox).
Pair of Sexes, A (2 reels) (Christie Comedy-Educational)
R-945.
Partners of the Sunset (Allene Ray Star) (Western Pictures Corp.).
Partners of Fate (5 reels) (Louise Lovely Star)
(Bernard Durnlng— Director) (Fox)— R-50-86.

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M
and

o'

Orderly. The (5 reels)

Distributors)

Man

—

(Pathe).

Loggers of Hell-Roaring Mountain (Helen Holmes
Star) (American Film Co.).
Lonely Heart, The (Kay Laurel Star) (Affiliated

Lone

Se-

Moonshine Menace,
The
(Helen
Holmes-Star)
(American Film Co.).
Moral Fibre (6 reels)
(Corinne Griffith— Star)
(Webster Campbell Director) (Vitagraph) R-

novel

Lorraine

(Producers

—

Little

(Carl
C-1023.

(Fede-

—

One

neer).

Star)

(Daddy Dumplins)

Boland

(Eddie

reel)

(1

(Pathe)— R-947.
Late

(Charles

The (2 reels) (Charlie Chaplin— Star)
(Charlie Chaplin— Director) (First National)
R-574 & 629. C-895.
Indiscretion (Florence Reed— Star) (Pioneer)— R(Dallas

(Western Pictures

(Chester

reel)

(1

(Pathe)— R-449.

(Texas Gulnan— Star)

Kremer).

—

Hops, The

Last

Major Jack Allen's Animal Pictures

Idle Class.

Star)

— Star)

Corp.)

(Pathe Serial).

671.

Cali-

in

(National Exchanges).
Kineto Review No. 40 (1 reel) (The Chemistry of
Kineto Review (1 reel) (Combating the Elements)
(National Exchanges).
Kineto Review (1 reel) (Garden of the Gods)
R-208.
(National Exchanges)
Kineto Review No. 42 (1 reel) (Hiking the Alps
(National Exwith the Swiss Boy Scouts)
changes) R-811.
Kineto Review No. 89 (1 reel) (Just Kiddies and
Snow) (National Exchanges) R-811.
Kineto Review (1 reel) (A Naturalists' Paradise)
(National Exchanges).
Kineto Review (1 reel) (Peasant Life in Central
France and the Silk Industry of Lyons) (NaR-948.
tional Exchanges)
Kineto Review No. 81 (1 reel) (The Queen City of
R-210.
Catalona) (National Exchanges)
Kineto Review No. 46 (1 reel) (The Science of a
Kineto Review No. 15 (1 reel) (The Victory PageR-208.
ants) (National Exchanges)
Kwang-Chow-Fu (1 reel) (Burton Holmes-Famous
Players)— R-945.

Lady Luck (Allene Ray

Bingle

(Selznick)

(Bear Hunting

reel)

(1

(Hallroom Boys)

reels)

Mister Potter of Texas (Producers Security Corp.).
Model Made, A (1 reel) (Star Comedy-Universal).
Moonlight Follies (4,408 feet) (Marie Prevost
Star) (King Baggott Director) (Universal)
R-449.
C-529.
Moon Madness (Edith Storey Star) (Robertson-

Move On

fornia)

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K

(Pathe Serial).

Secret Cipher)

reels)

—

807.

(Funny

reel)

(1

—

— R-211.

versal )—R-92.

Smoke

(5

(Featured Cast) (Norman L. Stevens Direc(Temple Production) R-95.
Judge Her Not (Jack Livingstone Star) (Sunnywest Films)
Judgment (6,000 feet) (From the drama, "Marj
Tudor," by Victor Hugo)
(Featured Cast)
(Foreign made-World Film)— R-092. C-759.
Jungle Adventures (6 reels) (Martin Johnson-ExR-449.
ceptional Pictures Corp)
C-649.
Just tor Fun (1 reel) (Sketchograph-Educational)
tor)

High Life

Holy

— R-S>48.

(Hodkinson)

Review

(2

Exchanges)— R-807.
The (Star-Universal).

rated

curity Corp.).

Johnny Ring and the Captain's Sword

Kineto

Meet the Wife
Mister

J

The (1 reel)
(Snub Pollard— Star
(Pathe)— R-209.
Jane Eyre (7 reels) (From Charlotte Bronte's
Novel) (Mabel Ballin— Star) (Hugo Ballin
Director)

1097

Misfit Pair,

Bird,

Jail

(Sunnywest Films).

—

C-273.

—

Handcuffs or Kisses (5 reels) (Elaine Hammer(George Archainbaud— Director)
stein— Star)
(Selznick)— R-944. C-1023.

Happy

—

(Vitagraph)- R-49-414.

son)— R-319.

C-529.
(Norma Talmadge— Star) (Film
Straight
Distribution League) (Reissue).
Golden Lure, The (2 reels) (Star Ranch WesternC. B. C. Film Sales).
R-95.
Golfing (2 reels) (Universal)
Gone to the Country (1 reel) (Harry PollardR-806.
Star) (Pathe)—
Good and Evil (7 reels) (Lucy Doraine Star)
(Michael Kertas Director) (European Producof
Sacha Co.— F. B. Warren release
tion
Cthrough Herz Filpi Corporation) R-447.

Being Done This Season (5 reels) (Corinne
Star)
(George L. Sargent Director)

It Isn't

Going

811.

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MOVING PICTURE WORLD

29, 1921

Girl's

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reels)

(Alice Calhoun

(Edgar

.Tones

C-49.

Passing Thru (5 reels)
(William A. Seller
R-320.

(Douglas MacLean

— Director)

— Star)—

(Paramount)

C-.529.

Pathe
Pathe
Pathe
Pathe
Pathe
Pathe
Pathe
Pathe

Review No. 117 (Pathe)— R-321.
Review No. 118 (Pathe) —R-318.
Review No. 121 (Pathe)— R-321.
Review No. 123 (Pathe)— R-.576.
Review No. 124 (Pathe)— R-8n6.
Review No. 125 (Pathe)— R-806.
Review No. 120 (Pathe)— R-947.
Patsy's Jim (2 reels) (Producers Security Corp.).
Peggy Puts It Over (Alice Calhoun— Star) (Vita-

—

graph).
Perjury
feet)
(8,-372
(William
(Mary Mlllarde Director)

—

Farnum— Star)
(Fox)— R-51-932

C-2T3.
Peter Ibbetson (Elsie Ferguson and Wallace Reld
Stars) (From novel bv G"orce Dii Maurler

—

and play )iy .lohn Mathon Raphael) (Fltzmaurlc«
Production) (Famous Players-Lasky) R-1074.
Pinched (1 reel) (Harold Lloyd— Star) (Reissue—

—

Pathe).
Playhouse. The
tional).

(Buster Kcaton

— Star)

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P'lrst

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In replying to a great number of queries that have come to us we wish to say that-

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