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By Jennie Macpherson

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Paramount Has Completed The Great Epic Drama of America’s Making

December 22, 1922.

"THE COVERED WAGON" has been completed. Out in the Utah desert, eighty miles from a railroad, the Paramount company of three thousand people went through untold hardships for over three months. This week the final scenes were taken.

The filming of this story, which is from Emerson Hough's novel, has been the most stupendous undertaking in the history of motion pictures. The company of three thousand, together with one thousand Indians, six hundred oxen, a thousand horses, and a production staff of hundreds, endured floods, blizzards, zero temperatures and sometimes lack of food.

Some of the thrilling scenes are an Indian attack, in which a thousand Indians took part; a buffalo hunt, in which the only remaining herd of bison was used, numbering over five hundred; a prairie fire, covering miles of territory; the fording, by three hundred wagons, of a mile-wide torrent; and the discovery of gold in California.

"The Covered Wagon" is not merely a spectacle, but a heart-moving, fascinating love story of the men and women who opened America up to civilization. The featured players are J. W Kerrigan, Lois Wilson, Charles Ogle, Ernest Torrence, Alan Hale, Tully Marshall, Guy Oliver, Ethel Wales and John Fox.

It is a James Cruze Production, adapted by Jack Cunningham.

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Co-directed by
Marshall Neilan and
Frank Urson

Strangers’ Banquet
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Donn Byrne
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Jack Pickford's "Garrison's Finish"

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

Everything For Every Audience

JACK PICKFORD

in

"GARRISON'S FINISH"

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Supervision and screen version by Elmer Harris
Direction by Arthur Rosson - Photography by Harold Rosson

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A Romantic Melodrama
Directed by J. Searle Dawley
From William Dudley Pelley's story
and this fine cast

ROBERT FRAZER
GLADYS HULETTE
FRANK LOSEE

THE CRITICS LIKE THIS PICTURE:

Film Daily says it is "the ever-popular regeneration story; a good box-office picture for certain classes, offering thrills of an appealing order; covers a variety of situations."

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Daily News says "there's an A-No. 1 explosion, some good entertainment, a wonderful dog and excellent Apache dance and a mighty good cast."

Moving Picture World says "a theme that holds the serious interest of the spectator, a climax of more than ordinary tension make 'As a Man Lives' appeal to all who like restrained melodrama."

New York Telegraph says it is "an interesting melodrama that contains more than the usual amount of thrills."

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"The Radio King"
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"Increased my business with each episode! One of the best and most intensely interesting serials I ever played!"
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Directed by Robert Hill

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Directed by Edward Laemmle

A great romance of adventure brought from American history to the screen. Made by the same star-director combination that made "In the Days of Buffalo Bill." Do we have to say more?

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Driving the first payroll for one of the mammoth sets.

Watch It Grow
Universal Super Jewel
Production
'Merry Go Round'
To be presented by Carl Laemmle

Directed by Rupert Julian and Von Stroheim
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In each and every one of the Chaplin Classics

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Wire for Territory

They Know
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By FRANK L. PACKARD,
Author of The MIRACLE MAN
Directed by Irvin V. Willat
with
TOM MOORE
and EDITH ROBERTS

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LEWIS J. SELZNICK, President

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Remember the fight in "The Spoilers"?
Runs Finished or Booked with Play Dates—the Best Proof in the World of its Popularity with Exhibitors

Syracuse Motion Picture Co. presents

Wyndham Standing in "The Isle of Doubt"

with George Fawcett and Dorothy Mackail

Directed by Hamilton Smith
Photographed by Arthur Cadwell

From the Story by Derek Bram

Playgoers Pictures

Foreign Representative

Sidney Garrett

Physical Distributors

Pathé Exchange
The Woman Who Fooled Herself

Edward A. MacManus

Presents

The Woman who Fooled Herself

WITH

MAY ALLISON

AND

ROBERT ELLIS

Frank Currier
Louis Dean

Robert Schable
Rafael Arcos

STORY BY
CHARLES A. LOGUE

DIRECTED BY
MR. LOGUE AND MR. ELLIS

SPECIAL CAST IN
THE WOMAN WHO
FOOLED HERSELF
(ASSOCIATED EXHIBITORS)

Here is a fine production in every
sense of the word. Excellent ac-
ing, beautiful sets, an interesting
story, told against picturesque
background makes it a feature
meriting every consideration.
Many exploitation angles and will
live up to everything said for it.
Directed by Charles A. Logue
and Robert Ellis. Six parts.

"The Woman Who Fooled Herself" is
one of the best pictures presented by As-
sociated Exhibitors for some time. With
May Allison and Robert Ellis in featured
parts supported by such players as Frank
Currier, Robert Schable, Louis Dean and
Rafael Arcos, interpretation of the first
order is given a story that is interest-ab-
sorbing and pleasing from start to finish.
Miss Allison does unusually fine work in
an exciting role.

It is a picture that is probably best
described as being "rich" in all its phases.
The photography is above reproach, and
scenes on sea and in tropical country
where much of the action takes place are
elaborate and beautiful. From New York
to Porto Rico the scenes shift, unfolding
the tale of a pretty chorus girl on a mis-
ion for unscrupulous capitalists who
succeeds in the love and hospitality of a
southern family.

The action is fast throughout and the
production combines virtually every angle
that assures audience appeal of a high-
class photodrama.

Briefly the story tells of a young
actress, "broke" and out of work who
accepts a commission to bring strife be-
tween a wealthy old Portu Rican and
his grandson in order that her employ-
ers may obtain control of certain properties.
She goes to Porto Rico and following a
series of events is taken into the house-
hold of the old man and his son. She
learns to like both, but her employers
force her to bring about the break be-
tween the boy and his grandfather.
She obtains the option on the boy's land but
later her love for him proves too strong
and she returns it.

"Will stand up anywhere under any
conditions. It's a picture you won't
go wrong in playing."

Variety
Nov. 17th, 1922

WOMAN WHO FOULED HERSELF

This is the first of a series of Edward A.
MacManus productions being made
in Porto Rico. Because of the locale
of production the first story which
Charles A. Logue developed is laid in
New York and Central America. As
author and director Logue has done a
worth-while job. The picture has May
Allison and Robert Ellis as the fea-
tured players of a good cast. The sub-
ject is one that will stand up anywhere
under any conditions and it is strong
enough to be given more than a single
day run. As a matter of fact, it could
well have stood up with some of the
pre-release productions that are get-
ing the Broadway showings in the big
houses.

In photography and action it is far
and away ahead of the general run of
pictures that play the Loew houses
without first having had a pre-release
showing. And in story there is noth-
ing than the average motion picture
fan could ask for that isn't in the pic-
ture. Possibly a slight comedy relief
might have been added to the other
good qualities of the production.

Miss Allison has a carking role as
the showgirl out of work who lends
herself to a Central American trip as
a star dancer for one of the big cafes
to entice the grandson of a wealthy old
Spanish rancher, so he will sell his in-
terest in the estate to a large Amer-
ican exporting combination. Robert
Ellis plays the young man who is to
be the victim of her wiles, the thread
of the story hinging on the fact that
the man she is supposed to vam to his
run, with the result that after he
has signed away his share of the land
she wins back the papers for him, in
time to prevent the company taking
over the lands.

Frank Currier plays the venerable and
excitable old Spaniard to perfec-
tion, and the two heavies of the cast
are done by Robert Schable and Lewis
Dean, both of whom gave finished per-
formances.

Miss Allison looked decidedly pretty
on the screen and showed to great ad-
vantage in the dancing scenes, she
at least stepping when it was necessary
to do so. In the emotional portions of
the story she was equally as ease and
handy handling her lines.

From a production standpoint the
picture looks as though considerable
money had been spent on it, there be-
ing two or three rather big scenes that
stand out. It is a picture that you
won't go wrong in playing.
EXHIBITORS

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EVERY THEATRE MANAGER AND PROJECTIONIST NEEDS ONE

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Enclosed find $6.00 for which please send me a copy of Richardson's new 4th Edition Handbook of Projection.

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Mr. Exhibitor
Did you read what they said about me in the Motion Picture News? Listen!
"Hats off to Leatrice Joy. She has arrived. As "Minnie" she contributes to screen literature one of the most human and appealing bits. Marshall Neilan has surprised us again. In addition to a story of real heart appeal, he has filled it with novel situations. A delightfully appealing romance. It should find a welcome anywhere."

Minnie

with Leatrice Joy and Matt Moore
Directed by Marshall Neilan and Frank Urson; Photographed by David Hessan and Karl Strauss.

First National Picture
Marshall Neilan's Latest and Best
Released on the Open Market
The Reviewers Went
they call

"The Danger

100%

Attraction
As near as it is
humanly possible

We only claimed 99%

The John M. Stahl
Production

Presented by Louis B. Mayer
Directed by John M. Stahl

By Kirkpatrick Boone; Scenario by J. H. Hawks and
Bess Meredith; Photographed by Jackson J. Rose;
Assistant Director, Sydney Algier.

This is one of the pictures First
**The Dangerous Age**

**“The Dangerous Age”**

John M. Stahl's First National Attraction: A Picture That Glorifies the Screen and the Theatre

Reviewed by Roger Vort

If "The Dangerous Age" does not fill every demand of the exhibitor and a field public for entertaining, interesting and diversifying pictures, then here is one writer who will admit that his conception of entertainment is all wrong. Meanwhile, he will adhere to his conviction that in "The Dangerous Age," John M. Stahl has given to the cinematographic show world a production that can be rapped among the most logical and entertaining the current year has uncovered. Masterly produced in a manner that denotes careful handling by the director of every foot of film photographed, "The Dangerous Age," in our humble opinion, will go through the movie houses of this country like a cyclone, leaving in its wake a monumental series of new box-office records.

Experience, plus past performances, has taught the show business all that it knows about public entertainment today and the greatest winners, both of the legitimate stage and screen, those vehicles based on some phase of human life that the onlooker can grasp as genuinely true-to-life. Hit at the heart of the theatregoer, reach it with a hint at something that he or she knows, has seen or has felt, and you will have organized the greatest army of boosters a theatre can possibly have. Melodrama may excite for the time being, but it doesn't hold indefinitely. Give them a thrill and they'll be thrilled while the thriller is being unfolded—then they forget. Give them comedy or an artistic burlesque on current events and they'll yowl—but soon will forget and condemn if the same laugh-provoking tactics are utilized in a future comedy.

But John M. Stahl's latest contribution to the First National program will do something more than entertain—it will create public interest and inspire editorial, but every phase of the picture is a chapter from life. And you don't have to be an old rounder, an old sport, a has-been or a cynic to realize that. You know it in your heart.

The story cannot help but get over, if it dwells on a problem of life intelligently; logically and without the injection of the impossible or improbable. This picture seems to animate with the very breath of life. And that's one reason why it should register triumphantly, financially and otherwise. Were we an exhibitor we would never forgive ourselves for allowing our competitor to nail this one. It's too precious. Artistic, exciting with a race, involving a powerful speedster and fast train, that actually drew this writer out of his seat. Suspense—never did this writer see a production with more justified dramatic suspense. The horse race is a treat and cleverly photographed. There are smiles as well as pathos with each introduced at the opportune moment. Directorially, "The Dangerous Age" is flawless. The photography and lighting are of first order and with the splendid acting, make it a special that has every right to claim a place among the very best this industry has given the public.

Lewis Stone, as John Emerson, around whom the story is built, is seen at his unquestionable best. Cleo Madison, as his wife, is a peach, naturally charming she portrays a difficult role true-to-life. Edith Roberts could not have been better with Ruth Clifford equally as effective. The remainder of the cast's work is consistently good.

---

**A First National Picture**

**Motion Picture News**

"The Dangerous Age"

John M. Stahl Production—First National—1704 Feet

(Reviewed by Charles Larkin)

This is the best picture in every way that John M. Stahl has ever offered the industry. It is a distinctly high class piece of work, told in entertaining manner by a cast of unusual excellence. It is a production that approaches the much talked about 100 per cent class.

"The Dangerous Age" is something that will make most folks think at the same time that they are being entertained. The story deals with an ever-present problem of American home life—the dangerous age when romance leaves the heart of wife or husband and one or the other seek it in other paths with other men or women.

This feature has the advantage of a good story as well as a good cast. Lewis S. Stone has never appeared to greater advantage than in the role of John Emerson, who after twenty years of married life finds his love-making advances rebuffed by his wife and who tries to regain his youth amid the follies of the metropolis. Cleo Madison as John's wife is convincing at all times and rises to fine emotional heights in the climax of the picture. Edith Roberts and Ruth Clifford add beauty to the scene, both wearing some stunning gowns during the action of the story.

From a production viewpoint, "The Dangerous Age" is the picture to be desired. The picture is exquisitely mounted throughout. The scenes in the New York cabaret are the last word in lavish scenic investiture. The race scenes are realistic and thrilling. The race between the auto and the train and the wrecking of the auto in front of the flyer is sure to bring the audience to the edge of the seats. The final reel of this film is crowded with suspense and it all ends in a most satisfying manner. It leaves the impression that you have seen something really worth while.

Classification—A different sort of society drama that stands out as one of the finest productions of the year.

Production Highlights—The acting of Lewis S. Stone, the attractive interiors and exteriors, especially the cabaret scene in New York. The race between the auto and the overland express and the wrecking of the auto in front of the flyer. The race track scenes. John M. Stahl's direction. The tenseness of the suspense in the final reel and the very beautiful wedding scene.

Drawing Power—Good for any house, anywhere.

---

**MOVING PICTURE WORLD**

"The Dangerous Age"

John M. Stahl's First National Attraction. A Picture That Glorifies the Screen and the Theatre

Reviewed by Roger Vort

A First National Picture

National Absolutely Guarantees!
OFFICIAL ANNOUNCEMENT  
TO FRANCHISE HOLDERS  
OF ASSOCIATED FIRST NATIONAL PICTURES, Inc.

It is now almost three years since Associated First National Pictures, Inc., put into effect the franchise system.

Though First National has never contended that the Franchise method of selling pictures is entirely perfect, and that all the problems involved in establishing stable and sound methods of dealing between Distributor and Exhibitor have been settled, First National has no apologies to offer for its efforts. I believe that in the Franchise Plan First National has made a great forward step.

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

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

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

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

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

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

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

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

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

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

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

ASSOCIATED FIRST NATIONAL PICTURES, INC.  
By Robert Lieber, President  
4 West 46th Street, New York City  
December 23, 1922
The Editor's Views

A New Year's Resolution—Mr. Hays and His Reform Chickens—Arbuckle's Right to Earn a Living—W. W. Hodkinson Sees a Symbol in "Down to the Sea in Ships"

LETTERS received from over half a hundred exhibitors in the course of the past few weeks have succeeded in forming our New Year's resolution for us.

The exhibitor mind is not given to unanimity. But there is at present a remarkable agreement among the men whom we are pleased to call the "average exhibitors" as to what they want from their trade papers. It sums up in our resolution:

To promote, during the coming year, all possible thought and action on two subjects: the music tax and the admission tax.

The emphasis is on the "action."

There has been an abundance of talk and a wealth of aimless print for some two years now on these subjects. And a scarcity of action. Mr. Average Exhibitor complains to us that so far as his trade paper reading can tell him none seems to be giving serious thought to these problems nor to be heading in any particular direction.

Mr. Average Exhibitor must consider the picture business in terms of his own small box office. And, rightly or wrongly, he feels that the money going to Uncle Sam is money which he should have.

"Our patrons," they say, "are paying the maximum for the sort of entertainment we are giving them. They won't stand a penny increase. But part of the maximum which they feel they are handing to us is in reality going to Uncle Sam. If concerted action is not taken soon on the admission tax it will be perpetuated."

When Mr. A. E. sees a story about Somebody or Other fighting the music tax now he says, "Stop kidding me."

A chat with W. W. Hodkinson can always be counted on to be enjoyable—and more.

"W. W." has vision that—to those of us with our noses to the grindstone—at times has seemed far-fetched.

But, as the stock speculators put it, over the "long pull," the lines on the chart all too frequently come to the point that Hodkinson said they would; and there are always events of current happening that he can seize upon as examples to drive home his points.

For one thing, Hodkinson is sincerity personified. He is one film man who doesn't say to you, "Of course, I wouldn't dare to have you print that."

You can print anything W. W. Hodkinson says to you—if you dare to.

We called at the Hodkinson office this week not long after the ink had dried on the contract that gave "Down to the Sea in Ships" to his organization.

A World reviewer has praised the picture in terms given to few productions of the year. We expected to hear the distributor amplify the adjectives. Instead, we received a new slant.

"The fact that the Hodkinson Corporation has secured the distribution on this particular picture at this particular moment," he declares, "is a symbol. It is proof that the goal towards which we have been aiming all these years is possible of attainment, and that its attainment is high."

"'Down to the Sea in Ships' is the sort of a picture that could not possibly be factory made. It is the product of inspiration, moulded of sincere ambition and dogged courage, all the qualities and virtues that can only be present in independent production. And when that sort of production arrived we had the organization here, functioning efficiently, set properly to join hands with the producer. There is a meaning in the happening deeper than the fact that we are presenting what we believe to be the first big picture on the New Year's horizon.
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“I place the emphasis on this phase because it is my sincere conviction that 1923 will see the logical readjustment and new line-up in the picture business that I have long foretold.

“lt had to come. Necessity is bringing about what foresight could not.

“We find one man who has hitched his wagon to a team of stars. The year rolls round, he no longer has the stars, and must seek another panacea. We find another man attempting to meet the problem by control of first run houses, by special big city showings. Another year and he is exposing the first run bunk. All this is groping.

“Over-production, over-distribution—we have built up so much machinery that all the money is going to pay for the machinery and hardly anyone, producer, distributor, or exhibitor, is making money. For all of which we can only blame ourselves.

“The neutral distributing organization, with no strings to it; the independent creative worker, with no strings to him; a clean, efficient maker to customer link, is the only solution.”

Will Hays’ chickens are coming home to roost, cackling loudly as they do so.

The reformers and the common garden variety of organization representatives who were to gather around the Hays banner and sing “All Hail to the Chief” on every possible occasion are sadly out of tune at this moment.

Which was to be expected.
And doesn’t mean much one way or another.
Except—as this page pointed out last July—we of the picture industry are foolish to kid ourselves or attempt to kid others that the screen can ever be made one hundred per cent. perfect in the eyes of all men.

Will Hays, a miracle man, can’t do it. No one else can.

A human organization will always be subject to human criticism.

Publicity propaganda carrying the impression that a grand and glorious “clean-up” is on also always conveys the natural conclusion that some day the “clean-up” will be COMPLETED.

It will never be. It can never be.

And the nature of the boomerang that results is well illustrated by the loud wails from prominent members of Mr. Hays’ co-operating committees that they were not consulted in the Arbuckle decision.

“There is no known law compelling anyone to attend a picture he does not want to see.”

F. P. A., the “colyumist” of The New York World, summed up the Arbuckle case as we see it in the lines above.

The exhibitor can book Arbuckle pictures—if he wants to.

The patron will come to see Arbuckle pictures—if he wants to.

And the reverse.

In all the storms of criticism and discussion, pro and con, none has asked a very important question: Coming right down to bed-rock fact, what legal right has Will Hays or anyone else to prevent “Fatty” Arbuckle from working for a living?

That isn’t a rhetorical question. It is fact. It is important. Give credit to the good sense of “Fatty” and his advisors that it has not been raised before.

We complain of the arbitrary and extra-legal authority taken on by censorship boards. We feel a growing anxiety at the assumption of drastic powers by mayors and police officials.

Let’s not feed the flames by broadcasting the impression that it is possible or desirable to create czars within our own ranks.

A little less regulation, fewer “resolutions” by far, will leave exhibitors’ minds free to face clearly the only important question to them in the Arbuckle matter.

That, as we see it, is:

“Whether or not ‘Fatty’ Arbuckle makes pictures doesn’t concern me. The only point for me is, do or do not my patrons want to see his pictures? If they don’t”—’Fatty’ can make ten pictures a month and it won’t mean anything to me.”

Robert E. Welsh
Salesmen Prizes Awarded

First National Gives Out List of Men Winning District Competition

Big prize money is now being handed out to First National salesmen who won the district competition during the sales drive that began October 4 and ended November 11.

Jacob M. Jacobs, of Chicago, heads the list with Charles Hamal, of Salt Lake, second; Lewis W. Carter, Atlanta; third; Fred Wilson, Detroit; fourth; Byron A. Stover, Butterfield, and John Golden, Washington, sixth. Jacobs ran nearly 108 per cent. over his quota.

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

The money getters were: Eastern District—John Geller, Washington; Joseph S. Lieberman, Philadelphia; Eugene Marsens, Buffalo, and Ralph W. Pinkham, Boston.

Central District—Fred Wilson, Detroit; Robert Blazer, Indianapolis; John Himmelein, Cleveland, and Herman S. Mandelbaum, Cleveland.

Mid Western District—Jacob M. Jacobs, Chicago; John N. Howland, Chicago; Clyde A. Pratt, Des Moines, and William C. Cook, Chicago.

Western District—Charles J. Hamal, Salt Lake; Byron A. Stover, Butte; Charles F. Harris, Portland, and Carl H. Drane, Los Angeles.

Southern District—Lewis W. Carter, Atlanta; J. Bryan Craver, Charlotte; Samuel J. Stockard, New Orleans, and Edward D. Bever, Oklahoma City.

Canadian District—Alphonse Gorman, Montreal; Charles Ramage, Toronto; Joseph S. O’Donnell, St. John, and John B. Whitney, Toronto.

The drive was well played and paid business. It was a great race for the First National boys in the field. Many of those not in the money did a wallowing big business.

Floyd M. Brockwell, manager of distribution, is all smiles. It will be an exceptionally happy new year start for the winners.

“Robin Hood” Screened

For Vice-President Coolidge, Secretary Hughes and Other Notables

So great has become the popularity of Douglas Fairbanks’ “Robin Hood” that the picture is being shown at the Lyric Theatre, New York, that by special request the picture was privately screened recently at the home of Mrs. Edward B. McLean, 1501 I Street, N. W., Washington, for Vice-President Coolidge, members of the President’s Cabinet, the Secretary of the Treasury, the Permanent Representatives of the European and Asiatic countries at Washington and the Diplomatic Corps at the National Capital.

The showing took place in the auditorium of the McLean home. Two projection machines were used and the music was furnished by an orchestra of eighteen pieces. Those who attended the special showing were enthusiastic in their praise of the picture. Among those present were:

Charles E. Hughes, Secretary of State, and Mrs. Hughes; Secretary of the Interior Fall and Mrs. Fall; President Lasker of the Shipping Board; Lord Geddes, the British Ambassador, and Lady Geddes; Jules Jusserand, the French Ambassador, and Mrs. Jusserand; Senator Richard Ernst of Kentucky and Mrs. Ernst; Senator New and Mrs. New; Attorney-General Dougherty; Secretary of War, John J. Pershing, Secretary of the Navy, Denby, Theodore Roosevelt, Assistant Secretary of the Navy; Congressman Nicholas Longworth, and Mrs. Longworth, and Senator David Elkins, of West Virginia.

Department of Justice Giving Consideration to Music Tax Complaints

OFFICIALS of the Department of Justice are now giving consideration to complaints which have been filed by the Motion Picture Theatre Owners of America regarding the activity of the American Society of Authors, Composers and Publishers.

Complaint was filed by the theatre men as a result of a recent conference with officials of the Department, at which they were asked to file further data regarding the so-called music tax and other matters of which they complained. It is also understood that the matter has been brought before the Department by individual moving picture men and also by certain music publishers, but it can not be ascertained what attitude either of these interests takes upon the question.

The Department is giving consideration to this matter in accordance with the promise of Judge Lovitt, assistant to the Attorney General, who told the moving picture theatre men that if they would file the necessary information they would be informed as to what action, if any, it would be possible for the Government to take, in view of recent court decisions regarding music tax. It is expected that inside of a month the Department will be in a position to state definitely whether it can do anything for the theatre men or not.

Each Pathe Release Stands on Own Merit, Says Pearson

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N an official statement for the information of all exhibitors, Elmer Pearson, general manager of Pathe Exchange, Inc., clearly defines the Pathe policy governing bookings of all its product. The main point emphasized in Mr. Pearson’s statement is that there are no strings on any item of Pathe product binding it to any other item in booking arrangements.

“Each and every picture on our lists, irrespective of type and including all of the items of each weekly release program,” the statement says, “stands on its own feet. Each of them is issued on its individual merits, is required to establish its individual reputation and box office value, and may be booked on that basis without restriction or proviso respecting any other item. We say to the exhibitor, ‘As you like it—book one or more or all, according to your conviction regarding their value to you in each instance.’

“We can assure the exhibitor that the rental price demanded for a costly product that has fully established its box office value is placed to the credit of that particular picture exclusively, no standard item of comparatively new and untried production receives any advantage or support from it. Under no circumstances, nor in any way affecting the exhibitor, is the one linked up with the other.

“Another point upon which we are anxious that no doubt should exist is this: The fact that an exhibitor is a regular user of Pathe News, or Pathe Review, gives him no price advantage in booking other product over the exhibitor who has not yet become a regular Pathe News or Pathe Review subscriber.

“Under our present and future conditions the exhibitor who has not yet become a regular subscriber to Pathe News or Pathe Review is given the benefit of the doubt so far as this point of theusual is concerned. This may be conceded as a measure of fairness to the exhibitor, but in no way justifying the situation as favorable to any exhibitor who may have been the beneficiary of the former system.

“‘Our Gang’ and ‘Snub Pollard’ two-reel comedies and the Leo Maloney two-reel ‘Range Rider’ Series, are open to booking by any exhibitor at the rentals based on their proved box office value, irrespective of his attitude toward any item of new or old product.

“The Pathe lists contain about thirty features, all continuously before the public, and some of them for more than three years. They, too, are standing firmly on their own feet, not ‘thrown in’ at nominal rentals as an inducement to hook some item of product that has not yet passed safely out of its experimental stage. Every item of product which we offer to exhibitors is honestly produced. We have faith in it. It is put out and handled from start to finish, and credited with greater or lesser success, on its individual claims for exhibitor and patron attention.”

Declares Dividend

The board of directors of Associated Exhibitors, Inc., at its December meeting, voted to declare a 2 per cent. current dividend on the preferred stock for the last quarter of 1922, payable to stockholders of record as of December 22. This is the fourth 2 per cent. quarterly dividend declared this year. The directors voted also to declare a 2 per cent. accrued and unpaid dividend on the preferred stock for the year, 1921, to stockholders of record as of September 1, 1921. Both dividends are payable January 4, 1923.
Massachusetts Women Start Movement for Better Films

Declaring that they are only doing what Mr. Hays asked them to do when he requested their votes against the State Censorship Bill, the members of the Springfield, Mass., Federation of Women’s Clubs voted during the past week to institute a movement to raise the standard of motion pictures in that city, and by unanimous vote approved the appointment of a central committee of five to organize the work.

This committee, as later named, includes Mrs. Paul Loomis, of the Springfield Woman’s Club; Mrs. Charles M. Field, of the Springfield League of Women Voters; Miss Mary L. Caly, of the Young Women’s Christian Association; Mrs. Harriet Martin, of the Women’s Guild of Hope Church, and Mrs. Guy M. Peterson, of the White Street Mothers’ Club.

The advisory board of the Federation has been working on the situation for some time past, and recommended that the Federation institute a form of popular censorship in Springfield, such as is being operated successfully in some of the eastern states.

The movement is one that will start very slowly and gain impetus as it grows, according to Mrs. A. C. Eastman, president of the Federation. They have started it just as word had been received by a number of organizations, such as the American Legion, the Women’s Club and the Municipal Association.

Y. W. C. A. of the forming of a similar National organization by Will Hays to bring about popular censorship.

“We are only doing,” Mrs. Eastman said, “what Mr. Hays asked us to when he asked that we kill the censorship Bill. He recommended that the public express its approval or disapproval in such a way as to reach the producers through the picture houses exhibiting the pictures.”

The committee, working slowly, plans to enlist all possible organizations in the city and when the work is initiated, there will be a very general interest in the question of securing clean motion pictures for exhibition in the city. The committee hopes to reach the producers through the picture houses exhibiting the pictures.

The idea of the committee is to have the workers in the motion picture business, both in front and behind the screen, realize that the public will demand a better product, and that popular censorship is the only solution of the problem.

Reports Better Conditions in Many European Countries

Bruce Johnson, foreign manager for Associated First National who has just returned from a three months’ trip in Great Britain and the continent reports picture conditions improving in all countries except the central empires. This he declares is particularly true of the market for American screen products.

“The backbone has fallen out of Italian and German production,” says Mr. Johnson. “Exhibitors who have been depending on cheap German and Italian pictures have found that they must have the high class American production despite the higher cost of such productions. But it is only the high class pictures that are being demanded. Ordinarily American screen plays are lucky to get by because foreign countries can usually supply such pictures for their own market. But with the productions made in America the exhibitors can afford to pay a price commensurate with the production costs because the people in foreign countries are as anxious to see such pictures as are our own.

“arrests in Scandinavia, in Italy, in France producers have decided that if they want to make money their theatres will take in as much money with the American product as they will with the ordinary American production and their picture will cost them only about $10,000 to produce.

Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

MOuvING PICTURE WORLD

January 6, 1923

Used Names Without Authority

David Hochreich Makes Statement Concerning Prosperity Dinner

Feeling that the industry is being misled by the sponsors of the Welcome Prosperity Dinner, directors of Moving Picture World, Exhibitors Herald and Exhibitors Trade Review called upon David R. Hochreich for a statement concerning the promotion of the dinner.

Mr. Hochreich admitted that on the station for the dinner the following names were used without authority: Adolph Zukor, Marcus Loew, P. A. Powers, Gov. Alfred E. Smith, David Belasco, William Randolph Hearst, D. W. Griffith, Senator Royal S. Copeland.

He produced letters of acceptance from other prominent men listed on the committee. At the suggestion of the trade paper editors, Mr. Hochreich then dictated the following statement:

"Please allow me to place on record the fact that committee of the Welcome Prosperity Dinner which I originated and have sponsored.

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

"I can see now that a grave mistake was made in using the dinner as a 'sponsors' dinner.' The idea, especially in so far as the use of several names on the committee supposed to be in charge of the dinner the directors of the following picture industries, through an error, included several names which I had no authority to use and I wish now to tender an apology to those gentlemen and also to any others who may have been misled by misuse of their names.

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

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

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

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

David R. Hochreich

Goldwyn Signs Vidor

To Direct Special Productions—First Will Be Stage Play

King Vidor has been placed under a long term contract by Goldwyn Pictures Corporation to direct special productions. Mr. Vidor is one of the youngest feature directors in the industry.

In his first Goldwyn production, it is expected, will be a highly successful stage play which will soon get under way. In view of the fact that the sale of the property and the technical resources which will be placed at his disposal, Mr. Vidor has given Sol Lesser an option on his studio. His association with Goldwyn will give him every facility needed for his directorial expression.

Green Back After “Flu”

Director Alfred E. Green, who has been confined to his hotel with an attack of influenza for several days, has resumed his work at the Paramount Long Island studio on "The Ne'er-Do-Well," Thomas Meighan's latest picture.
Aileen Pringle Signed

Goldwyn Places Actress Under Long Term Contract

Following her excellent work in "The Christian" and "The Strangers' Banquet," Goldwyn gave Aileen Pringle an excellent role in the next Rupert Hughes picture, "Souls for Sale," and then signed her up on a long term contract. She will enter upon this contract as soon as she completes a present engagement with another company.

Miss Pringle's career on the screen has been brief, but she has been doing excellent work. In "The Christian" she acts the role of Lady Robert Ure and in "The Strangers' Neighbors," and production of "The Strangers' Banquet," that of Mrs. Schuyler Peabody.

Alice Lake Now with Big "U"

Alice Lake has been signed by Universal to play opposite Herbert Rawlinson in his newest vehicle, "Nobody's Bride," which is just entering production.

Miss Lake, formerly a star in her own right and considered one of the most popular actresses of the comedy drama type in the past two years, will head a supporting cast which marks this production as one of the most important in Rawlinson's career. Edna May Oliver, star of six months ago at Rawlinson in many of his previous vehicles, will handle the other of two strong feminine roles in the story. And Van Meter for a principal character, this completes the list of names selected so far.

Crandall Plays Santa

All of the Crandall theatres in Washing-

ton, D. C., were turned over to the boys and girls of Washington, and special Christmas features provided. Mr.

Crandall provided two tons of candy and $8,000 horns and $8,000 other noise makers for the boys and 10,000 small articles for the girls. These were distributed at the Savoy, Avenue Grand, Apollo, York and Joy. In all of the Crandall theatres during Christmas week the children of the institutional homes in the District of Columbia were entertained by Mr. Crandall.

Smith Sues Empey

Suit to recover $13,392 from Arthur Guy Empey has been filed in the N. Y. Supreme Court, by E. Kirby Smith.

It is alleged by Smith that he endorsed two notes for the Guy Empey Productions, Inc. These notes Smith alleges went to protest and Smith says he had to make good his portion of the liability. The sum he sues to recover includes interest on same.

Mrs. J. W. Farnham Dies

The many friends of Joseph W. Farnham, the well known film expert and story writer will learn with sorrow and regret of the sudden death of Mr. Farnham at his home 451 Scotland Road, South Orange, N. J., on Tuesday, December 26. Mrs. Farn-

ham was first taken seriously ill about ten days ago.

To Hold Joint Meeting

The Theatre Owners Chamber of Com-

merce of New York and the F. I. L. M. Club of the same city will meet in joint conference on Tuesday, December 30, at the British Consulate, for the purpose of making certain changes in the arbitration agreement existing between the two. The changes are not radical, and do concern film rentals and play dates.

Selznick Places His Sons in Control of His Enterprises

Lewis J. Selznick in turning over the active management of his enterprises—Selznick Pictures Corporation and Select Pictures Corporation—to his sons, Myron and David O. "L. J." put it this way: "Folks have known for a long time that the name of Selz-

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

The official action of turning control over to the second generation of Selznicks took place last week, when Myron Selznick was officially summoned from Los Angeles to attend special meetings of the Boards of Directors of both Selznick Pictures Corporation and Select Pictures Corporation. Myron Sel-

znick was elected president and David O.

Selznick, vice president of both companies. Lewis J. Selznick continues as chairman of the Boards of Directors, and will give the firms the benefit of his long experience, but purely in an advisory capacity.

New Officers Created

In addition to the Selznick sons' election, the meeting was important for the creation of two new Selznick officers: A. George Volck was elected vice president in charge of finance of both Selznick Pictures Corporation and Select Pictures Corporation, and John S. Woody, vice president in charge of sales of Select Pictures Corporation.

A. George Volck entered the motion picture business some six months ago as assis-
tant to Myron Selznick. Previous to that time he had been prominently identified with important financial and railroad interests.

The election to the vice presidency of John S. Woody is one which will undoubtedly meet with high commendation throughout the trade. Mr. Woody is one of the best-

liked personalities in the distribution end of the business. He has been popular with exhibitors since he first entered the ex-

change several years ago, and his rise has been watched by them with interest and approval. He became field sales manager of Select five years ago, resigning to become sales manager and then general manager of Reatlart Pictures Corporation. He returned to Select as general manager.

Selznick Brothers Well Trained

The younger Selznicks have been trained for the positions which they are now called upon to fill, for many years. Myron began his training in an exchange, being at first film cutter, film inspector, shipping clerk and salesman. He entered the home office in the purchasing department, finally becoming Select's purchasing agent. Switching to production, he was general manager of the Norma Talmadge productions with that celebrated star was making her Select suc-

cesses. Myron later became production manager of the Olive Thomas unit, and finally production manager of Selznick Pictures Corporation.

Peter Volkman Dies

The industry will learn with regret of the death of Peter Volkman, for many years one of the best assistant directors in the business. He was associated with big names associated with Lubin and Metro and, more recently, with Fox. Mr. Volkman leaves a wife and two chil-

dren. Interment was in Philadelphia.

A. B. C. to Expand

That the A. B. C. of New York City, the exhibitor independent booking office, will expand was admitted by an official, who is in a position to discuss the plans of that organization. The new system of booking, according to A. B. C. members, has proved successful and this organization will co-op-

erate with others to be organized in other parts of the country. However, this official pointed out no effort will be made to dis-

tribute pictures. The venture is purely a booking proposition.

"Tess" Proves Gold Mine

"Tess of the Storm Country," starring Mary Pickford, the United Artists' produc-

tion, proved a gold mine for members of the Associated Booking Corporation, made up of theatre owners of the metropolitan district.
Opinions About Arbuckle's Return Are Largely Divided

REPORTS coming in from all parts of the country relative to sentiment in regard to the recent statement of Will Hays that he would not stand in the way of Roscoe Arbuckle’s return to the screen, show a divided opinion. The large majority of persons, however, who have expressed their views are emphatic in their disapproval of Arbuckle’s return. Some of the persons who are my exhibitors, take a non-partisan attitude, and are willing to await the public’s decision.

In Buffalo the sentiment is mixed. Theatre owners and managers espouse both sides. The women’s clubs are a unit denouncing Arbuckle.

From St. Louis comes a report of the-Church of the Reformed, led by an attempt by the comedian to “come back,” and a bitter arraignment of Hays’ attitude. Wisconsin exhibitors in convention refused to endorse the executive secretary of the association, denouncing it in the press.

The National Board of Review with headquarters in New York City, believes that Arbuckle should be given a chance to again make good on the screen.

Hays Answers Ministers

Replies to Their Request to Reconsider Arbuckle Ruling

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., passing through Chicago today on route from Los Angeles to his home in Sullivan, Indiana, for Christmas, gave out a copy of a telegram which he had sent to the session of the Westlake Presbyterian Church in Los Angeles. The telegram was in reply to a telegram received from them and from several ministers in Los Angeles urging a reconsideration in the Arbuckle case.

Hays’ telegram was as follows:

"Just now I have your telegram and appreciate it. Everything which I said last Sunday night is reiterated and emphasized. At that time I declared and do now assert and have always and shall always insist ‘Any evil which is in motion pictures can be removed and all the good retained at the place where the pictures are made, at the time they are made, by the men who make them, and no abler is possible.’ The purposes of our Association are ‘Establishing and maintaining the highest possible artistic and moral standard of motion picture production and developing the educational as well as the entertainment value of the motion pictures.’ About nine months ago I suggested to those who owned the Arbuckle pictures that they do not release them, but rather that they should give such consideration to the matter as the condition warranted. This they did and it resulted both in the holding up of the pictures as they already made and the elimination of Arbuckle from work in his profession. I was sure then that the suggestion I made to them was right and that their action was right and the only doubt otherwise at that time was whether or not we might be doing an injustice to the individual Arbuckle. I was sure, however, that we were not, but that the whole action was best for the whole situation and best for him. This has proven correct and from all sources has the whole world of the screen in the last nine months has evidenced an honest and successful effort to do right. This fact was one of the elements, of course, in causing me to make the statement I did, of which I again ask your careful consideration.

“Every man in the right way and at the proper time is entitled to his chance to make good. It is apparent that Roscoe Arbuckle’s conduct since his trouble merits that chance. So far as I am concerned there will be no suggestion made to him of his having the opportunity to go to work in his profession. In our effort to develop a complete co-operative, in the interest of the country and confidence within the industry I hope to carry on with all the world, we are ready to work with you, live and let live is not enough, we will try to live and help live.

“This is no re-statement of Arbuckle nor any attempt to reclassify him. Neither you nor I can do that. This is simply a declaration that I shall not stand in the way of this man having his chance to go to work and make good if he can. I neither sponsor him nor stand in his way, but in a spirit of Christian charity and American fair play I propose that as far as I am concerned he shall have his chance and I am sure that we are doing the right thing to accomplish the greatest good in the end if we practice what we preach. We have said the best way to live and help live as well as live and let live. I offer no apology for the statement and will abide by my ideas that my ideas should be accepted by others, but I am sure that in your consideration of the matter you will not be unmindful of the words I have said, and not for give. That there will be some misunderstanding of the motive of the statement until such time as they are worked out, I have no doubt, but it is eternally right and while I shall deeply regret any misunderstandings yet from my knowledge of the whole situation I know it is right and I am content.”

WILL H. HAYS.

To Prevent Theft

Companies Consider Means to Thwart Film Thieves

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

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

Among other matters discussed was the matter of improving the film delivery system and the adoption of some practical method of identifying prints, also a proposal for a junking film at one central point where all companies could send films for destruction of prints that are no longer fit for exhibition.

The companies represented at the meeting were Associated First National Pictures, Inc.; Educational Film Exchanges, Inc.; Famous Players-Lasky Corporation; Fox Film Corporation; Goldwyn Pictures Corporation; Kansas Corporation; Metro Pictures Corporation; Joseph M. Schenck Picture Corporation; Universal Pictures Corporation; Vitagraph, Inc., and Warner Brothers.

Ray May Leave Screen

When He Has Completed Contract for Two More Pictures

The screen is to lose Charles Ray—not immediately, but if he carries out present plans, as soon as he has completed contracts for two more pictures.

Concrete evidence of Ray’s determination to come back to the screen is the silent drama, presented by his purchase from the heirs of James Whitcomb Riley of the rights to the poem, “The Girl I Loved.” With this purchase upon the theory of what is said to have been Riley’s own experience in the Land of Enchantment, the star proposes to make a return to the screen version of “The Girl I Loved” has just been completed by Ray for United Artists and is regarded by him as making by far the best draft upon his historic resources of any thing he has ever done. It is now being edited for release in February. The poem is to be placed at once in the hands of a competent player for stage translation.

Meantime, Mr. Ray is going ahead on the most ambitious cinematic venture of his life, a screen historical picture. A copy of Longfellow’s “The Courtship of Miles Standish,” Mr. Ray will play the part of John Alden in the familiar narrative of America’s first love story. But around this romance will be built a photoplay dealing with the voyage, landing and dramatic adventures of the Pilgrim fathers.

Bowes Back in New York

Edward Bowes, vice president of Goldwyn Pictures Corporation, who has been at the Goldwyn Studios in Culver City for the past ten weeks, is back in New York.

Mr. Bowes expressed unabounded enthusiasm over the new Goldwyn pictures which are nearing completion or in the titling and editing stage. He is confident that the coming releases during the winter and the spring months will be big box office attractions.
Reminiscences of the Good Old Days

It was in 1897, and Arthur D. Hotaling, now of New York City and a director of motion pictures, was running a store show in Richmond, Va., consisting of seven fifty-foot firms, and including McKinley's inauguration. A man engaged him in conversation outside his house.

"I say, old chappie, what's going on in there?"

Hotaling, always a joker, had an idea.

"You're English, aren't you?" he asked.

"Where is your home in England?"

The man named a town near Dover, and Hotaling chuckled. Luck was coming his way.

"This is a new invention in here," he explained. "We show you all parts of the world. See those wires (telephone wires)? They connect us all over the world. How'd you like to see your home town?"

"Why, it's impossible," said the Englishman.

Hotaling went inside and returned with the information that he couldn't get the man to town just then, but he could get Dover.

"Do you know Dover?" he asked.

"Of course," said the Englishman. "But I say, old chappie, that can't be done, you know."

The projectionist was ready and at a signal from Hotaling he put on a picture of Dover Pier. Hotaling rushed the Englishman in and he nearly fainted.

"Why, I'm bewildered, I'm bewildered!" he kept saying. "It's the same spot."

As the picture ended, Hotaling rushed the subject of his joke out into the daylight again. Requests to see other parts of the world followed, and Hotaling declared it was out of the question to get them just then. The man said he'd be back for the evening performance.

He did come back and he brought five Englishmen with him, all eager to see their home towns. Hotaling put on his whole show, each used to call on the other and say:

"Now look here, that was a rotten print you gave me; I can't get a good dupe from that."

Once when Hotaling was exhibiting May Irwin's film in Atlantic City, a woman, one of the aggressive kind with the bulldog chin, held him up at the entrance and said: "I know Miss Irwin well. Kindly show me to the stage door."

"But Madam," Hotaling expostulated, "I know Miss Irwin well and she's back of that screen as sure as I'm alive."

"Then why does she look so much older?"

The woman thrust out her chin belligerently.

"Don't you try to tell me anything like that," she said sternly. "I know Miss Irwin well and she's back of that screen as sure as I'm alive.

"Then how is it done?"

"You can't fool me like the rest of these hicks. That machine in the window doesn't have anything to do with it."

"Then how is it done?"

"What do you mean—fake?"

"Why, you can't fool me like the rest of these hicks. That machine in the window doesn't have anything to do with it."

"How'd you like it?"

"Oh, pretty good fake?"

"What do you mean—fake?"

"Why, you can't fool me like the rest of these hicks. That machine in the window doesn't have anything to do with it."

"Then how is it done?"

"You can't fool me: I know. That screen's only a sheet and behind it there's a stage for the show."

"Good Lord, man! Do you think we carry locomotives and horses around with us?"

"Oh, they're only miniatures. Clever, but a fake."

Hotaling was amused by the man's cocksureness.

"Pret you a dinner you're wrong," he said.

"Well, I wouldn't exactly bet on it," confessed the man.

Then Hotaling kidded him, hastily withdrawing his offer of the bet, and the man, scenting a bluff on Hotaling's part, insisted on the wager. On his promise not to tell what he saw—and he swore with his right hand before God—that he'd never see it—Hotaling took him behind the screen.

Piles of boxes littered the space. The wise woman examined them, but his eyes nearly popped out of their sockets. Yes, he was wrong. Yes, he'd have to pay the dinner bet. But how was the blooming thing done? It simply couldn't be the machine, for the stream of light was only to kid the people, and the images on the screen were made his dinner bet and then let the wise woman examine the whole "theater." He looked over every inch of the floor. After three hours' inspection he was a sadder but by no means wiser chap.

And one of the funniest, which we haven't the space to tell here, was the Can-can of Paterson, N. J., Romeos who, night after night, waited in the alley behind Hotaling's store show for the Leigh Sisters to come out. The girls did a barefoot umbrella dance—on the screen.

Roth An Oldtimer

Any mention of the old-timers in the exhibiting business at San Francisco without a reference to Eugene H. Roth would be incomplete. Offhand he does not recollect that there are any in the business now who were in it when he commenced. That is, exhibitors who have stuck steadily with the game.

Gene, as everyone calls him after the first three or his office is a native San Franciscoan and is proud of the fact. Likewise San Francisco is proud of him, and with good reason. He secured his early schooling here and even as a youngster blossomed forth as a showman, with the result that at one time he threatened to have a cornet band mounted on a straight-pedal locomotive.

When the time came to earn real coin of the realm he turned to railroadng and for twelve years was a freight agent for the Santa Fe. Then he went to Mexico and engaged in mining for five years, leaving when the revolutions got too hot for him.

In the meantime he had been watching the development of the picture business and decided that his first love was the best after all, that of dispensing entertainment, and returned to San Francisco. With Henry Dernbach he organized a company and took four inspections, Portola Theatre in 1910, and upon the marvelous success of this house was built the $2,000,000 California Theatre and, more recently, the Granada Theatre, representing a like investment. To the chain has also been added the Imperial.

When the Portola was taken over, vaudeville and moving pictures were offered, but after six months the house was placed on a straight picture basis. The "Battle of Gettysburg" was the first production to be given an extended run and made early film history. Showmen laughed at Gene Roth when he mounted a straight picture policy in the Portola, but times have changed in the last eleven years.
Milwaukee Deals Include Sale of Schwartz' Houses

Theatre deals involving approximately $300,000 were consummated here during the week, December 16. Joseph Schwartz, pioneer Milwaukee exhibitor, announced the sale of his three picture houses preparatory to a trip to Europe. The theatres involved in the Liberty, at Twenty-sixth and Vliet streets; the Kosciusko, 633 Lincoln avenue, and the Riviera, 551 Lincoln avenue, are active houses.

The Liberty has been taken over by Henry Wehr, widely known Milwaukee cafe man, who has deserted his old business for his first try at the show game. The other two houses will be operated by Earl Al and Mendel Rice and Nat Cohn, also owners of the Foy and State Theatres. The property is in an 800-seat house, was bought outright by Mr. Wehr, according to the announcement.

Although he plans to do considerable remodeling, Mr. Wehr announced that for some time he will make no changes in the building or policy until he "gets his bearings" in the new venture.

With the sale of the theatres by Mr. Schwartz, this city loses one of its oldest figures in the show business. With the closing of the old Park Theatre on Mitchell street fourteen years ago, when the nickel house held sway, he has steadily kept pace with the rapid growth of the industry.

Regarding his future plans, Mr. Schwartz said:

"I intend to stay in Milwaukee for several months to wind up the details of my business affairs and at the end of that time will leave on an extended tour of Europe, which will include visits to England, France, Italy, Switzerland and Austria Hungary, the land of my birth. Upon my return to America, my motion picture company will probably in Los Angeles. The coast has always held an appeal for me, so now that I am free I will aim to become an exhibitor there."

Christmas cheer was brought to hundreds of Milwaukee's poor children this year through the efforts of volunteers who took a leading part in a general benefit party at a downtown hotel on December 14.

Almost all of the performances, both dance and combination dance and performance put on by a group of vaudeville stars, exhibitors, amateur talent of the city and general all around good fellowship.

Motion picture men who took part in the entertainment included Ralph Wettstein, manager of Ascher's Merrill and Henry Taylor, house manager, Garden Theatre; Jerry Nastri, orchestra leader at Leo A. Landau's Alhambra Theatre; Florence Bettray, pianist of the Alhambra; Ed Weinfeld's orchestra from the Strand Theatre.

Joining hands with a neighborhood business association, the Parkway and Rainbow Theatres, managed by W. Van Norman and Harry Perlowitz, respectively, played Santa Claus to kiddies on the West Side.

Tickets distributed to thousands of children by the business organization were redeemable at either house on Christmas Day. Funds raised have been turned over free of cost for the day.

Steps to combat the problem presented by the growing tendency to show motion pictures in schools and churches are being formulated by the Milwaukee Theatre Owners Association and are expected to bring definite results within a few weeks when investigating committees report.

"I am not at this point, but when we succeed in detail just what action the association will take in the matter, it is generally known that Wisconsin leads the nation in establishing by-laws in this capacity," said Jack Silliman of the Downer Murray and Miramar Theatres. "This presents a serious problem to motion picture men.

"Motion pictures as they are shown outside the regular theatres are, with few exceptions, hazardous, due to the construction of the buildings, lack of exits and lack of experienced men at the machines. If any disaster results, motion picture men will be the ones to suffer."

Activity of the Milwaukee Theatre Owners' Association has been centered this week in preparation for the annual mask ball in the Municipal Auditorium on December 30. Make this year's affair the greatest and most successful on record, is the cry of the committee in charge.

Two brass handbells; Ed Westra have been hired and the announcement has been made that awards to the dancers will total $1,000. There, for the first time, will go to those in attendance who best imitate famous movie stars, many of whom have been sent personal invitations to be on hand for the big doings.

A crowd of between 4,000 and 5,000 is predicted by the committee which includes the following: Fred Siekert, Regent Theatre; Steve Bauer, Iris and Venus Theatre; Harry Perlowitz, Rainbow Theatre; E. Langemack, Colonial Theatre; Joe Mergener, secretary of the association.

Milwaukee Exhibitors Express Opinions

MILWAUKEE theatre men are patiently waiting for February when a return of business is expected to banish the dull season which was inaugurated with Thanksgiving day. In the meantime exhibitors are trying to figure out what is the matter with the industry. Various reasons have been cited as causes of the slump which has gripped Milwaukee houses, chief among them being the following:

Tiring of the public of "machine made" pictures that lack originality, shortage of money due to the holiday season, shortage of money due to hard times, cold weather. Of these, the old cry of a shortage of funds due to industrial conditions is the weakest, according to Milwaukee exhibitors. The lack of originality is cited as the outstanding problem.

"Business this season is probably the worst we have had in some time," said Jack Silliman, of the Downer, Murray and Miramar Theatres. "The fault, it seems, is with the producers. The public is tired of seeing the same old pictures and old ideas, slightly revamped and sold as new. It wants something original. When it gets originality, good business will return for the theatres.

A strong indication that the slump is not due to a general shortage of money, I have the statement of one of the largest merchants in Milwaukee that the Saturday two weeks before Christmas was the best day he has ever had in the entire existence of his department store."

This opinion is also expressed by Fred Siekert, of the Regent Theatre.

"This public is saturated with pictures so trite that it can tell in advance what the titles are. Machine-made pictures that are ground out without thought of originality are injuring the film business. The industry needs new life and new ideas." George Fischer, of the New Milwaukee, the city's newest outskirts house on Teutonia avenue and Center street, attributes the bad business to the cold weather and the concentration of money on Christmas buying.
Toronto's Hippodrome Jumps Its Prices to 75 Cents Top

Advanced admission prices were put into effect at the Hippodrome, Toronto, starting Christmas Day. The decision of the manager, Mr. Wuerth, was recently taken over by Famous Players Canadian Corporation, for its parent theatre in a chain of houses extending across Canada, which includes an operating exclusively for the Dominion Theatre, Ottawa. The Family Theatre has been in the home of dramatic stock offerings, but this form of entertainment has been superseded by a policy of combined pictures and vaudeville, which saw its start on December 25. Top price for evening shows under the new plan is 35 cents.

Workmen started raising the walls of the Dominion Theatre, Ottawa, on December 19, arrangements having been made for the erection of a modern hotel on the site of the theatre. The Dominion was formerly the home of Keith vaudeville with pictures.

A re-adjustment of admission prices for Loew's Theatre, Ottawa, is going into effect on January 1, according to an announcement by Manager Frank Goodale. The one price policy for all box seats at evening performances is being abolished, and arrangements have been made for an increase in the price of orchestra seats and for a slight reduction in the balcony price.

The evening price for orchestra seats has been raised from 40 to 50 cents, with box seats at 55 cents. The balcony price has been reduced from 40 to 35 cents, making a spread of 15 cents between the prices for the two floors. The net result will be a fairly substantial increase in the revenue of the theatre on a capacity basis. The Loew house is presenting feature attractions, a comedy and a news weekly, in addition to five acts of vaudeville.

Detroit

Sol Schreiber, one of three brothers of the firm operating the Blackstone Theatre in Detroit, died on December 11, following a brief illness. Mr. Schreiber was 20 years of age and is survived by three brothers. The funeral was held from the family residence in Highland Park on December 14.

The Lion Theatre at Muskegon, Mich., has been taken over by the Muskegon Trust Company, under the receivership which involved Frank Szopinski and the American Theatre Company. The Trust Company is operating the theatre and endeavoring to put it on a successful footing again.

Owners of the Arcade, Whitney and Majestic Theatres, of Ann Arbor, have declined to accept the offers of preparation on the part of students of the University of Michigan, who in a "rush" on those houses on the night of November 26, caused damage amounting to $1,500. The theatre owners stated that the Christmas season assurances that the "rush" would never be repeated and in view of that fact, they would let the matter rest.

"Dr. Jack," the next Harold Lloyd feature, goes into the Adams, a Kunsky house, the week of January 21, for an indefinite run.

John Kunsky has booked five of the Warner Brothers' features, "sight unseen." Mr. Kunsky saw only one of the pictures, "Heroes of the Street," but contracted for the ensuing specials on the strength of the Warner Brothers' reputation.

B. A. Morthorst, manager of the Wuerth Theatre at Ypsilanti, spent the Christmas holidays at his parent's home in Louisville, Ky.

The following Michigan theatre men were present in Chicago on December 12 at the formation of the Theatre Owners' Distributing Company, an independent distributing concern: Phil Gleichman, W. S. McCharen, Fred Wuerth and J. C. Ritter.

An Appreciation

In times gone by, the daily newspapers of Ottawa, Ontario, were accustomed to give special notice to church choirs and to the local theatres. This time, the Ottawa Citizen and the Journal both gave pleasing references to the fine performances of the orchestra of the various local picture theatres. The musical programs at various houses were described and the personnel of the orchestras were also published. There are 41 musicians at four of the leading local theatres, while a fifth theatre, the Imperial, operates with one organist for all shows.

Jule and J. J. Allen, Toronto, are responsible for the presentation as a special attraction of "The Game of Life," the English super-production, at Massey Hall, the big Toronto auditorium, twice daily for eight days starting December 23. The British feature will play various theatres of the circuit operated by Allen Theatres, Ltd., it is stated.

Exhibitors of Ottawa, the Canadian capital, were among the first to offer cooperation with local public organizations in the providing of suitable entertainment at the Christmas season for orphans and the children of the poor.

Manager Frank Goodale, of Loew's Theatre, placed the theatre at the disposal of the Rotary and Lions Clubs for a special Christmas performance on Tuesday morning, December 26, presenting 10 reels of pictures for the occasion. The Lions Club had the inmates of orphanages as guests while the Rotarians played hosts to the local newsboys.

Manager Don Stapleton, of the Centre Theatre, co-operated with the Ottawa Kiwanis Club in presenting a free performance on Christmas morning, December 27, for invited children of poor families and a Santa Claus was present for the distribution of gifts.

Manager Donat Paquin, of the Eden Theatre in Hull, Quebec, across the river, gave the use of his theatre for a performance throughout the afternoon, December 23, for a special show and distribution of comforts to poor children under the auspices of the Rotary Club of Hull.

The Family Theatre, Ottawa, Ontario, was re-opened with due formality on Christmas Day by Harry Brouse, who is also owner of the Imperial Theatre, Ottawa. The Family Theatre has been the home of dramatic stock offerings, but this form of entertainment has been superseded by a policy of combined pictures and vaudeville, which saw its start on December 25. Top price for evening shows under the new plan is 35 cents.

A Metro Release

ONE OF THE SCENE MINIATURES AT THE CAPITOL, ST. PAUL

The opening is eight feet wide and shows an adaptation of one of the scenes stills. It materially helped to advertise the Rex Ingram presentation at this Finkelstein and Ruben Theatre, but was only one of many features.
Many New Year’s Eve Shows in Chicago

Midnight shows will be the rule on New Year’s Eve in this city and some of the movie houses present elaborate programs to greet the new year. Balaban and Katz houses announce a new bill for the midnight show with plenty of specialties for the event. Lubliner, the twenty-seventh on the west side, and the Pantheon on the north side, have booked some good acts from the current revues. Shows now showing at Loop are all in homes and in hotels. All seats in both houses are reserved for the big doings to welcome the arrival of the New Year.

The Tivoli, Barbee & Schafer houses, including the New McViekers, have also prepared elaborate bills and other houses are making efforts to put over something worthwhile for their patrons.

Barbee Loop Theatre was packed to the roof when the newspapermen were invited in to see a showing of “The Streets of New York” one day last week.

Plans for a new million dollar hotel and theatre at Gary, Indiana, are being considered by a committee of the Commercial Club of that live city. It is planned to use the site of the E. V. S. Hotel and if the deal goes through the steel city will have a house of which it can be proud.

Cottage Grove avenue from the Midway to Sixty-third street now has a nickname, that of Saxophone row, and the reason for it is that hardly a week goes by that some new theatre or other amusement enterprise is not projected in the press for that part of the city. The erection of the Tivoli Sixty-third street started the building up of the district, and since then it has gone ahead by leaps and bounds. A sale of ground last week was made at the rate of $300 a front foot.

The theatres housing legitimate shows here are going all out for the week. Four houses, the Colonial, the Blackstone and the Powers, Elanger and Powers houses, are going to sell tickets at the box offices of the theatres only and no brokers will be recognized in the future. As yet the evil has not hit the movie houses here.

The land under the Barbee Theatre is quite valuable as is shown by the purchase of the one-quarter interest in the land by the Catholic Commercial Trust and Savings Bank for $91,269.

Open house for the kiddies was the rule at all of Lubliner and Trinz houses Thursday afternoon, December 21. More than $9,000 tickets were given out and the reason for the success of the good deed was that twenty-four years ago Harry Lubliner and Joe Trinz were poor flower vendors on the streets in all sorts of weather. Never prosperous, they never forgot the hard times of their younger days and always try to make the struggles of others as easy as possible.

Lila Lee wired her father, Charles Appel, owner of the North Side Turner Hall, to provide dinners for 1,000 homeless boys and men on Christmas Day. Dr. Ben Reitman was in charge of the dinner and with his Christmas tree, the crowd had a dinner they will remember for many a day to come.

Arthur Kay of the Tivoli, Jess Crawford and Ted Le Berthon of the Chicago, organ-ists of these houses, have a combination they call “all for one and one for all.” This is not a riddle, only a modern version of the famous hymn.

The enterprising movie managers and publicity men can now hire an airplane to advertise their successes in the sky, for a new company has been formed here by Donald Davis to write aerial billboards in the sky, which is the invention of Thomas A. Kees. Davis will lease the planes over the other fellow. This will be a high job and of course you will have to have a clear day to pull off the stunt.

Reports have been received here that the ministers at Richmond, Ind., are trying to close the movie houses on Sunday and are circulating petitions for signatures. There are four movie theatres and one vaudeville house that have operated several years without interference from the clergy.

The Balaban and Katz houses, in conjunction with the American, put up afternoon parties for more than 40,000 children since December 18, according to Bob Reel of that paper. These parties have created a good will and publicity for both the newspapers and the theatres.

Lawrence G. Traeger, Helmer Brandell and A. M. O’Dea have formed a company to furnish musical and presentation programs, with offices at 220 South Michigan.

Clyde Elliott’s New Evanston theatre opened big last week and the feature was “The Man Who Played God.” He has a good musical program for the shows and is booking high class films for the north shore metropolis.

The new Star Theatre at Elgin will soon be ready for its opening and Manager Ralph Crocker is going into it on a wheel of the eighth week.

Manager Lou Weil of the Bryn Mawr Theatre says that he has a cat named Mulligan that is a real movie fan. When the feature is on, the cat sits still and watches the picture, but the minute it is off, away she goes. Now with a musical tommy and a movie cat it is up to some manager to have a movie bulldog.

Ace Frankel, well known amusement king of Des Moines, was here for the convention of the outdoor parks owners, as he is interested in Riverview Park there besides several theatres.

A meeting was held at Rockford last week by Secretary Will Sweeney of the Illinois Owners Association, with his committee which was well attended.

The Gem Theatre at Hobart is again under the management of Harry Coons of that city.

Arthur Schoenstadt of the Schoenstadt chain spent a couple of weeks with friends in St. Louis and reports having a bully good time.

Manager McCurdy of the Universal Randolph Theatre had the news reel of the burning of the house with it’s old stock for twenty-four hours after the fire started. Mac is a live wire and never passes up any bets to get the news first.

Max Archer is down Pecoria way and rumor has it that he will take over the house under his own management. The vaudeville combination programs has been postponed for a few weeks until details are worked out, is the latest report.

Walter Blaufuss, well known musician, will have general charge of the musical programs of the New Evanston Theatre.

Newell and Retchin are the new owners of the Adelphi Theatre at 7074 North Clark street. The house has been under the management of the American. It is quite a place and the new owners will continue the present policy of the house.

A fire threatened the Powers Theatre last week when the linemen were discovered in the Mossy Enright’s Peerless Agency office. The department put out the blaze without damage to the theatre.

Agitation by the Tribune for six-day labor in the theatres of the city is causing a lot of discussion. The plan outlined was that some day in the week should be allowed of to the theatre workers, like Monday or Tuesday, which are considered poor days of the week.

Thieves put on a show of their own when they knocked the combination off the safe of the Chatham Theatre at 7442 Cottage Grove avenue and made away with $4,000 of the receipts of the week-end shows. As yet no arrests have been made.

The entire office staff as well as the staffs of the various Ascher theatres throughout the city were guests of the management at a get-together dinner and dance staged last Saturday night at the Cosmopolitan Theatre. Everyone had a good time and it was the wee small hours of the morning before the party ended.

Mrs. Sam Atkinson, wife of the Doc Atkinson of the Calo Theatre, was called to Buffalo by the death of her father.

Another hoodoo will soon be a thing of the past, as the Rockford Theatre on the north east corner of Hyde Park Boulevard and Harper avenue was sold to a syndicate composed of John R. Burgess, Harry O. Walter and John E. Wallin. The theatre will be remodeled into a bank building. The house was built nine years ago and after been open on and off several times was finally closed for good.

Dr. Samuel Atkinson, manager of the Calo Theatre on North Clark street, has been requested by the Dean of the Loyola University, a noted school along the North Shore, to lecture every week to the students on the art of public speaking. Dr. Atkinson is noted as a defender of the liberties of the screen.

Harry Redmond of the Majestic at East St. Louis is considering a proposition of building a combination hotel or office building and theatre on the site of his house. If the plans go through the new theatre will seat 2,000 and cost at least $250,000.

The Spence Square Theatre at Rock Island is now under the ownership of Rosenfield and Hopp interests. This is the second time they have there and it is understood the policy of the house will not be changed.

The more the merrier! What? Stories of the good old days. Send us a couple for Regional News.
Is Seattle Home of Smallest First-Run Theatre in World?

Seattle is soon to be the home of what is believed to be the smallest first-run theatre in the world. Plans are already completed whereby the Princess Theatre, seating 227, recently remodeled and redecorated at an expense of $20,000, and now playing the cream of second-runs at 15 cents, will after the first of the new year become Seattle's Baby Grand, an exclusive first-run theatre, operating at 15 and 25 cents admission.

It is planned to hold feature pictures from one to three weeks. An extensive advertising campaign will be launched, and the results are being awaited with interest by those who know of the new project. Music beating a high-class first-run house will be a feature. A pipe organ was recently installed.

The Princess is located at Third and Union streets, in the heart of the downtown district, and is under the management of the Woolley Theatres Company. The opening attraction will be the F. B. O. picture, "Good Men and True," featuring Harry Carey, which is scheduled for January 6. The management is optimistic, and success is predicted for the venture.

A. J. Bischell, owner of the Rex Theatre, Spokane, has taken over the Paramount, Lewiston, Idaho, formerly operated by A. H. Hilton, and which has been closed since last August. He will have an early opening.

An unusual exploitation stunt is credited to Vic Gauntlett, house manager of the Seattle Blue Mouse Theatre, which is enjoying waiting lines every night, with "Thelma" as the attraction. Mr. Gauntlett has had advertisements printed in Swedish and Norwegian, and published in the Scandinavian papers here, and they are reaping results.

George Ol'sene is the new organist at Jensen & Von Herberg's Liberty Theatre, Seattle. Mr. Ol'sene comes from one of the leading playhouse theatres in Los Angeles. He is an accomplished musician and is already becoming popular.

G. M. Terhune, who recently sold his Rex Theatre in Spokane, has plans well under way for a new theatre in Hoquiam, Wash. Construction has already begun. The house will seat 800.

"Quincy Adams Sawyer" was R. K. Dunning's opening attraction at his new Rex Theatre, Mount Vernon, Wash. The premiere was well attended.

Fred Walton, of the Bellingham Amusement Company, was in Seattle this week. While here, he made arrangements for "All Night" dates with "The Flirt."

Ray Grombacher, of the Liberty Amusement Company, Spokane, Wash., has suffered a bereavement in the recent death of his father, in Cincinnati, Ohio. Mr. Grombacher, Sr., has been prominently identified in the industry through the distribution end, State rights product, etc. A brother is also in the industry.

"The Flirt" will be in Seattle at the Columbia Theatre opening, December 23, for an extended run. This will be the world premiere, beating the New York Rivoli run by one day.

George Reisner, exhibitor of South Bend and Raymond, Wash., was in saying Merry Christmas and hollering up for some New Year's Eve attractions.

Much interest and curious comment has already been occasioned by the announcement of Manager H. B. Wright, of the Strand Theatre, that he will give away a real live baby as a free prize, at the New Year midnight matinee. Further than this he refuses to go; but seats are selling rapidly a long way in advance.

A Universal Release

BUNCHES OF BANNERS FOR "UNDER TWO FLAGS"

The Hippodrome Theatre, Cleveland, used not two but a lot of flags for the Priscilla Dean picture. British, French, Japanese and the old Irish flag are included in the lobby display in addition to our own standard. Guns, saddles, pup tents are also used.

A Puzzle

Puzzle: Where's Brownie's Arcadia Theatre, which opened Thursday, December 17? We got a printed announcement of the event but no address was given. The postmark seemed to say Arcadia, Ill., but as our letter to that address has been returned, we evidently are no fit successor to Sherlock Holmes.

Where are you, anyway—Brownie's Arcadia Theatre?

Kansas City

George F. Baker, manager of the Electric Theatre, Kansas City, Kan., and the Kiwanis Club were hosts to 2,250 children and shut-in grownups at a party given at the theatre Saturday morning, December 23.

A special program was given, consisting of about eight numbers. The feature picture was "Dr. Jack." This is the first run the picture has been given in Kansas City.

Five streetcars were requisitioned and many volunteered the use of their motor cars for the transportation of the children to and from the theatre. A Christmas party would not be complete without the presents, thought the hosts, so each child was given a sack of candy, fruit and various other things that children like.

Manager Jacobs, of the Royal Theatre, Kansas City, assisted by William Branch, exploitation man for Goldwyn at the Kansas City exchange, gave the city a sample of super-exploitation last week, during the run of "Brothers Under the Skin" at the Royal. An "Association of Brothers Under the Skin" was started here and the leading papers of the city carried large front-page stories of the new association.

Mr. and Mrs. Bob Holmes, of the Royal Theatre, Emporia, Kan., were visiting some of the exchanges last week.

Thurman & Son, of Anthony, Kan., have purchased the Grace Theatre at Harper, Kan., from Mrs. Robinson.

W. H. Weber, of the Echo Theatre at Great Bend, Kan., went the rounds of the film exchanges the other day.

Davis & Horner, merchants, of Cambridge, Kan., have opened a new theatre in their town.

R. B. Christian, who owns the Casine Theatre at Elsleor, Springs, Mo., was a Kansas City visitor recently.

The Kansas City Kansans, daily paper of Kansas City, Kan., carried a full page concerning the opening of the new Rosedale Theatre. A large part of the space was given over to advertising the theatre and the remainder of the space was taken by advertisements of firms contributing to the construction of the new theatre.

G. W. Goodnight, of the Lyric Theatre, Holdon, Mo., visited some of the managers of the local film exchanges last week.

Harry Till, of the Auditorium Theatre at Bramyer, Mo., was an out-of-town visitor in Kansas City last week.

Willard Frazier, of the Empress Theatre, Paola, Kan., was another visitor last week. He does not live far from Kansas City and is able to get around to the exchanges often.

Ernest Sprague, of the Lyric Theatre at Goodland, Kan., was seen leaving town recently after a visit with the exchanges.
Sears' New Year Greetings

Charles T. Sears, president of the Motion Picture Theatre Owners of Missouri, sends a message of greeting to his fellow exhibitors by way of the press. Parts of his message follow:

"Another year has passed and the M. P. T. O. of Missouri is still formulating and executing plans for the benefit and benefit of the exhibitors. Our national president, Sydney S. Cohen, complimented us on the strength of our organization, and although some of the exhibitors from the eastern part of the state proposed a division of the organization, the proposal came from a desire to make our organization most efficient in serving exhibitors and not from dissatisfaction among our ranks.

"During the last year we have succeeded in organizing a Board of Arbitration for the purpose of settling disputes of interest between those members of the organization who were represented by the Kansas City exchanges. So far this board has functioned very satisfactorily.

"I want to thank the exhibitors for the co-operation they have given us and I take this opportunity to wish them a Merry Christmas and a Happy New Year. I know that the New Year will be a bright and prosperous one."

Los Angeles

Metro's "Quincy Adams Sawyer" went away to a big start at Loew's State Theatre. Manager Berstick had every star in the production, eighteen persons in all, make a personal appearance at the Sunday evening performance. The theatre was jammed from cellar to garret. Bessie Clayton was featured in the prologue.

Sid Grauman is going to take off "When Knights Come Home" after a twelve week's run. It was the longest engagement in the history of the Rialto.

Manager Harry David of the Mission closes this week with "Dr. Jack" and next week starts with the world premier of Mac Sennett's "Suzanna" with Mabel Normand in the title role. David is staging rehearsals for an elaborate prologue to be put on in conjunction with "Suzanna."

T. L. Tally has booked Clara Kimball Young in "Enter Madame" for his Broadway Theatre for an extended run.

Jack Collicott did a big two weeks' business at the Kinema with Constance Talmadge in "Devil's Intended." The German legitimate theatre, was putting the play on in stock during the same period of time. The combination tie-up of the screen play and stage production resulted in big business for both theatres.

Hollywood showed its possibilities as a first-run territory with the long run of "Rohin Hood" at Grauman's Egyptian Hollywood Theatre. "Rohin Hood" has been going eleven weeks.

The world's premier of Metro's "Peg o' My Heart," with Laurette Taylor in the title role, will be given at Loew's State Theatre starting next week. Manager E. C. Berstick arranged with Harry Leistig, west coast manager for Metro, for the world premier.

Fred Miller opened a big week at the California with "Heroes of the Street," the first of the series of big Warner Brothers specials with Miller booked for his big playhouse.

"Tess of the Storm Country" is in its seventh week at Fred Miller's Main Street Theatre and will remain over the holidays.

Bill Clune, who recently contracted for second run at mede at his Broadway Theatre, expresses himself as highly pleased with results. This week he is running May McAvoy in "The Top of New York." Prior to contracting for Paramount second runs, the Broadway had open bookings.

Baltimore

Endangering the lives of Mrs. Phillip Miller, wife of the proprietor of the Republic Theatre, Anniversary, Mo., and her two children, fire swept through that playhouse on Tuesday night, December 19, practically destroying it and badly damaging the Garden theatre next door.

More than 400 persons were in the Republic when Albert Parkinson, the projectionist, noticed smoke coming from near the stage. Turning on the light he warned the audience, asking them to leave quietly, then went into the upper floors of the building where Mr. Miller and his family made their home and succeeded in getting them to safety.

Other buildings were damaged by the fire. The loss is estimated at approximately $50,000, which is practically covered by insurance. All those in the audience left the Republic and the Garden theatres in safety. An overheard furnace is thought to have been the cause.

Thomas D. Soriero, well known New England exhibitor, has turned up in Baltimore as the general manager for the Whitehurst Theatrical Interests, of which Charles E. Whitehurst is president. Mr. Soriero has complete charge of the theatres in the Whitehurst chain including the New, Garden, Parley, Century, Century Roof and Peabody.

While he has been with the Whitehurst, "Tom" has given with productions, patronage, special music, and special stunts.

He was connected with the Strand Theatre Company of Boston, controlling a number of theatres in the Franklyn, and in Park Theatre Company of Dorchester and the Park Theatre of Boston.

Action against daylight saving has been started by the Exhibitors League of Maryland. Letters have been sent to exhibitors by William E. Stemp, secretary of the league, announcing a big rally to be held at the New Theatre, 210 West Lexington street, on Sunday, January 7, to which a large crowd is expected. Sydney Cohen, president of the M. P. T. O. A. and Will Hays are to be invited. In order to obtain the sentiment of the people on the question, a vote is to be taken. The committee includes Charles E. Whitehurst, Louis Schilchter, Thomas D. Goldberg and Louis Geman.

A $12,000 orchestra has been installed in the Cluster Theatre, 303 South Broadway, which was owned by Benjamin Cluster and managed by Max Cluster. The orchestra will be led by Jesse Kremmer.

Boston

Moving pictures and Boston exhibitors played a large part in bringing a goodly measure of cheer into the lives of a good many thousands of people in the Greater Boston district during the Yuletide period. At the Massachusetts State Prison, the management of the Park Theatre arranged a showing of a part of "Robin Hood." Pictures also proved a pleasing feature of the Malden Lodge of Elks' Christmas cheer party for children, held at the Strand Malden. At Chelsea the management of the Broadway Theatre provided a free entertainment for the children of the city on Christmas morning. At City Park's new Capitol Theatre, a program of music was played by the Capitol's twenty-piece orchestra, under the direction of Hyman Fine, and an unusually appealing prologue was rendered by Francis J. Cronin on the magnificent cathedral organ.

Abraham Goodside of Portland has bought the controlling interest in the Strand Amusement Company, owners of the Strand Theatre, Portland's largest picture house. He is planning to bring the house thoroughly up to date.

Employes of the Olympia Theatre, Inc., who controls nearly sixty picture theatres in New England, were given a surprise Christmas present in the form of a $1,000 life insurance policy. This policy, a reward of loyal service, has been with the company for two years or more. The aggregate face value of the policies included in this gift was $600,000. With the policy was sent a Christmas card upon which Nathan H. Gordon, president of the company, expressed the satisfaction of the company in being able to remember its employees with such a substantial and useful Christmas gift.

But It's Going to Be Better

Rialto Theatre, Providence, R. I.

Dear Mr. Smith:

Permit me to take advantage of this season when demonstration of personal appreciation is in order, to congratulate you on the splendid department you are conducting in the interests of the exhibitor. The cooperative side is a splendid one and you can depend on 100 per cent. cooperation from me. Your department is chock full of interesting data and consistent with the spirit of the Motion Picture World. Your department furnishes interesting reading. I am glad, too, to note that there is one live trade paper that is close enough with the business in general to appreciate the value of New England to the industry in general.

Yours truly,

WILLIAM J. MAHONEY, Manager.
New York

Twelve years ago they used to call him "The Kid;" now he's Harry Mayo, manager of the Kingston Theatre, St. Johns Place and Kingston Avenue, New York. Just the same, the Harry who played opposite Florence Turner in the Vitagraph pictures, "The Spy," "Her Neighbor Friend," and others. Harry then was "Pop" Rock's right-hand man. He wrote some songs in those days; one of them began "I'm going down to the dock, I waited last night till high tide." The act was called "The Mayors." The world is also indebted to Harry for "The Singer in the Gallery," "Chaloner," among his "Selling World." By the way, Harry's "pipes" are still in good order, and he's still composing songs.

Fred W. Baunelle, assistant manager at Loew's Eighty-third Street Theatre, looks just like his dad in the old days when the slogan was "After Breakfast Go to Proctor's Twenty-third Street Theatre." Some day Fred will be general manager as his father was for F. F. Proctor.

"Seven Little Reed Birds sitting on a fence; Pa and Ma were always good and the rest of the bunch immense." "A Kip"—that's what the goings-on at the now Eastern manager of the Brevoort Theatre, Bedford avenue and Brevoort place. He's one of the sons of "The Seven Musical Birds," who headlined the big bills in the old days. "Ma" Reed is 73 years old and taking in the movies three times a week, but "Pa" has passed on. David W. Reed, younger, is still around.

"Do you remember Chico?" Lew asked.

"He made many an actor in those days. Where is he now?" We told him Chico is now Eastern manager, editor of the "Selling the Picture to the Public" department of Moving Picture World.

William Yoost opened his new house, The Chaloner, Fifty-fifth street and Ninth avenue, December 21, with the S. R. O. sign out. There isn't a thing missing in it, it contribute to comfort and efficiency. Mr. Yoost also operates the Amphion, Forty-fourth street and Ninth avenue; the Royal, Forty-sixth street and Sixth avenue; the St. Charles, Twenty-sixth street and Eighth avenue; the Superior, Thirty-first street and Third avenue, and the Thirty-fourth Street Theatre.

Anniversary Week at the Bedford Theatre. Bedford avenue and Berger street, gave us the opportunity of dropping in to see the performance, which, by the way, is always of a high standard. That week there were eight special headline acts, both for the first part of the week and the last half, in addition to the regular run of pictures. Harry W. Moore is the genial manager and he is beginning his fifth year of service as manager of the house. Mr. Moore is very popular among the patrons of the house and has proven his ability as a showman.

Raffles Is at Work!

New England exhibitors, watch out for the picture theatre yegg specialist! He has devoted considerable attention to theatres in and near Boston, Mass., cracking safes with careless abandon and escaping with several thousand dollars in loot.

One of his recent victims is the Strand Theatre, Front street, Worcester, Mass., which he visited on Christmas night. He made getting away with $2,000. On Tuesday evening, December 19, he burglarized the Colonial Theatre, Congress street, N. H.—they think it was the same man—cracked the safe.

New England theatre men are taking especial precautions because of this yegg man. It is believed he hides in the theatres, setting to work on the safe only after it has been locked for the night.

Blue Law Prosecutions in Cleveland Fizzle Sweetly

The tables were neatly turned on two blue agitators in Cleveland last week when six out of seven suburban exhibitors who had been arrested for keeping open on Sundays, were discharged in court. Several weeks ago the agitators, Fred H. Davis and Ira S. Fizzle, swore to warrants charging the theatre owners of Lake- wood and East Cleveland with violating the law pertaining to theatrical entertainments on Sundays. They announced it was the beginning of a campaign against Sunday opening, which was to be extended throughout Cleveland.

The exhibitors were arraigned and held for trial, which was postponed twice because the complainants were not ready. Apparently they were acting on their own initiative, as at no time was any organization mentioned as being interested in the campaign. After two postponements, the justice announced that if the complainants were not ready for trial on the 1st, the warrant should be dismissed.

On the day of the third-scheduled trial, everyone was ready. The trial had only been in progress a short time when it developed that the agitators had no direct evidence. In other words, neither of them had entered the picture theatres to see if a performance was actually given, except in one case. The result: the justice discharged all of the exhibitors for lack of evidence, except the one who assessed the entire costs of the cases against the two agitators. These costs amounted to about $150.

A couple of days later, a friendly court official discovered that Locks, one of the blue agitators, was behind in alimony payments to his wife. He was immediately cited for contempt, had his goods and given a week to pay up all the alimony or go to jail.

Attorney Davis says he will continue the campaign and swear out warrants against them, but this is not taken seriously by the exhibitors, who have had their theatres open on Sundays for many years, in fact, ever since they were built. They believe the financial blow dealt the two agitators, when the judge assessed the costs against them, will just about finish the campaign. However, if Davis or Lock's do not desist, the exhibitors are prepared to give them a fight to a finish, and they have the backing of their patrons, as the crowds on Sundays testify.

The roof of the New Doan Theatre, at St. Clair avenue and East 105th street, is going on and announced has been made that the house will be opened in April. It will be operated by Loew's Ohio Theatres, Inc., a lease having been taken on the theatre by that concern for a period of fifteen years.

The Circle Theatre, Euclid avenue and East 105th street, has announced the first three heads for Goldwyn pictures. "The Sin Flood," badly cut up by the censors, had its initial presentation there Christmas week, and "Hungry Hearts" is also scheduled for an early engagement.

Amateur nights, disguised under many aliases and names, have been quite extensively in Cleveland neighborhood theatres this winter. Every manager reports that on such nights there is a good attendance. These events are called song slams, juvenile try-outs, talent contests and other similar names.

For fully a month amusement has been overflowing that the beautiful Loew's State Theatre was to give up Shubert vaudeville and go all motion pictures, and yet the vaudeville continues and there are bookings of Shubert vaudeville up to January 15. Loew's officials pay no attention to the reports, characterizing them as just another example of outsiders knowing more about their business than Loew's or Shuberts themselves.

The Strand Theatre, a downtown house in Cleveland, which reopened this season with Fox pictures, has finally been closed down again. The early Fox presentations, among them "Monte Cristo" and "Nero," did well, but the business gradually petered out, as did the bookings, for most of the Fox productions were played up December 1. The theatre has an out-of-the-way location and that is one good reason for the closing.

Cincinnati

A motion picture advisory committee has been appointed by the Bureau of Jewish Education, in co-operation with the Commission on Jewish Religious Educational Liabilities and the Hebrew Union College and School Extension of Cincinnati, to edit all Biblical films that are produced for the Jewish faith by the National Non-Theatrical Motion Pictures.

In addition to the regular program, featuring Faire Binney in "What Foods Men Are," Manager Frankel added the movie stories of "Red Riding Hood" and "Cinderella" as a special treat for the kiddies during Christmas Week. The additional films are shown until 6 p. m. only.
McNaughton Dies in Buffalo; Always Head of Shea Company

Plym B. McNaughton, president of the Shea Amusement Company, and one of Buffalo's wealthiest citizens, is dead, following an illness of several months. Mr. McNaughton, who was 76 years old, died in Dr. John E. Douglass Hospital. He was taken in an effort to save his life.

Mr. McNaughton was a Buffaloian all his life. He was born in the Queen City of the Lake. His family home does not display his name, prominent as a "ship's mate." About ten years ago Mr. McNaughton sold out his interest in the Majestic building and became associated with Michael Shea, manager of Shea's Theatre in Court street. Mr. McNaughton is understood to have furnished the capital with which the interest of others connected with Mr. Shea were purchased.

The Shea Amusement Company was formed and Mr. McNaughton was the president, which office he held at the time of his death. The Shea interests, which Mr. Shea personally headed, were owners not only of Shea's Theatre, Shea's Hippodrome, Shea's North Park, but also the Majestic and Chippewa buildings. Mr. McNaughton set out to construct another large theatre on the Peabody property in Main street, just above Chippewa, and the Shea interests had purchased the capital with which the interests of others connected with Mr. Shea were purchased.

Mr. McNaughton personally owned some large realty holdings, including the Denton, Cotter & Daniels building, adjacent to Shea's Theatre. He had no Buffalo residence, but lived in a large estate at Big Tree, near Hamburg-on-the-Lake. A few months ago the Shea interests were reorganized, with Mr. McNaughton looking out for the financial end of the business and Mr. Shea directing the operation of the theatres. Shea's, Inc., is the new name of the company, of which Mr. Shea is the head.

The Buffalo Players, Inc., a new local dramatic society, has leased the Allendale Theatre, a link in the Buffalo General Theatres Corporation chain, for a period of one and one-half years, beginning January 1. The house has been devoted to pictures for many years. It seats 900 and is located at Allen street and Elmwood avenue. The deal marks the establishment in Buffalo of the "Little Theatre" movement.

The Palace Theatre this week is giving Buffalo audiences vaudeville in addition to the picture programs. This is a distinctly new policy and the success of the venture will be watched with interest.

J. H. Michael, chairman of the board of directors of the Western New York unit of the Motion Picture Theatre Owners of New York, called a meeting at the State Theatre. A link in the Buffalo General Theatres Corporation chain, for a period of one and one-half years, beginning January 1. The house has been devoted to pictures for many years. It seats 900 and is located at Allen street and Elmwood avenue. The deal marks the establishment in Buffalo of the "Little Theatre" movement.

A Menace These Days

Look out for fires in your theatre! Nobody can read Regional News and Graphics these days and not be impressed by the number of theatres damaged by fires that are reported weekly. The Tappan in Tappan, N. Y., and the disaster, which destroyed a whole city, five theatres going up in smoke, but there are also many individual cases of theatres hit by fire. A theatre can be too hot, especially if you haven't the good old anthracite in your coal bin and are using some substitute.

Schenechtady

One week after the opening of the State, the new Palace Theatre in Schenechtady, N. Y., the Barci announced a cut in its admission prices, in the price which is being waged by the other houses in the city. The Barci is a downtown house about six short blocks distant from the State. Instead of charging a 15 cent admission for afternoons, the house will now charge 10 cents, while Sunday and evening prices will be 15, 22 and 25 cents, tax included, instead of 20 and 30 cents, as before.

The move is made on the part of J. J. Walker, owner of the house, to offset the declining power of showing our houses and the bigger pictures. In discussing the situation, Mr. Walker said that he realized that the larger houses of the city would naturally secure the big features, being able to pay for them, but that there were many good box-office attractions left if one took the trouble to seek them out. The Barci will run split weeks, two features to the week, rather than a double feature through the entire week.

Paul Alberts has just returned from a few days in New York. Mr. Alberts runs the Alby, a four-theatre combination, and the other by the Proctor Theatre, with the cashiers in each eying each other to see that nothing is slipped by.

Manager Shirley, of the Strand, has booked any number of big pictures for early presentation. He intends to boost his prices some in these cases instead of the regulation 35 cents. He has a 1,200 seat house. Admission increases will be made in connection with the presentation of "When Knighthood Was in Flower," for an indefinite run beginning January 6; "Robin Hood," "Trifling Women" and "One Evening Night," produced by Key Adams Sawyer, "Peg O' My Heart," also booked, are to be shown at the regular prices.

Split weeks are going to prevail at the new State. There are to be no prologues, and no printed programs. Each show will be two hours straight.

The five-piece orchestra at the Barci has been done away with, and the organ is to be substituted. The organists are Augusta Elgie and Florence Swartout.

Albany

Elmcr Crowinshield's new theatre at Watervliet, N. Y., will be known as the Alvin, opened last week with "Turn to the Right." There was a big turn-out for the occasion. The house seats 500 and will charge a 10 and 15 cent admission. Watervliet now has four picture theatres.

There is a rumor that the Palace, in Troy, will be placed on the market at once and there is little and no question but that it will change hands within the next week or so. The house, which is owned by Battaglia Brothers, was opened in 1910 at a cost in the neighborhood of $130,000, and seats 900. For a time the house was a first-run, but of late the management has added two or three vaudeville acts.

Edward H. Crawford, who has acted as manager of the Symansky's in Troy, N. Y., since its opening the fore part of September, severed his relations the past week. It is understood that the Symansky's will manage themselves. Mr. Crawford came to Troy from New York and brought with him a wealth of experience, although he had felt for some time past that Mr. Crawford's hands were practically tied.

L. I. Connor, of the Victory, at Cambridge, was in Albany the past week, for a conference with Mr. Abeles, of the New York Metro office.
Suicide Stunt at Last Gets Results to Be Expected from Bad Exploitation

Some two or three years ago when the fake suicide stunt was being hailed as one of the exploitation triumphs of the century, we warned that some day someone would get hurt by a boomerang.

Until lately the most serious result from this questionable idea has been the exile of an exploitation man from a certain midwest town after his plant had resulted in the Chief of Police himself spending a hot summer day dragging the river for the body of the supposed victim. The Chief swore out a warrant that has not yet expired under the statute of limitation, and the exploitation man still does all his business with that town by mail.

But now comes the Mayor of a city in New York State to throw out of town a picture exploited through the suggestion of suicide. It was the same old idea, a suit-case on the river bank, a pathetic note of farewell, footprints, leading to the water and a hue and cry. All that was lacking was the "blowoff" when the note was to be turned into advertising.

It Never Pays

This time the Mayor added to the blowoff by refusing to permit the picture to be shown, according to the press report. That is the apparent result.

The real result is far more serious. Many women who believed the story will not only stay away from the house in question for some time to come, but they will be loud in their denunciation of pictures in general. They will blame the entire business for the faults of an overzealous exploitation.

This has happened before. It will happen again and yet again until exhibitors learn that the oversensational never pays—even though the immediate result may be crowded houses.

You can play to double your usual business and yet lose more money than a dozen weeks of capacity business will amount to. You can get the immediate results and make enemies who will work against you for months to come.

Mills Grind Slowly

You do not see the money you do not make. You do see the money that is in the cash box. You cannot compare them, but the most expensive thing a manager can do is to pull some stunt which has a back kick. It may look like a success at the moment, but you have betrayed public confidence, and it may be a year or more before you fully regain your status.

There are so many good stunts—stunts with a laugh in the snapper—that there is no excuse for pulling cheap sensation. There is every reason why you should not. You not only spoil your business, but you put yourself in a position where presently your every move is regarded with suspicion and where you will find that even your legitimate exploitation stunts are blocked.

Kill Patronage

Killing the goose with the golden eggs is a renumeration job in comparison with trying to sell a picture through a stunt which shocks an entire town. Don't use the stuff yourself and shoot the first exploitation man who suggests it. Shoot him on the spot. Don't wait until sunrise.

It is not just the suicide stunt which should be avoided. Lay off the fake auto accident in which a person is apparently struck by a car. That may be "big stuff" until some nervous woman drops dead from excitement. Cut all that stuff out and work for the laughs—having in mind a proper sense of humor.

Quick Sales

Fred V. Greene, ex-Paramounteer and ex-Universalist, present manager of the Rialto Theatre, Jamaica, N. Y., asked a local milliner to put in a display of Norma Hats to help him sell "The Eternal Flame"—and the hats.

The storekeeper was one of those Doubting Thomases and Fred had to use several thousand words to sell him the idea, but finally the man agreed; more to get rid of Fred than for any other reason. He stocked in a dozen hats.

Next day Greene dropped in and found only three hats in the window. The other nine had been sold and a messenger was out for the remainder when Greene arrived.

Next time Fred wants that window he will not have to use up his entire vocabulary.

When you sell a merchant on a window scheme, talk the sales angle.

A Pathé Release

WHEN DR. JACK TURNED TRAFFIC COP FOR THE MISSION THEATRE, LOS ANGELES

Ten cutouts from the 24-sheets were stretched across a closed street as one of the special exploitation stunts for the original run at the Mission Theatre in the City of Angels. And these ten represent a small number of those used, for the cutouts were scattered all over town and served in no small degree to hold up the run at this house. The size may be approximated by comparison with the man standing near the right hand.
Handy Catchlines for "Doctor Jack"

This set of one sheet teasers planned for the run of Dr. Jack at the Portola Theatre, San Francisco, is so handy we are giving the actual reproductions instead of merely the text that the display as well as the matter may be indicated.

Why Cure Your Ills with Little Pills when DR. JACK is In Town

IF NATURE WON'T DR. JACK WILL

A POSITIVE CURE For the Rich or the Poor

CONSULT DR. JACK

OFFICE HOURS
10:30 A.M.-11:00 P.M.

DOUGLAS 2040

THE DR. JACK TEASERS

This was the opening gun of a campaign planned by Roth and Partington for the opening of the house after it had been closed for redecoration, and was the forerunner of an intensive publicity battle designed to pull the old patronage back with this popular star.

Much the same display can be used for newspaper teasers if block one sheets are out of the question.

This Oliver Twist Arrived via Stage

Don't pass this over on the proposition that you cannot get a stage coach. That's not the real part of the story. Perhaps you cannot get a stage and yet can work this stunt, for the kick is not the use of the stage.

A. W. Talbot, of the Colorado Theatre, Denver, got a familiar stage coach, bannered it for "Oliver Twist" and announced in the newspapers that Jackie Coogan would arrive in town at a stated time via stage coach.

The conveyance was taken some ten miles to a road, where the driver, guard and child passenger were dressed in appropriate costumes of the Dickens story and a start was made for town, the horn sounding its musical warning and the whip cracking with a snap that Dickens himself would have approved.

After passing through the main streets to the theatre, the coach was driven around town, making frequent stops, when the boy, who had been chosen more for his voice than for his resemblance to Jackie, sang the plugger song.

The real punch of this stunt is the fact that the coach really comes into town and does not start from a convenient livery stable. If you cannot get a coach, you may make up old rigs that can be camouflaged with compo-board.

The picture itself is a curio in that the two horses on the front team are so completely merged that they suggest one eight legged equine.

For Still Frames

A Chicago correspondent, recently returned from the coast, writes that the best display stunt he saw west of the Rockies was in one of the Jensen and von Herberg houses.

This was a lobby frame of wallboard, painted a midnight blue. The stills were mounted on blocks of wood one inch smaller each way than the still, which permitted them to stand out in relief. He suggests that a sprinkling of artificial snow while the paint is still tacky would be even better, and we agree with him. If you cannot obtain the artificial snow, (though that should be easy enough now), try aluminum or gold bronze, which is the second best bet. But why not lay in a stock or artificial snow now for use on the snow lobbies through the summer. Ten cent stores might be willing to cut the price to avoid carrying the stock over.
GUARDED THE CASTLE

Oscar White, of the Rex Theatre, Sumter, S. C., manages to give an original touch even to the standard lobby display.

For "The Prisoner of Zenda" he used a cloth castle structure which masked in the front. There was a window well up in the walls back of which stood a cutout and a tailor's dummy in fantastic uniform stood guard day and night, armed with a compo board battle axe.

WORKED ALL SUNDAY

As the picture went on Monday, the display was put in place Saturday night and worked all day Sunday on the church goers and others. With only a ten cent increase in his night prices, Mr. White ran his receipts up something like 65 per cent, which was due in large part to the fact that the Metro release had just closed in Columbia at a dollar top and this fact was hammered home in conjunction with the Sumter prices.

COLORED STREAMERS TO HELP MAE MURRAY

Because he had only three days in which to put over Mae Murray in "Broadway Rose," E. C. Kingman, of the Rialto Theatre, Macon, Ga., realized that he would have to be up and doing, so he devised a particularly striking lobby of three cutouts from the three-shots dividing still frames, the mats of which were done in old rose. A ground piece concealed a row of pink lights on a flasher, and rose tinted lights were set into the frame, also working on the flasher. Tissue petals would have helped on the frame lights.

Cost Only $15

From the rear of this display streamers of crepe paper in various shades of rose were run forward to the edge of the arch. The entire display cost only $15, but it loomed large.

To help out 500 cards were sent to married men, hand written, and asking the recipient to meet Rose at the corner nearest the theatre on a specified time. No one kept the appointment, but a surprisingly large number of men did slip past the corner at the appointed time. They were not looking for Rose, of course; they were just going to the show.

ALMOST CHEATED

Just one thing saved the Majestic Theatre, Jackson, Mich., from a bump on a recent contest. It ran a picture of Guy Bates Post with a mask over his face and offered tickets to all who identified the player and named his greatest accomplishment. The replies were to be sent to "The Masquerader," Editor of the paper.

HAD WRONG PLAY

Very naturally the replies were unanimous in naming the star and giving "The Masquerader" as the accomplishment. The theatre sent each contestant a ticket to "Omar the Tentmaker" to prove that it was this upon which the star's greater reputation was founded. The passes were singles and presumably brought in paid admissions, and the stunt put over the idea of the superiority of the later play, while it capitalized the success of The Masquerader.

Had the answer been returned without the past, the result would have been vastly different.

SET IT TO MUSIC

Vernon Grey, a Paramounteer, conspired with Manager Reilly, of the Savoy Theatre, Wilkes-Barre, to spring a parody on the dance of the Bachelors' Club. The tune is "Three O'Clock in the Morning." The words run:

To have and to hold
Just for a while
In his arms

The girls
With a winning smile,
Is the Bachelor's wish.

On this festive night
When all
Music, laughter and life.
Sweet 'nothing's' cooed
By maidens bold—
But the Bachelors—Ah,
(For it has been told)
Seek retreat in haste
From the Benedict fold
For their fate is not
TO HAVE AND TO HOLD.
This helped Reilly. It may help you.

DOUBLED FOR $4.50

It cost C. A. Crute, of the Lyric Theatre, Huntsville, Ala., only an additional $4.50 to double his sales on "The Old Homestead."

He made a miniature display in the window of a paint store, showing the old farm and urging the spectator to brighten up "The Old Homestead" with paint. Cans of paint were used instead of a regulation fence. The display was taken over into the lobby during the showing after working for a week in the window.

The same idea of a brighter home brought him a double truck on Sunday. He did not have to increase his own advertising space.

COLLECTED KINDNESS

On the proposition that kindly acts are human hearted, the Olympic Theatre, Buffalo, instigated the Commercial to offer prizes for the kindest acts its readers could recall, and got two columns a day, with liberal mention of "Human Hearts," in return for the small cash prizes.

Replies were received from as far away as West Virginia, and many prominent local men and women contributed their ideas as to the kindest act they had ever known.

A SIMPLE STREAMER EFFECT WHICH GIVES MUCH FOR LITTLE

This display is not costly, for $15 covered the entire expense to E. C. Kingman, of the Rialto Theatre, Macon, Ga., but it put "Broadway Rose" vividly in mind. The crepe paper is in rose shades and the still mats are in old rose.
The "Old Homestead"
Has Baking Contest

Some time since Way Down East was materially helped in the Texas section with a pie baking contest. J. P. Harrison, of the Hippodrome theatre, Waco, revised the idea for "The Old Homestead," but changed it to ticket prizes for the best baked loaf of bread, hooking up one of the local papers. The contestants were each given a fifty cent ticket to the Hippodrome when they turned in their entries to the newspaper which had been booked in. The prizes were additional. The loaves were donated to charity after being tested by expert judges. For an supplemental angle all of the local bakers were tied up to window and newspaper work for their product, which brought much additional publicity. It may help others to give the weights in this contest. They were: shape 10 points, crust 10, crumb 20, flavor 40 and texture 20.

Another paper offered $50 in three prizes for the best rough sketches by any woman for a model home to cost between $4,000 and $6,000. This not only tied up "The Old Homestead," but it gave a lot of extra advertising from local building firms, all hinged upon the homestead idea.

The lobby display was a miniature with a revolving windmill and a farmhouse electrically lighted to get a hook-up with the lighting company. Apparently Harrison had everyone but the undertakers working for him.

Widespread Museum

Another angle on "Remembrance" was worked by the Landers-Orpheum Theatre, Springfield, Mo., on the engagement of the Goldwyn picture.

Here the chief feature was a window display of relics of the early days, including the cradle of the first white child born in Greene County, old lanterns, spinning wheels and other articles. These were not grouped, but were separated so that each merchant who wished to come in obtained a window display hooking to the house.

The Methodist minister used the play as a text for his evening sermon and a store celebrating an anniversary used stock cuts to put over its own event, sharing the space with the theatre, but paying for all of it.

The "Remembrance" angle seems to be decidedly elastic and capable of many variations as against one set formula for most of these special schemes.

Illuminated Float
Reopened a Theatre

H. G. Griffin, of St. Petersburg, Fla., used a night float for "Blood and Sand" to reopen La Plaza Theatre, which had been closed during the non-tourist season. A festooned platform was occupied by the six dancers who also worked in the prologue, and the display was lighted by 100 watt lamps from a storage battery. They were sent around town each evening between sundown and time for the first show.

The house front was decorated in the usual red and yellow, but Mr. Griffin used a checkerboard design instead of the alternate strips, and got an even gaudier effect.

And to get a good start, Mr. Griffin burned a couple of pounds of red fire about opening time the first night, and the majority of the town was out looking for the configuration. Most of them stayed for the bullfight.

It all helped to bounce the house over to a going business.

Sound Work

Along the lines of general exploitation, the Paramount staff developed a really good idea in a set of pictures of Agnes Ayres standing in front of a blackboard on which was lettered "Only 15 shopping days until Christmas." There is a set of these running down to the last day.

Primarily designed for window showing, and to advertise "Daughter of Luxury," which is to be released on Christmas Day, later run exhibitors are using the set to advertise "Clarence" and other productions. Merchants in some of the towns are making their own cuts for newspaper work, appreciating the convenience of having just such a thing without the cost of special art work.

Keep the idea in mind and make some adaptation for your own use next December. Meanwhile exhibitors appreciate this year's aid.

All Cut Up

Making the cut up of a star the basis of a hook-up page works even better than the sectional puzzle offered as such.

The Majestic Theatre, Tulsa, Okla., cut a stock picture of Sherlock Holmes into twenty-three segments and scattered them through the advertisements in a hook-up. Although hundreds of replies were received, only about fifty were found to be correct. All of these were rewarded with tickets for the Saturday matinee.

The big idea in selling a picture is to make the possible patron eager to purchase tickets. Don't talk generalities. Pick out the most interesting angle and tell that.
Seasick Cutouts

“On the High Seas”

Here’s a good one. J. B. Robertson, of the Palace Theatre, Fort Smith, Ark., had a shadow box built with a bottom piece deep enough to cover the front of a shallow tank. In this were anchored three small boats, each carrying a cutout of one of the leading characters in “On the High Seas.” The backing was a seascape. The tank was filled with water which was churned into waves by means of a paddle worked back and forth in the tank by a motor. Stills were placed around the frames.

Just how Mr. Robertson obtained the reciprocal motion is not told, but a slowly revolving fixed cylinder with one large paddle blade can be hidden at one side to agitate the water, and a cyclorana can be built to hide the mechanism. It will prove useful in many titles, and does not always have to be used with water. It would be fine for “Burning Sands,” for example, with a desert set and the heated sand.

Clara and Clarence

Saw Clarence Free

Figuring that he could beat the Clarence Club idea, L. K. Towns, of the Strand Theatre, Birmingham, Ala., hooked one of the papers to a scheme to invite all Clarences to see the Wallace Reid picture as guests of the theatre.

And if Clarence happened to know a girl named Clara and he had the nerve to declare that she was his girl, then he got a second ticket on condition that Clara accompanied him to the entertainment.

Although the paper took a Missouri attitude in the matter of names, seven Clarence combinations were dug up with more than a score of Clarences either coming alone or bringing a girl not so fortunate as to have been named Clara.

The club scheme is apt to have a back kick in that it will get some Clarences sore, but there can be no objection to the Clara-Clarence idea.

It’s one of the things with which towns put over the play to a 40 per cent. increase.

Used Just Dogs for

“Just Dogs” Exploit

Getting back of a short as though it were a feature brought the big money to Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas. He does not use a tape measure on his films, and he figured that he could make Universal’s “Just Dogs” pay the rent, so he announced a dog show in front of the theatre from nine to ten on the morning of the opening. Each kid with a dog was given a ticket to the show.

Prizes from five to one dollar were offered for the best trained dogs, and these were exhibited on the stage before being presented with the prizes: making a good indoor feature. The judging, however, was done on the street. The star performers were one of Mr. Gould’s own dogs, exhibited hors concours, and a police pup with a pedigree longer than its tail.

Kennels and sporting goods houses were tied to a hook-up page, with cash prizes for the best dog stories sent in by readers. Tickets were paid for all accepted stories.

Gould made more money with this short length than he has with many features.

For Plugger Songs

Julian Johnston, of the Klawto Theatre, Omaha, had "Oliver Twist" for a week. A friend of his was singing at a vaudeville house. A part of the latter’s act was singing any song requested by the audience.

By arrangement Johnston had a girl planted in the audience at each show to ask for the “Oliver Twist” plugger. It will work on any sing if you can arrange with the house manager.

The telephone stunt was used with success and a leading citizen was persuaded to give his name to a letter in the public forum of one of the papers praising the Jacki Coogan production, while Jacki wired $25 to a free shoe fund.

Real Silver Wings

“Real Silver Wings,” printed on aluminum bronzed cardboard and cut to shape were imprinted with the title of the Fox production and the added line, “A photoplay that breathes life—real life.” These were put out by two women dressed as is Mrs. Carr in the picture in the interests of the Lyric Theatre, Oil City, Pa. Several sewing machine tie-ups along the familiar lines were made and the women distributed the cards to the crowds gathered in front of these displays.

For Plugger Songs

From Plugger Songs

Julian Johnston, of the Klawto Theatre, Omaha, had "Oliver Twist" for a week. A friend of his was singing at a vaudeville house. A part of the latter’s act was singing any song requested by the audience.

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This STRIKING DISPLAY ON "EAST IS WEST" COSTS LITTLE

The fan is merely cardboard covered with wallpaper of appropriate design. If you cannot get a design, use a neutral tint and paint in. The small white squares are the stills, and the base is part of a poster. Planned by Ray Sinnett, of the National Theatre, Breckenridge, Texas.
Cross Line Display Has Crude Strength

This cross line effect from the New Theatre, Baltimore, on "My Friend, the Devil," is a bit old fashioned, yet it has a crude strength that puts it over, chiefly because the title and the cut are so closely related. The sketch is the play in a nutshell and will appeal to the general public as representative of an interesting story. There is nothing in the least artistic about this advertisement, but the chances are that it sold tickets to better advantage than some prettier but less forceful displays, so it is a good bet.

Its weakest point is that the explanatory, tures known to the reader to have been good and therefore the talk is far more convincing than a before-season announcement in which the entire statement has to be accepted upon faith. Even where the patrons have confidence in the statements of the management, the show-


Newspaper Itself a Hook-up Patron

When the Colonial Theatre, Brockton, Mass., arranged for a hook-up page on "Remembrance," the newspaper itself became a patron of its own enterprise. The central space of the lower row is reserved by the paper for an announcement that former residents of the town now widely scattered were recommended the daily or weekly edition as a remembrance gift from home and suggesting that others subscribe for distant friends. This is a novelty that should appeal to other papers, for most small town papers have a list of former residents who still keep in touch with the town through its columns. The general layout of this page is exceptionally good, for the allusions are apt, and the best value comes when the tip of the iceberg and the story is hard to get to, but the story and the appeal loses much of its strength, and the advertisement does not bring as good results.

Steady Improvement by Grauman Artist

Two out of three of a recent set of Grauman advertisements show an open display which is vastly better than the overdrawn spaces. The third uses rather too much black, but not much copy is put into the reverse and the type is left free for the eye of the reader instead of being obscured by a lot of fine detail drawing. This is the "Robin Hood" space for the Hollywood house. The artist still uses too much detail in his sketching. He is drawing magazine
stuff instead of newspaper work. He trusts to a mass of fine lines instead of bold strokes, black and white masses and contrast. That figure of "Robin Hood" is well done, but too well done for use in a newspaper with its poor quality of print paper and hurried presswork. But most of the lettering in the reverse is large enough to fight through even where there is not a

for "Manslaughter," not displayed here, is even better in the amount of white space and the adding of lines, though not so well lettered. This, too, seems to be a plan book foundation. And because the Sunday concert announcement would spoil the space it is in the desired display, a special space is taken just above to get that over, running across two of the three columns used by the feature. This not only keeps it from running in to the chief display, but it gives the concert a greater distinction through separate, though connected announcement. At last the Grauman press department is on the right track again and running smoothly, though the roadbed is still a trifle uneven.

Points Out Faults
Then Asks Opinion

R. A. Addison, of the Pickwick Theatre, San Diego, sends in a space for "Smudge" and admits that he knows the signature is too small. Then he adds that he drew the design himself and has no one to kick at. He sends in an engraver's proof with the type in the mortise pasted in. If he would paste

coming attractions for the advertising house, but we take it that it was not the desire to benefit a competitor. The open letter was twice run by the papers because the first printing was all misspelled, and the paper had to repeat. That's a point many managers overlook. You pay for a good display. If you do not get it, ask for a repeat.

— P. T. A.

Made an Open Letter
an Appeal to Parents

C. L. Winston, of the Elm Theatre, Portland, Maine, used an open letter to parents to put over "Remembrance," cleverly wording the copy to make a real appeal. Some open letters are just letters. They are not of great value unless they are messages. Just writing something and paying to have it inserted will put the title over, but to sell the play, the message must make a forceful appeal to the persons addressed, and the persons addressed may not always be the one to whom the letter is ostensibly sent, of course. Here the direct appeal is made to parents. Mr. Winston sold more tickets with this direct drive than he could dispose of in a display, and he did it in two sevens, where the same idea in general

A United Artists Release
TOO MUCH BLACK

good black, and only the announcement of the pageant, at the bottom, is faded in. As this is one of the big points of the offering — it prolongs the placing a put original costumes worn in the production—the supposed artistic value of the display should have been sacrificed to the clearness of reading, and a mortise with type should have been used instead. It is for newspaper work and not for the art gallery. On the other hand the display for "Pink Gods," apparently based on the plan book material, is in ac-

A Paramount Release
A BETTER HANDLING

cordance with the best tenets of advertising. The lettering here is against a white ground, either in type or in a reasonably clear lettering. It is an advertisement that a man will read because it is made easy to read. It is selling amusement intelligently. A third announcement

A Golden Release

THE OPEN LETTER

display would have used four times as much space to get something for an opening splash Mr. Winston took a straight type three sevens announcing that "Remembrance" starts tomorrow," and adding that "Poor Men's Wives" and "Rich Men's Wives." And of the "Young Rajah" and the Old Rajah will all be there." Whether this is a reference to the underlings attention to the shows at other houses is not clear. If it refers to attractions at competing houses, it is not as good, since it will give the opposition attractions some free advertising. Any mention of a title is an advertisement, and the attractions at other houses will profit the same as
American Releasing

CARDIGAN. Is it not a shame we can not have more like this one? A tie-up with the schools and the clergy, and a good lobby put this one over to a very nice business. Advertising: general, with a good lobby. Patronage: everybody. Attendance: fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Associated Exhibitors


WHEN HUSBANDS DECEIVE. Why Associated Exhibitors don't exploit these Leah Baird pictures more, I don't see. I just ran my third one, "When Husbands Deceive" to my best business since last winter. To my surprise this girl is proving my fastest going star; she pulls strong with the women. With the same kind of exploitation as Gloria Swanson gets, Baird would outdraw her in my town. Good neighborhood audiences. Strand & Arc Theatres, Laredo, Arkansas.

F. B. O.


First National

CHILD THOU GAVEST ME. Wonderful attraction. Did not go over as well as I expected, although it did good. Advertising: newspapers, one, two, three photos. Patronage: mostly ladies. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

ETERNAL FLAME. A good picture, but did not go over for me. I got the high-brows but medium and poorer classes would not come so it flopped for me. Advertising: two weeks in advance, newspapers, ballyhoos, heralds, two thousand mailing list, and special orchestra afternoon and night. Patronage: very best class. Attendance: poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.


ETERNAL FLAME. A one hundred per cent. production. The last part of it seemed a little too much religious, as several of my patrons kicked out of it. Yet it went over big—but the exchange got the money; paid too much for it to make anything. Advertising: lobby and six sheets. A. Mitchell, Dixie Theatre, Russellville, Kentucky.


HURRICANE'S GAL. If you want pep, action, excitement, one, two, three, four, five, six, seven, eight, pictures, photography and good acting, you need look no further. I haven't heard one critical comment from our patrons, and I have heard many favorable ones. Advertise it big; it's worth it and will please. Advertising: posters, slides and press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

INFIDEL. Not much of a picture. All you have is the star, a good draw for me. Advertising: usual. Patronage: family. Attendance: fair. T. J. Rickes, Liberty Theatre, Saxton, Pennsylvania.


LIGHT IN THE DARK. Good picture but poor business. Picture would have run better if in five reels. Advertising: twenty-four, six, three, one, photo, newspaper, Robt. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

LOTUS EATER. John Barrymore is certainly a finished actor. This is a splendid picture and will most assuredly please. Advertising: ones, threes, sixes, photos, headlines. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


PILGRIMS OF THE NIGHT. A very good picture; one of the best we have had in months. Boost it strong for it is sure to please your patrons. Wonderful acting by Stone and Mong. Advertising: usual. Patronage: small town. Attendance: fair.

WONDERFUL THING. This picture is a long way off from living up to its title. For me, it is about the worst thing that Norma Talmadge ever played in. Why they make pictures like this is over our heads. Advertising: usual. Patronage: small town. Attendance: poor. I. O. Silverman, Columbia Theatre, Skamokawa, Washington.

Fox

BIG TOWN ROUND UP. A Tom Mix picture that went over big. You can't go wrong on this. L. M. Zug, Rialto Theatre, Jerome, Idaho.


FAST MAIL. A good picture; pleased the men, but I can't see why they call it a special. Be sure to get a good two or three reel comedy; this is five reels, although it's on six reels. Patronage: mixed. Attendance: fair. Jack Jones, Cozy Theatre, Shewee, Oklahoma.

FIGHTING STREAK. Up to Tom Mix standard. This star has a following here and does well for us. This one is O. K., and will please his fans. Patronage: usual. Advertising: good. W. E. Williams, Liberty Theatre, Jonesboro, Arkansas.


JUST TONY. Pleased a hundred per cent. Best one Mix has ever made. Why
Between Ourselves

A get-together place where we can talk things over

Success as an exhibitor means the ability to show the public what it wants to see—day in and day out.

What does the public want to see? Who knows? The producer? He does his best to guess—but he doesn’t know!

But the exhibitor who has shown a picture certainly knows whether the public wants that show or not.

That’s why Straight From the Shoulder is the one dependable tip department from which exhibitors can get a line on what the audiences think of pictures.

Use the following as a booking guide. You’ll find them mighty close to absolute correctness—only once in a dog’s age will somebody slip in spite of the utmost care, with a sore knock for a good film or a boost for junk. But in the long run you’ll find the folks who send reports are the finest, most honest tip-senders you ever met—and that’s Straight From the Shoulder.

VAN.

Goldwyn

BRANDING IRON. Second run on this; did a satisfactory business. Wonderful picture; pleases all. Print is very good shape.


COME ON OVER. Good comedy in good plot that ends in a truly Irish fashion. Somewhat photogenic, good choice and some of the best in color ones. Picture pleased eighty per cent. Will stand reasonably heavy advertising, but don’t tell your patrons it is the best comedy of the year or they will be disappointed. However, you can safely bet that they will be pleased. Advertising: one, three, three, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.


Hodkinson

COAST OF OPPORTUNITY. J. Warren Kerrigan in a fair picture to fair business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

MAN OF THE FOREST. Special cast, and dandy picture which pleased a good business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

SPENDERS. One of the very best pictures I have ever seen. Please everyone. Don’t overlook this one. Advertising: usual. William Noble, small town.


Metro

FASCINATION. Ran this last night, and at least fifty people stopped me this morning to tell me that it was the best picture I had ever shown in the house. If it is not better than “Peaceboat Alley,” it is just as good and you can’t say any more than that. Sounds like another big house tonight. Mouth to mouth advertising is worth at least a dollar and a half, and you will pay, based on what we know the house will do—and we shall not again go above it for any advertising.


QUINCY ADAMS SAWYER. While this is good, the river thrill at the end makes us think it’s too soft. There is no better picture than this one, but it is better than the ice scenes in “Way Down East.” Story is too long getting started. Length eight full reels. (Reviewed at private screening.) Jno. W. Cranmer, Strand Theatre, Chillicothe, Missouri.

TURN TO THE RIGHT. A splendid production that comes up to a high standard. Will get a good shape. William Thacher, Royal Theatre, Salina, Kansas.

Paramount


BLOOD AND SAND. For me a clean-up, and Valentinio’s best to date. Please even the men. Go after it strong, and you won’t be sorry. Advertising: newspapers.
Real Service

As soon as reports were asked for on "Oliver Twist" and "Woman of No Importance," they came in on the jump from Charles H. Ryan, Garfield Theatre, Chicago, Illinois, and others. You'll find them in this issue. Remember that when your next tips on a picture, all you need to do is ask Straight From the Shoulder, and the boys will shoot them in to you.

Selznick

CLAY DOLLARS. O'Brien won a home in this one. Sure worth $35.00 in a town of one hundred if "Footfalls" is worth the juice it takes to sell. Don't you all enjoy the humor that travels throughout this highly entertaining picture. Clay Dollars will make you silver dollars if its title stars in. Advertise: usual. Patronage: small town. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

HIGHEST LAW. A well enacted drama of the conventional and the eternal triangle. Nevertheless, we could make money on pictures of this type. The women starred me, and asked when "a man's home?"—they all seemed to know when I tried to tell them. The cast in this picture appeared splendidly. Class B: Advertising: extra. Patronage: country. Attendance, poor. R. K. Russell, Lyric Theatre, Cushion, Iowa.


WIDE OPEN TOWN. Conway Earle, and business. Very good with this one. Earle very popular with Oklahoma City movie fans. William Nobe, Orpheum Theatre, Oklahoma City, Oklahoma.


WOMAN OF NO IMPORTANCE. This picture has a lesson for anyone. Miss Fay Compton, leading lady in this, certainly saves the picture as the rest of the cast is not very good. Story and Miss Compton's acting makes one forget the rest. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

United Artists

WAY DOWN EAST. As big as advance reports. Eleven reels of splendid drama.

The direction is perfect, the acting great. Advertisment large, public of high class: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Universal


DR. JIM. This is a good, entertaining picture, and is a credit to the Universal program. The acting and scenery are both splendid. Advertising: regular. Patronage: excellent. Attendance: fair. Kenneth W. Thompson. M. W. A. Hall, Hancock, Wisconsin.

GALLOPING KID. First time we have shown Hoot Gibson since 1916. When he was playing in two reelers. Liked by all; not a single kick. Book it, it's fine. Advertising: regular. Patronage: small town. Attendance: fair. Al. C. Stewart, Empire Theatre, Watertown, Iowa.


KENTUCKY DERBY. Reginal Denn in a good feature. Lots of thrilling parts all the way through. Please all. Advertising: regular. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.


NO WOMAN KNOWS. My patrons told me that this was poor and I agree with them. I have some more direct plays so that audience laughed at sob scenes. Advertising: regular. Patronage: small town. Attendance: fair. A. La Valla, Community Theatre, Bethel, Connecticut.

REPUTATION. Priscilla Dean in a double role which furnishes her with a real opportunity to act, scores another decided success on the Universal-Jewel program. As Laura Belling, the heroine, and as Pauline Stevens, the impostor, she has never appeared to a better advantage on the silver screen. Those who like high-class, Lloyd's drama will readily appreciate the efforts put forth in the production of this picture. The ma-
MOVING PICTURE WORLD

January 6, 1923

majority of our patrons liked this picture. My opinion is that it is an exceptional one of this kind: Advertising: best. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wis.


THE TRAP. Lon Chaney and little Stanley Goethals are interesting characters in this splendid story of the Canadian North-west. This picture is far above the average, and has a good moral, which one does not have to wade through a lot of filth and smut to get. Although this picture did not cost much to produce, the excellent portrayals of the character hold the spectator's attention throughout to the thrilling climax. The scenery is good, as is the plot and direction so capably handled by Robert Thornby. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.


Vitaphograph

DEAD MEN TELL NO TALES. I did not see this, but many said it was a good picture but somewhat gruesome. I took care to avoid the picture of the picture in my advertising so no one could kick. If your patrons want action, it is here. Advertising: average. Patronage: small town. Attendance: poor. A. L. Valla, Community Theatre, Bethel, Connecticut.


HER LORD AND MASTHER. Alice Joyce. A very good program picture. William Noble, Folley Theatre, Oklahoma City, Oklahoma.

PRODIGAL JUDGE. Didn't get over as well as I expected. There was too much drinking and it was strung out; dragged along much. Splendid acting but only pleased about fifteen per cent. Rush, Pastime Theatre, Pearl City, Illinois.

Look at This

"Keep after the boys, Van, for reports. My advertising campaigns are based entirely on this department. I haven't been disappointed yet."—C. C. Johnson, A - Muse - U Theatre, Melville, Louisiana.

All right, Mr. Johnson. FOLKS, THERE'S A BLANK DOWN YONDER AT THE BOTTOM OF THIS PAGE.


SUN OF WALLOWINGFORD. Pleased the majority, but personally was disappointed in this picture. L. M. Zieg, Rialto Theatre, Jerome, Idaho.


Comedies

THE ADVISOR (Educational). As a comedy this is about as funny as a hearst. I'd say Ham Hamilton might make a fine bartender, he's so raw with his work. Not a laugh in a thousand feet. Advertising: 11x14 and slide. Patronage: neighborhood. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

AMONG THOSE PRESENT (Assoc. Exhib.). Supposed to be a big special comedy, but turned out to be a three-reel joke on us. Two reels of exposed film and one of good comedy. Fell flat here, nothing to it except last reel. In this Lloyd slipped. Advertising: lithos and lobby. Patronage: neighborhood. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.


BOW-WOW (First Natl.). A Mack Sennett comedy, clean and wholesome, and very funny. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

PAY DAY (First National). A regular Cohan comedy. Roof he used to make for Essanay. The first one that we have had in that my patrons cared for, but this one is all right and will please. Patronage: small town, all classes. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PLAYING POSSUM (Universal). The best "Century comedy we have shown yet. Harry Sweet, is a positive screm in his travesty on the spooks. Kept the house in a continual uproar of laughter. His antics will send your patrons into convulsions of laughter. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SAILOR MADE MAN (Assoc. Exhib). A good comedy, one of Lloyd's best. I did good with this one but I had to have another feature with it and made a double out of it. Advertising: newspaper and posters. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.


Serials

DAYS OF BUFFALO BILL (Univ.) After five or six failures along the lines of "historical" serials, Universal seems to come through with one which is worth while. Art Aerd still takes himself too seriously and if he would wind up in some of Hoot Gibson's nonsense, his story would be much more attractive. However, of six serials now out, it ranks as the best of the lot. Attendance: very good. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.


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**Short Subjects**

AEP'S FABLES (Pathé). They are going fine with me and I have had nothing but favorable reports. R. S. Moore, Gen Theatre, Snyder, Oklahoma.

COMMITTEE ON CREDENTIALS (Univ.). Star: Harry Carey. A typical Westerner, neither very good nor bad, but will pass inspection. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.


URBAN MOVIE CHATS (Hodkinson). A good one reeler, plenty of variety, and above all, they are interesting. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.


**State Rights**


BROKEN SPUR (Sunset). Here is a Western less the blood and thunder, a sort of Bill Hart Western in which Hoxie plays a double role. Will please those who generally do not like Westerns. Thos. L. Hays, L. A. Picture Co., Lynn, Connecticut.

CROW'S NEST (Standard). Star: Jack Hoxie. This is a good Hoxie picture. A little better than his average. Ran it two days. Business off second day. William Thacher, Royal Theatre, Salina, Kansas.

DOUBLE O (Sunset).—This is among Jack Hoxie's best. Good, clean Western. Play this one and tell them you have a good Western coming. Some comedy in this. Ran two days, Friday and Saturday, to a good business. Admission: ten. Advertising: ones, sixes, photos. William Thacher, Royal Theatre, Salina, Kansas.


**A Good Bill**

"Saturday crowds liked 'Arabian Love,' 'Topics of the Day,' 'Aep's Fable' and Harold Lloyd re-issue completed good bill." E. W. Collins, Grand Theatre, Jonesboro, Arkansas.


**SCHOOL DAYS** (Warner Bros.). A picture worthy of showing and one to get behind, as it will make money and stand advertising. Advertising: one twenty-four, two things, twenty-four. Run four ones, 750 heralds, 1,000 calendars. Patronage: neighborhood. Attendance: good. W. L. Donders, Gem Theatre, Batesville, Arkansas.


**WHITE MASKS**. Interesting picture, but not a picture to sell for five cents a seat. Some of the titles were even almost unreadable. Farum was somewhat overshadowed by Shorty Hamilton. Advertising: posters. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

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**Consensus of Published Reviews**

**Brawn of the North**

A drama of the North.

(Strongheart—First National—7,605 feet)

M. P. W.—Strongheart made a host of friends with "The Silent Call." He'll thrill these all over again and add a whole lot more with "The Brawn of the North." E. H.—While the picture in many respects maintains and enhances the reputation gained in "The Silent Call," in other respects it is a little disappointing. T. R.—Is a successful follow-up to "The Silent Call." N.—Thoroughly satisfied with the call of the open spaces. It packs a terrific wallop. . . . Thrills in abundance.

F. D.—Wonderful dog, Strongheart, and some surefire audience appeal material should put this over.

**The Cowboy and the Lady**

A drama of the North.

(Mary Miles Minter—Paramount)

M. P. W.—Devotees of photoplays who enjoy westerns will be highly satisfied. J. B.—The story is fairly interesting and Director Magne has kept the action moving up to the dramatic climax. P. D.—Good production helps put over average story.

N.—Not a little old-fashioned. . . . The production is the big feature here and really compensates for the story short-comings.

T. R.—Cannot be listed as up to the usual high standard of Paramount features but the picture may pass muster with audiences of a not too critical caliber.

**Rose of the Sea**

A drama of the Pacific Northwest.

(Anita Stewart—First National—6,037 feet)

M. P. W.—Plot with many surprises. . . . The story is more interesting in the production than in the story. N.—There's absolutely no excuse for dragging this one out to seven reels. It would be a vastly improved feature in 5,600 feet.

E. H.—It is conventional stuff for the most part, one gets tired from utter mediocrity by a new turn at the end.

T. R.—An attraction whose box office value ought to register at high-water mark.

**Deserted at the Altar**

A drama of the Pacific Northwest.

(Percut Cast—Phil Goldstone—7 reels)

M. P. W.—A simple story, well told, inspired by melodrama of the same title.

N.—Any exhibitor seeking rural drama with a goodly bit of humor will be repaid for examining it.

T. R.—It makes a fair entertainment because the sponsors have had the foresight to humanize it in every way possible.

F. D.—The picture offers entertainment only for a certain crowd, those who are satisfied with improbable situations and the usual melodramatic hokum.

**Ebb Tide**

A drama of the Pacific Northwest.

(George Melford Production—Paramount—7,536 feet)

M. P. W.—N—Pleasly directed and staged, telling a straightforward story from a well prepared scenario, and intelligently acted by George Melford, it offers the spectator a real treat.

F. D.—"Our Mary" comes back to her own wonderfully in "Tess." Realizes its place proudly in the van of the season's best productions.

N.—You'll like this new "Tess," and so will your audience.

**The Siren Call**

A drama of the Pacific Northwest.

(Dorothy Dutton—Paramount—5,417 feet)

M. P. W.—If we must have melodramas of the frozen North, then let them be as good as this one.

F. D.—Might have served for a first rate entertainment if there had been no so many ones to precede our four ones.

T. R.—The story although well acted and produced does not stand above the usual cheap thriller class in appeal.

N.—Some may call the picture commonplace, but the star and a good supporting cast make its moments interesting for those who love melodrama in the raw.
NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

“Back Home and Broke”

George Ade Story Filmed by Paramount and Starring Thomas Meighan is Delightful Comedy-Drama.
Reviewed by C. S. Sewell

Clean, refreshing and thoroughly enjoyable entertainment is provided in “Back Home and Broke,” Thomas Meighan's newest starring vehicle for Paramount, and it should find a welcome in practically every type of theatre.

The story is by George Ade, one of America's best known humorists, and is in his best style; it is comedy-drama with a theme that will have strong appeal. Starting off with a story that in many respects resembles a host of other pictures, the main point of the excellent work of the star in a role that suits him well. During this stage the title, which is an admirable one for the picture, performs an efficient service, for you are tempted to believe that the story is going to continue along conventional lines.

Suddenly, after the hero, in the face of adversity and discouragement, has achieved great wealth, he is persuaded by a friend to return home pretending that he is broke, so as to discover his real friends. He does and goes further, expecting to revenge himself on his fellow-townsmen who have been blind to his mother and treated him with a patronizing air.

It is this part of the picture, from here on, that is delightful. You are thoroughly in sympathy with the hero's method of revenge, you feel the leading citizens of the small town deserve the treatment they think they are going to get, and that under the circumstances you would do the same thing. When by means of a dummy he buys the bank, newspaper and other enterprises belonging to the men who have deceived him right, and when he makes his dramatic entrance as the unknown millionaire, you feel quite gloatting with him over his triumph. Still, when the hero in his ultimate revenge and leaves these men in their old positions, telling his mother that they are not mean but simply small and that it "looks different when you are at the top looking down," you find yourself agreeing with him, too.

There is a pretty romance running through the story, a girl who sticks by him through thick and thin, helps him when he is down and out and, of course, shares his success. There is good heart interest throughout, his lover for his mother, the hardships she undergoes, and there will be a catch in your throat when he shows her the old family home and the factory that he has bought back. There is an abundance of "village" characters that are well-drawn and finely portrayed, including the village gossip who is eight hours ahead of the daily paper.

Thomas Meighan is fine in the leading role, Lila Lee is well cast and gives a good performance as the girl, with Florence Hickerson, an attractive blond, in the unsympathetic role of the snob who "stakes the wrong horse" and turns her hero down when he loses his money. Gertrude Quinlan who, if we remember correctly, appeared in a somewhat similar role in the author's stage production, "The College Widow," some years ago.

“The Kingdom Within”

Shertzingen Film Released by Hodkinson is Powerful and Dramatic Story Based on Miracle Theme
Reviewed by Charles S. Sewell

Intensely dramatic is the story of "The Kingdom Within" the Victor Shertzingen production which is being distributed by Hodkinson. It possesses in a marked degree that necessary element of drama: conflict; the conflict of wills and emotions rather than that of physical force though that, too, is lacking. It is a production which tells a gripping story and one which though not altogether cheerful, holds the interest throughout. It is a picture that will appeal especially to the better class of audiences for it will make the spectators think. It has a strong spiritual flavor throughout, though it is in no sense a preachment.

The future belongs to the class of "miracle" films, but unlike productions of the general type of "The Miracle Man" it is not the power of prayer or the influence or power of a venerable spiritual gift that patriarchal that brings about the seeming "miracle" but in this instance it is the power within, the wonderful faith and courage possessed by the crippled weakening that causes him to reclaim his strength and "makes him whole" when the climax comes and he is in need of strength to aid the woman he loves.

A striking point in this situation is the fact that the desired effect, that of causing the victim to refrain from wreaking vengeance on the girl, is not brought about by having the regenerated weakening subdue the villain by means of his new-found physical force, but by having the villain spiritually overawed by the miracle he has just witnessed and in which he too has a part as he has caught the hero by the twisted arm and by brute force straightened it. Though this particular phase is a bit gruesome, the sequences have been powerfully and effectively handled and are impressive. This is naturally the big dramatic scene of the picture, and it should go over with almost any audience.

There is romance in the picture, of an unusual sort, for in addition to the handicap of being a cripple and a weakening, the hero has to fight against the hate that has been instilled into the heart of the girl by the fact that she is looked down upon and ostracised because of her brother being in jail. His spiritual insight, supreme optimism in face of affliction win her friendship and pave the way for romance.

The story, too, is rich in human interest and the character drawing particularly of the boy's father and the girl are very real; no effort has been made to dress up or sym- pathetise the little force to the story and emphasises the character of the hero.

Victor Shertzingen has carefully and logically developed the story so that the different elements dovetail nicely, there is practically no excess footage, and even in the attempts to hold down the footage considerable action is packed in. A strong bearing on the story, have been told in subtitles. The direction and development of the story are a credit to the director, Shertzingen and the cameramen have furnished a fine and impressive set of sub-titles.

The entire cast is excellent. Gaston Glass has the leading role as the crippled weakening and is effective, bringing to the character a wealth of sympathy and ability. Pauline Stark, as usual is good in a role requiring emotion and pathos. Ernest Torrance, who has recently come into prominence for his fine work in unsympathetic roles, has never appeared to better advantage. Russell Simpson plays a good characterisation of the old fisher who when the son he expected to be a strong specimen is born weak and paralytic turns on the boy with venomous hate. The minor roles are all well portrayed.

It is a picture which is quite different from the usual run of pictures and is purely by drama its story, wealth of spiritual insight and acting of a fine cast should prove welcome in the majority of theatres.

Cast

Caleb Dominy........... Russell Simpson
Danny West............ G. Walt Covington
Amos.......................... Gaston Glass
Emily Preston........... Pauline Stark
Will Preston........... Hallam Cooley
Krieg..................... Ernest Torrance
Dodd...................... Gordon Russell
Connie................. Marion Feducha

Story by Kenneth H. Clarke.
Directed and Produced by Shertzingen. Photographed by J. S. Sturman.

Length, 6,802 Feet.

Story

Caleb Dominy, expecting the birth of a son, longs for a sturdy lad. When the child is born a crippled weakness, he is so disappointed he turns on him with hate and loathing. The boy grows up, develops a wealth of spiritual insight and finds happiness in making toys for the children about him. Emily Preston is looked down upon by the villagers because her brother is in jail. Caleb tries hard to win her friendship knowing that she needs a friend and, against obstacle, succeeds. Krieg, a villain thinking to ally himself with Preston when he returns from jail, hoping to be revered on Dodd, the owner of the camp, puts spikes in the locs which results in some workers being killed. Preston will have nothing to do with him, and to save himself he kills Dodd. Preston is suspected. Krieg disappears, but comes to Emily and forces her to give him the baby. She believes he is the murderer and he threatens to return and kill her if he betrays him. He does return later. Amos comes about the same time, and in trying to help her Krieg abuses him and by brute force strangles his twisted arm. Amos is surprised about the same time, and in the locs which results in some workers being killed. Preston will have nothing to do with him, and to save himself he kills Dodd. Preston is suspected. Krieg disappears, but comes to Emily and forces her to give him the baby. She believes he is the murderer and he threatens to return and kill her if he betrays him. He does return later. Amos comes about the same time, and in trying to help her Krieg abuses him and by brute force strangles his twisted arm. Amos is surprised about the same time, and in the locs which results in some workers being killed. Preston will have nothing to do with him, and to save himself he kills Dodd. Preston is suspected. Krieg disappears, but comes to Emily and forces her to give him the baby. She believes he is the murderer and he threatens to return and kill her if he betrays him. He does return later. Amos comes about the same time, and in trying to help her Krieg abuses him and by brute force strangles his twisted arm. Amos is surprised about the same time, and in trying to help her Krieg abuses him and by brute force strangles his twisted arm. Amos is surprised about the same time, and in trying to help her Krieg abuses him and by brute force strangles his twisted arm.
ago, gave a striking performance as the gossipy friend of the humor of the story. The remainder of the roles are all well handled, the village types being well selected.

The picture was well directed by Alfred E. Green so as to bring out in a telling way the author's story.

CAST

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Tom Redding</td>
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<td>Mary Thorne</td>
<td>Mary Thorne</td>
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<td>Otis Grinley</td>
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<td>Eustace Grinley</td>
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<td>H. H. Horby</td>
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<td>Oliver Conaway</td>
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<td>Aggie Twaddle</td>
<td>John Curran</td>
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<td>Mrs. Redding</td>
<td>Maude Turner Gordon</td>
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<tr>
<td>Billy Andrews</td>
<td>Laurence Wheat</td>
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<tr>
<td>Horace Blakely</td>
<td>J. C. S. Stannard</td>
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<tr>
<td>The Policeman</td>
<td>James Marlowe</td>
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<td>The Collector</td>
<td>Edward Borden</td>
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Directed by Alfred E. Green
Length, 7,514 Feet.

Story

At the death of his father, Tom Redding finds that the supposed wealth which he expected to receive has been swallowed in unprofitable investments. The townspeople turn on him, snub him, and treat him patronizingly. Still he is left with a woman hater, but one girl sticks to him and when he decides to try a long shot at a new subject and open an oil well on his savings. He finally wins out, strikes a gusher and is about to marry the woman he has loved. "Show them" when a friend suggests that he return and act as if he were a failure, to find out who his real friends are. At the same time he then makes a dramatic entrance into their midst and the villagers are flabbergasted. At a reception when all of the leading citizens are awaiting news of their doom, he suddenly tells them that they will not be disturbed. The townspeople quickly become friendly with his trouble and, believing he was a failure, they are amazed to see everything fifty, of course continues the same arrangement when he is prosperous.

"The Freshie"

"Big Boy" Williams' Comedy Makes Good

Initial Release for Kerman Films, Inc.

Reviewed by Roger Perry

From an entertainment viewpoint as well as from the viewpoint, "The Freshie" looks like a good proposition for those houses playing to so-so audiences, the combination is far from a bad one. The way in which a picture stands up as the most entertaining vehicle in which Frederick Herbet Productions, Inc., have placed "Big Boy" Williams. It's one of the best western outdoor comedies this writer has seen and, on the run, it will make a lot of the costlier productions sink in the background for, while a triple drawn out at times, "The Freshie" does make you laugh and consequently furnishes your patron with what he pays for. The freshie plays a large part of his bankroll at the box office.

The production cost on this one was apparently not great, but the director, W. Hughes Curran, certainly got the most out of the star and the story, which he is credited with writing. The gags utilized are what the writer claims as a result of a story injected into it for good measure and for dramatic value one is given a peep at the struggle of the young educational professor to make a college education without permitting himself to be the target for the nonsensical initiation tactics of a lot of college students. One of course is due our hero the opportunity for "Big Boy" to do a lot of punching and wrestling and boyish growing.

When seen by the writer the picture embraced five reels, but one reel of unnecessary material that holds back a pace that

"SOLOMON IN SOCIETY"

Familiar Story of the Range-Riding in Picture of American Releasing Corporation

Reviewed by Mary Kelly

The appeal in this picture which American Releasing Corporation is distributing is largely due to the character of the people that differ in various communities, a fact which should govern its bookings.

It presents a familiar story of the humble Jewish characters today. While the early scenes in the shop and much of the characterization recalls pictures which proved to be big successes and just as strong as in these others. Far greater emphasis has been placed upon the society angle. The clothes and settings are attractive and there is considerable effort to make them real.

This necessarily limits the appeal more strictly than in previous pictures of this class. While the picture is a display of racial humor are less noticeable in "Solomon in Society" and because of this the picture will probably act as an incentive to please the cosmopolitan audience. It is a bit of pleasantly amusing scenes in which the chief character, played by Wm. H. Strauss proves a sym- pathetic fellow, it is a picture that is not unfamiliar. It is a treat of the sudden wealth does not bring happiness theme, with a faithful husband, foolish wife and butterfly lover to make the triangle. Most of the performers seem somewhat inexperienced, and although not glaringly incapable are somewhat lacking in the smoothness that makes a production completely enjoyable.

CAST

<table>
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<tr>
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<tr>
<td>I. Solomon</td>
<td>Wm. H. Strauss</td>
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<td>Mrs. Burton</td>
<td>Mary Thorne</td>
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<tr>
<td>Role</td>
<td>Actor</td>
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<tr>
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<td>Nancy Deaver</td>
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<tr>
<td>Frank Wilson</td>
<td>Charles Delaney</td>
</tr>
<tr>
<td>Mrs. Levy</td>
<td>Lillian Herring</td>
</tr>
<tr>
<td>The Butler</td>
<td>Charles Brooke</td>
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Directed by Lawrence C. Windom
Photographed by Edward Paul
Length, 1,470 Feet.

Story

I. Solomon, tailor, in a humble shop on the East Side, suddenly becomes wealthy after his wife marries a wealthy young lawyer proves to be a popular model. He gets into society. Rosie, his wife, grows dissatisfied with his awkward new life and he finds himself involved in some wild parties so she will have grounds for divorce. He secures the aid of a pretty friend of his early days, Mary Bell. At the trial, however, Rosie reconsiders and instead of divorcing him, falls in love with him. It seems that others, and the man who pleads Solomon's case realizes a happy end to a romance which started before the days of their prosperity.

"Catch My Smoke"

Tom Mix and Tony Contribute Some Thrilling Riding in Fox Western

Reviewed by Mary Kelly

Tom Mix and his co-star, Tony, are chiefly responsible for the thrills in this picture of Western ranch life which Fox is releasing. The pictures in which the horse is admired, "Catch My Smoke" should be in favor.

Many of the backgrounds are unusually strong in pictorial appeal. The picture gets started by a chance meeting whereby to meet the train which brings his master home. Most of the scenes have plenty of pep, and although the crisis showing the girl kidnapped and imprisoned so as to force her to sign over her property is a familiar one, it has been well handled. The action is entertaining even if the ending can be easily guessed.
“The Power of a Lie”

Universal Production of Bojer’s Novel Features Mabel Julienne Scott
Reviewed by Mary Kelly

“The Power of a Lie” is a forceful production of a novel of the same title written by Johann Bojer. Most of it is done in a serious mood with the suspense well sustained and the acting restrained and effective.

To shield his own reputation a man deceives the world and is put on trial, thereby subjecting his brother to arrest for forging his name on a check on that night. He brings about no end of disaster and trouble hand in hand and a number of scenes are marked in their dignity and in the splendid direction which George Archainbaud has given.

He has apparently concentrated his efforts in making the conflict more or less subtle. The result is entertainment that will please those who like action of a less obvious type.

Mabel Julienne Scott is featured nominally but her role is not great in opportunity. She looks charming at all times and gives an appealing performance. Earl Metcalfe, David Torrence and June Elvidge are foremost in a capable supporting cast.

The dramatic action is well matched among the most impressive being the apartment orgy, the fire scenes and the trial. The production as a whole should give satisfactory results to a intelligent audience.

Cast
Betty Hammond — Mabel Julienne Scott
John Hammond — David Torrence
Merline Hammond — June Elvidge
Richard Burton — Earle Metcalfe
Lilly Cardington — June Elvidge
Jermith Smith — John Hammond
Mr. Lawrence — Winston Miller


“Three Who Paid”

Dustin Farnum Starred in Fox Picture on Theme of Vengeance
Reviewed by Mary Kelly

“Three Who Paid,” stars Dustin Farnum in a story of average interest on the subject of vengeance. The theme is not sufficiently new or involved to incite a great deal of suspense. For the most part it is consistent entertainment that provides a strong trend with great heights.

A coward, a bully and a sneak are the three who pay, because they desecrated a woman. The ringleader turns himself in to the police, allowing them to die. The picture deals with the retribution which each one suffers, resulting from the death of the boys, but that is not sufficiently new or involved to make it a striking success.

The cowards are undoubtedly the three who pay, and their deaths are worth seeing, but in a more forceful way than is given them here.

In connection with these events, a not altogether plausible love story is unfolded. Dustin Farnum disguises, (rather unsuccessfully because she seems hardly the type for this) as a young man, endeavoring to escape from a wicked husband. This is a fourth among those who pay, thus giving the picture a satisfactory ending.

“The Cast”
Riley Sinclair — Dustin Farnum
Jim Quade — Fred Kohler
John Covington — John Carradine
Virginia Cartwright — Ed. Sullivan
Frank Capra — San Soucie
Robert Daly — Robert Daly
Jude Cartwright — William Conklin
Hail Sinclair — Hal Slee

Story by George Owen Baxter
Scenario by Jose Franklin Polan
Directed by A. Roy Conklin
Photography by Don Short
Length, 4,590 Feet.

Hail Sinclair dies on the desert because of the neglect of his three companions, Quade. So low is his self respect that he kills himself, and is brought to him. Quade is killed in a fair battle by Riley and him. But the great experience is involved in a romance with Jude Cartwright, the brutal husband of Virginia. Cartwright also is killed. The story of vengeance is more than fulfilled and with Virginia’s love he faces a peaceful future.

“Cross Roads”

W. M. Smith Production Stars Franklyn Farnum in Picture With Average Appeal
Reviewed by Mary Kelly

Scenes that have been frequently used on the screen have been mixed up with the excitement in “Cross Roads.” It is not an exceptionally strong vehicle for the star, Franklyn Farnum. There is an average amount of action and suspense with nothing distinguished in the story or the performance.

There is the hero who has killed a man in self defense, the self-appointed sheriff who determines to get the hero, and the dramatic escape from hanging which serves as the basis upon which the film is built. It is perhaps the character of the girl, a friendless creature who is believed to bring bad luck to any one who associates with her, which makes the heroine appeal. The other performers are not so convincing. Shorty Hamilton, who has supplied the comedy touch heretofore in Franklyn Farnum Western, is cast as the villain, a part to which he is not adapted. Al Hart, as the Yaqui, appears to have made no great effort in his make-up to impersonate an Indian, so that the general effect of the picture does not carry the illusion that it should. The star plays a typical part that should please his admirers.

“The Cast”
The Hero — Franklyn Farnum
Onate — Shorty Hamilton
The Yaqui — Al Hart
Justice Bert — Ray Berndt
Information as to story and director not available.
Length: 3,700 Feet.

“The Story”

A young Westerner on the Mexican border is prevented from being made sheriff by an elderly man. The man destroys the papers and makes himself sheriff. He immediately attempts to kill the real sheriff and forces him to kill a man in his own defense. The Westerner escapes and is befriended by a lovely girl, Jackie, whom everyone shuns because of a belief that she brings bad luck. He is pursued and is forced to kill half a pardon from the governor and Onate’s faithful servant, the Indian, turns traitor for the sake of his American friend. Onate is punished, the sheriff commission is re-formed and the story is a new and exciting one. Jackie finds that her curse has finally been removed.

“Hazel from Hollywood”

(Educational—Comedy—Two Reels)

“Hazel from Hollywood” is a Christie comedy of superior entertainment value. It is satirized with many original and the popular misconceptions with regard to the career of a movie star. Hazel is a character that most everyone will recognize and appreciate. As played by Dorothy DeBartol, she is a Tom Sawyer damsel from the country who has stellar aspirations and little else besides. Her hick sweetheart fancis she is in the clutches of the scorching and spoils movie stars in trying to rescue her. The picture winds up with a bank robbery in which real robbers get mixed up with the fictional kind and thrills as well as laughs. Henry Murdock plays the boop hero exceedingly well. The picture is full of laughs and has real entertainment value for any audience.

“Birthday”

(Winkler—Cartoon—One Reel)

The Fleischer clown gives more than a usual amount of entertainment in this subject. It has an ingenious ending in which the star, Virginia’s birthday, is caught up and keeps the spectator as well as the artist in a pangs of suspense in some cleverly devised scenes. It is a simple story and the birthday of the star so he is allowed unusual privileges from the start, celebrating with fire-works and plaster.—M. K.

“Under Suspicion”

(Pathe—Western—Two Reels)

Here is another of the two-reel “Ranger Rider” series distributed by Pathe and starring Leo Maloney that has as much snap and action and as propy a story as the average western feature. It should impress any audience that likes pictures of this type. There is no waste footage, plenty of hard riding, dramatic climax and other parts of audience appeal.

The story deals with the attempt of Maloney as a Ranger to round up a gang who have been smuggling opium over the border. He succeeds but the villainizes gets away from him and by using a ranger’s badge arrest him for having opium in his possession.—C. S. S.

“The Terrible Tree”

(Educational—Cartoon—One Reel)

This is an appeal to our Of Berto, the Sarg’s favorite theme of the husband who conjures up a fairy tale to account for his long absences from home. This man goes forth to buy eggs but the girl who sells them is so charming he forgets his mission. He returns to his wife with a fantastic yolk that proves to be half-human and got him in its clutches so that he was powerless to move. The subject is easily up to the standard of the previous numbers in originality, if not superior.—M. K.
Pollard and Maloney in Two-Reelers
Head First Path List for New Year

Two standard two-reel features are prominent in Pathé's list of releases for January 7. They are "Bill, Give Me a Lift," shrinks Snub Pollard, and "Under Suspicion," of the Range Rider series, presenting Leo Maloney.

In "Bill, Give Me a Lift," the title refers to collecting the rent in a tough neighborhood where "Butch" McKill maims or murders collectors on sight. The hero, unfortunately, over-accuses the butch. Rovers, a Texas ranger disguised as a ranch hand, seeking to solve the mystery of "dope" smuggling. Just as the hero discovers, the contraband is being smuggled, one of the gang posing as a ranger. There is a getaway, a running fight, the arrival of the ranger chief and his men--and final triumph for the hero and his love affair.

The Paul Parrott one-reel comedy is called "Watch Your Wife." The hero is a correspondence school detective who gets a mysterious letter promising to get out of his cozy apartment and give fifty dollars worth of scandal to Mrs. Smith. The atonishment he produces among the tenants is only equalled by the thrill he experiences when the ghost takes up residence. The Harold Lloyd one-reel comedy, "The Duffer Dub," is re-issued in this list.

The Patheserial. "Speed," with Charles Hutchinson, reaches its twelfth episode, which begins with the hero's rescue of Lucy Durant from death in the jaws of an orange-eating shark. Later, Lucy lowers a rope from a railroad bridge which the hero seizes and is climbing to escape his pursuers, when a train speeds over the bridge, cutting the rope.

In the Aesop's Film Fable, called "The Frog and the Catfish," a spirited animated cartoon plot is enacted beneath the waves. Father Review No. 1 presents "Living Paintings," called "The Sea Rovers." Hy Mayer Capitol Travelaughs show apparent miracles of humor performed with "Faces." "Childhood in Japan," an American style to-dancing analyzed with slow-motion, and Mediterranean shores in Patho color.

Boosts Educational

Managers of San Francisco's leading theatres were quick to grasp the exploitation possibilities of National Educational Weekly's list of new educational portions of their programs.

A number of theatres, including six of the most representative first-run houses in the California and Granada featuring the comedy and educational subjects on their twenty-four sheets and in their marquee lights.

Exhibitor Praises

"Hull's" Films

As an example of the success with which the Bull Montana comedies presented by Hunt Stromberg and released by Metro are making headway, L. L. Pollock, manager of Minneapolis, reports receipt of a letter from Oliver A. Rowe, of the Rivoli Theatre, St. Paul, regarding "Glad Rags," in which he stated: "With the fewest of the things brewing favorably as I am that Bull Montana will ring the 'bulls-eye' with his new comedies with every showing of audience."

The cast of this comedy is exceptionally strong, with such players as Otis Harlan, Tom Gallery, Betty Francisco, Max Davidson, Billy Ehner, James Quinn.

"Man vs. Beast" Is Heavily Booked

"Man vs. Beast," the Educational Pictures special which records the hazardous adventures of a scientific expedition into Darkest Africa, and which met with success in the New York showings at the Rivoli and Rialto Theatres, is said to be continuing its popularity in other centers.

It is booked for an indefinite run at the Mission Theatre, Los Angeles, to accompany Harold Lloyd in "Dr. Jack." In San Francisco, Roth and Partington ran "Man vs. Beast" for a week at the California Theatre, and was highly praised by the San Francisco Bulletin. Other bookings include the Mark Strand houses at Troy, Schenectady and Saratoga, N. Y. The picture will play the entire Finkelstein and Rubin circuit, in Minnesota; the Saxo circuit, Wisconsin, and the Blank circuit in Iowa.

Title Again Changed

The title of Baby Peggy's Spanish picture has again been changed and is now called "Carmen Junior." In "Carmen Junior," which will be released shortly, Peggy takes a dual role as a boy and as a girl vamp. Her changes of costume are miniatures all of the most elegant and rich Spanish costumes for toreadors and mantilla draped Castilian vampires. Little Thomas Wander, a clever child dancer, supports her.
During the waning days of the current year, a development of outstanding interest in the motion picture field was the impetus awakened in various sections of the country in the possibilities of all-short-subject programs. 

This was not confined to any section, but appears to be a spontaneous recognition by exhibitors of the fact, as shown by occasional exhibitions in several of the larger cities, that programs built entirely of short subjects are good business getters and reflect their success in no uncertain terms at the boxoffice.

Of course, with programs of this kind it is necessary to have subjects high in audience appeal. But such subjects are easy for the wide-awake exhibitor to secure as the current year has shown a decided advance in the quality, variety and quantity of such work.

An additional advantage of this type of show is the fact that by varying the offerings, an exhibitor can easily arrange a program which, with assurance that his audience will be sure to like at least a majority of the subjects shown, if not all of them.

An instance of this is the type of program which was the presentation of a show called "The Movie Folies," by the Cum-Bac Theatre in Toronto, the program being made up almost entirely of short subjects released by Educational and including "Lyman Howe's Hodge Podge," "Man vs. Beast," "Look Out Below" and "One Ol Cat" and "The Avenger." Record business was reported and as a result it is announced that other Canadian theatres are following suit; the Regina Royal, in Saskatchewan, will run an all-short-subject program as a weekly feature, consisting of Educational subjects selected from the "Lyman Howes Hodge Podge," Christie Comedies, Hodge Podge, Wilder-ness Tales and Sherlock Holmes stories. Special short subject programs have also been arranged by Educational for the Wonderland Theatre at Acton and the Rex Theatre at Georgetown.

In New York, the Broadway Theatre in connection with its vaudeville program during the past week ran several short subjects instead of the regular feature. They were an Aesop's Film Fable and a Topics of the Day, Larry Semen in the "Rent Collector," Charlie Chaplin in "The Cure" and Buster Keaton in "The Boat," Manager Mac-Donald reported to Elmer Pearson, general manager of Pathe, from whom some of the subjects were secured, that the bill proved an unqualified success and that Thursday, usually the lightest day, broke all house records.

In Ohio, at the Murphy Theatre in Wil-lington, Manager Frank Murphy recently staged an all-comedy bill showing Buster Keaton in "The Electric House," "The Streetfighter," with Lige Conley, whirn and Jim Jim Adams; "The Agent," with Larry Semen, and "The Speeder," with Lloyd Hamilton. Mr. Murphy was delighted with the success of this bill and received many congratulations from his patrons.

Go right to it, Mr. Exhibitor, the all-short-subject program experiment, but as these and other instances show, has proved its worth as a business builder. Don't be afraid to stage one in your theatre, others have succeeded and so can you. But don't forget to use the same kind of showmanship that you use with features. Go right to it, use exploitation in this instance, tell your patrons about it and when you count up your box-office cash you won't be sorry.

Two New Comedians with C. B. C.

Two new comedians, Bud Jamison and Billy Franey, have been added to the cast of Hallroom Boys Comedies distributed by C. B. C. Both are well-known, Jamison is big and burly and Franey is small and agile. They will appear in series of two principal characters, Percy and Ferdie.

Harry Cohn announces that the newest Hallroom Boys comedy is entitled "Holy Smoke," which has to do with firesides and in which the boys eventually become real fire-fighters. Noel M. Smith directed the picture.

"Dig Up" (Pathe—Comedy—Two Reels)

In his latest two-reel comedy for Pathe, Sney Pollard appears as a rent collector in a tough neighborhood. Of course you know what is going to happen and that he is going to be up against it with a vengeance but will finally win out. There is a lot of hokum and slapstick stuff in this number which is up to the standard of the previous Pollard two reeler and will immensely please audiences that like comedies of this type. Considerable cleverness and ingenuity has been displayed in the manner in which Sney continually finds himself in the company of a tough.—C. S. S.

"Watch Your Wife" (Pathe—Comedy—One Reel)

This single reel comedy starring Paul Par-rot is about on an average with the previous offerings in which this star has appeared. There is considerable hokum and slapstick, and quite a few humorous situations. The plot introduces the hero as a none-to-clever detective who is engaged by a man to watch his wife, and the usual complications and mix-ups occur. It will prove satisfactory in the average theatre and particularly with this star's following.—C. S. S.

"The Runaway Dog" (Fox—Educational—One Reel)

The story of a puppy, lacking in filial devo- tion, who leaves the home kennel in search of adventure is amusingly told in this Fox sub- ject. It is more narrative than instructive. He jumps into the nearest stream, and the mother dog is forced to rescue him from the clutches of bad dogs. The chucking brook floods down the water, while the lively pursuit goes on. Eventually the trap is reached and returned to safety. Offers pleasing entertainment.—M. K.

Watch Out For
A Front Page Story

The Truth About Gorham

January 6, 1923
**News From The Producers**

**Edited by T. S. da Ponte**

**Ratner in Charge**

Harry Ratner, one of the best known film men in the East, is acting eastern manager of the New York office of Principal Pictures Corporation during the absence of Irving Lesser, who is in conference with Sol Lesser and Michael Rosenberg in Los Angeles. Mr. Lesser will return to New York late next week.

**Foreign Sale**

Acting Eastern Manager Harry Ratner of Principal Pictures Corporation this week announced that that firm had sold the Scandinavian rights to the Elgin Glyn special, "The World's a Stage," starring Dorothy Phillips, to the Scandinavian Film Company.

**A Universal Tie-Up with Big Newspaper**

By a happy combination of Universal Joy Week, the holiday period in which Universal puts its sale and exploitation power behind short subjects and Carl Laemmle's annual contribution to the New York American Christmas Fund, Universal short subjects went over the top in the late metropolitan district with the largest volume of booking ever recorded, that company states. The short subjects drive, because of its holiday and Christmas Fund attributes, had the co-operation of twice as many exhibitors than ever before, it is stated. The combination was a winner and resulted not only in film booking records, but in record funds for New York's needy poor. Universal reports.

Mr. Laemmle has made it a habit to aid the New York American Christmas Fund yearly with a substantial check, netted from the proceeds of one week's receipts at the Big U. Exchange. When the New York American learned of the proximity of "Joy Week" to the Christmas season it was decided to tie-up the "Joy Week" idea with the drive for the Christmas Fund.

**Begins Production of "Grumpy"**

William de Mille, who recently returned from the West Coast after several weeks spent in New York in conference with his scenario writer, Clara Beranger, has started at the Lasky studio his Paramount production of "Grumpy," which Mrs. Beranger adapted from the stage play by Horace Hodges and T. Wigmy. Pery. Cyril.

**In Principal Role**

Lewis Stone, who has been working on the West Coast in Paramount pictures, has arrived in New York and will assume the leading role in "You Can't Fool Your Wife," George Melford's next Paramount production.

**"Strongheart" Still Breaking Records**

The First National says that "Strongheart," the wonder dog, seems to be more popular in many districts than the human stars of picture stars. This big intelligent animal of the snow regions continues to break house records throughout the country, it is reported.

George Fowler, proprietor of the Lux Theatre, Banff, has this to record of the new Lawrence Trimble and Jane Marin production: "Broke all summer and winter records with showing of Strongheart in 'Brawn of the North.' Patrons demanded return showing, which I am booking."

The records for the past five years at The American Theatre, Butte, Mont., were broken during the showing of the Strongheart picture. The American has a seating capacity of 900 and the Sunday showings drew 5,400 persons.

The Kinema, Los Angeles, ran the picture two weeks. It opened on a Saturday to the biggest business of the season, it is reported. After this it was shifted to the Alhambra for a week and had to be held over because of the crowds, it is said.

**Robertson Making "The Bright Shawl"**

John D. Robertson is now in Cuba with a company of stars to "shoot" scenes for the exteriors of the picture, "The Bright Shawl."

Among the players who accompanied the director to Cuba are Richard Barthelmess and Dorothy Gish. Barthelmess is to be the star of the production, the story of which is by Joseph Her-gesheimer. Returning from Cuba, arrangements will be made to film the interiors for the picture.

Among the noted pictures which Mr. Robertson has directed is "Tess of the Storm Country," starring Mary Pickford, Some of his other successes are "Dr. Jekyll and Mr. Hyde," with John Barrymore, "Footlighters," with Elsie Ferguson, and "Sentimental Tommy," with May McAvoy and Gareth Hughes.

Recently, Mr. Robertson became affiliated with Charles Duell, and in this connection his pictures will be produced as "John S. Robertson Productions." For five years Mr. Robertson was with Famous Players-Lasky Corporation.

**Book Feature**

The B. F. Keith, F. F. Proctor and B. S. Moss theatres of New York this week contracted for Principal Pictures Corporation's initial feature, "The World's a Stage," starring Dorothy Phillips. This is the production based on a story written by Elinor Glyn. Renown Pictures Exchange is handling the picture in the metropolitan territory.
Ten Independent Producers are Busy Making Pictures for First National

Noted Directors and Actors at Work on the Films

Mary Carr Featured in "Custard Cup"

"The Custard Cup," announced last week by Fox Film Corporation as a member of the new list of six specials to be released during January and February, features the popular Mary Carr in a role distinctive in character and different from any in which this film actress has ever appeared, it is said.

Unlike the mother of "Over the Hill," "Thunderclap" and "Silver Wings," previous specials in which Mrs. Carr has been featured, the current release presents her in a lovable, cheerful light as Mrs. Penfield, or "Penny," as her fond of children call her, a character similar in many respects to her famous "Mrs. Wiggs of the Cabbage Patch." The serious thread running through the story is human and appealing, and there is a strong dramatic interest to many of the situations, Fox states.

The cast includes such well-known names as Miriam Battista, Peggy Shaw, Jerry Devine, Henry Scuddy, Ben Lyon, Frederick Emmelton, Myrta Boullas and Leslie Leigh.

Officials Say Film Will Be Big Hit

Officials of Associated Exhibitors had their first view a few days ago of "The Teuts of Allah," the second of the Edward A. Mannus productions for that organization.

The story, a romance, is by Charles A. Logue, and the author also directed the production. Most of the scenes are laid in Morocco. Actually, the "shooting" was done in Porto Rico.

A statement from Associated Exhibitors expresses the confidence of that organization that "The Teuts of Allah" will prove one of the popular hits.

Big Cast of Leads in Hughes Film

Rupert Hughes "Souls for Sale," will have thirty-three principals, to say nothing of a "motion picture crew" of eleven beautiful girls.

The latest additions to the cast are Sylvia "Mother" Ashton, William Oramond, Snitz Edwards, William Haines, David Imboden, Aileen Pringle, Auld Thomas, Leo Willis, Yale Boss, Walter Perry, Sam Damen, R. H. Jackson, Jack Richardson, Rush Hughes, Fred Kelsey and L. J. O'Connor.

Stop—Look—Remember

Every man, woman and child passing your theatre is a prospective patron. If the lobby is made attractive the prospect stops to look over the day's program and the announcement of coming pictures. If the "want to see it" feeling is created and the picture title is impressed on the mind—you'll get that patron when the picture arrives.

That's why Moving Picture World maintains an exclusive feature in the Rotogravure pages—pictures arranged in a fashion to attract the eye and impress the mind of the prospective patron.

Use these Rotogravure pages, framed, as a part of your display and you'll foster that "Stop—Look—Remember" Spirit which results in good attendance.

Sam Harding on "One Week of Love"

Sam Harding on "One Week of Love"
Hodkinson Picture Warmly Received

A special trade showing was held recently at the Strand Theatre, New York, for "The Kingdom Within," the Victor Schertzinger special release by the W. W. Hodkinson Organization. The presentation was a drama from the pen of Kenneth B. Clarke featuring Gaston Glass, Pauline Starke, Russell Simpson, Ernest Torrence, C. W. Wallington, Hallam Cooley, Gordon Russell and Marion Feducha. A large and representative audience was in attendance and the picture was enthusiastically received.

Fifty Interior Sets for Niblo Film

From twenty to thirty sets constitute the average amount of interior for a deluxe screen production, but the Fred Niblo production of "The Famous Mrs. Fair," requires fifty sets to keep pace with the extravagant phases of the story, thus promising the production unusual pictorial variety and stimulating stage effects.

In addition to his work on stage, Mr. Niblo is filming exterior scenes for the picture in San Diego, Del Monte and Pasadena.

Chicago Likes New Ingram Film

Chicago, like New York, has found that Rex Ingram's production, "Trifling Women," excels even his big全力 successes, "The Four Horsemen of the Apocalypse" and "The Prisoner of Zenda," says Metro.

After the recent presentation of this Metro picture at the Chicago Theatre, the Chicago Herald and Examiner, said "Trifling Women" will stand out as one of the big pictures of the year—a superb production, strong story and splendid acting.

Giblyn Directing

Producers Security says great interest is being manifested in the forthcoming production of "Till Harpy," by Henry Arthur Jones, starring Wyndham Standing. Charles Giblyn is the director and reports the picture to be well under way. It is a Hollandia Company film.

Premiere of S. L. Film

"Quincy Adams Sawyer," the six new productions which Fox Film Corporation recently announced as a supplement to the original set of eight for the season of 1922-23, stars Lupino Lane, in his first multiple-reel feature. This is the first feature comedy that Fox has released as a special during the past two years. Jack Blystone, who directed the first three comedy specials of Lane, namely, "The Reporter," "The Pirate" and "My Hero," also directed "A Friendly Husband," which is in five reels and will be released early in 1923 following the preparation for distribution of "The Village Blacksmith." "A Friendly Husband" Lane has invented a camping outfit which will prove a revelation to lovers of outdoor life, Fox says. It is built on wheels so that it can be pulled by any kind of an automobile and contains all the modern conveniences of the most up-to-the-minute parlor, bedroom and bath apartment in the city.

Lupino Lane Comedy Second on Fox List

"If Winter Comes," A. S. M. Hutchinson's dramatic novel, will soon come to life on the screen of a Broadway picture palace, according to word from Fox Film Corporation. Definite announcement of the date of the premiere presentation of the picture will be made within the next few weeks.

The final scenes of "If Winter Comes," which has been nearly a year in the making, have just been taken, it is announced. Both Mr. Hutchinson and McDowell Hastings, who wrote the stage version of the book, aided Harry Millarde, director of the photoplay, in selecting locations for the production.

In adapting "If Winter Comes" to the screen, William Fox has taken cognizance of the fact that the photodrama will be scanned closely by the millions familiar with the story, for any deviation from the books, either in detail of plot or variety in visualization of locations and scenic investiture.

"If Winter Comes" is being made as a United-Jewel production for release next June. It is the sixth of Universal's 1923 super-pictures.

Heirs Will Star in Big Comedy-Drama

People who expected that Walter Hiers would be handed a very light comedy-drama for his first starring vehicle for Paramount, will, it is stated, be most agreeably surprised when they have the opportunity of seeing "Mr. Billings and His Daughters." Three things stand out prominently in that photoplay, says a statement from Paramount.

First, there is all the comedy that the admirers of Hiers expected and a little more added just for good measure. Second, there are innumerable thrills in the picture. Finally, one of the strongest casts assembled for some time is put in place; an array of players across both the thrills and the laughs, it is stated.

"One Stolen Night" Is Completed

"One Stolen Night," a special production, has been completed at the Hollywood studios of Vitascope and is en route to New York. Reporters in the West say that it will be one of the most colorful presentations on the Vitagraph list, it is stated.

The story was adapted from the novel by D. D. Calhoun. The cast includes Alice Calhoun, Herbert Heyes, Otto Hoffman, Adele Farrington and Russ Powell.

Pollard Directing "His Good Name"

"His Good Name" is the title of one of the six new productions being initiated at Universal City, in line with a policy of making only the highest class features for the 1923 market.

William Slavens McNutt wrote the story and Collier's published it recently. Harry A. Pollard, who directed the "Father Pushers," is also directing this film.

A Universal Release

A CLEVERLY SHAPED LOBBY FRONT IDEA

The heart shape to emphasize "Human Hearts" helped to get interest for the Universal-Jewel at the Astor Theatre, St. Paul. Note also the heart shaped panels on the entrance doors.

"Thundering Dawn" New Title for "Bavu"

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

The new title, chosen by Universal officials to carry the full import of the picture's strong theme and dramatic power, gives indication of the Russian nationalistic awakening portrayed in the stirring story. The "Thundering" who directed the new film, which even yet is only glimmering in the east, is aptly caught in the characterizations and plot of the Carroll play.

This photoplay, which is being made as a Universal-Jewel production for release next June. It is the sixth of Universal's 1923 super-pictures.
A. E. Greene Begins on Picture

Alfred E. Greene has begun work at the Paramount Long Island studio on "The Ne'er-Do-Well," Rex Beach's famous novel, which will serve as a starring picture for Thomas Meighan. Lila Lee has the leading feminine role.

Colorful Scenes in Paramount Film

The colorful life of southeastern Roumania—the home of the Tartar and gypsy, has been filmed in "The Law of the Lawless," Dorothy Dalton's latest Paramount picture. Konrad Bercovici, the Roumanian author, has written the original story of "The Law of the Lawless" for the screen from his own personal experience in his native land.

Lloyd Film Breaks Record in Dayton

Dayton, Ohio, has just joined the long list of cities and towns in which the Harold Lloyd-Associated Exhibitors' super-attraction, "Grandma's Boy," has made new records, according to the newspapers of that city. J. Libson selected Lloyd's first five-part comedy as the feature for the reopening of his Strand as a first-run house, and held it over for a second week. Near the close of the first week the Dayton Journal said:

"A scream a minute has been the rule at the Strand this week. Harold Lloyd in 'Grandma's Boy' has been the attraction all week, and this prince of entertainers has kept up his record for presentation of only the highest form of amusement."

Later the same newspaper said: "In no picture ever shown here has there been such unanimity of opinion as to its greatness as a laugh producer."

Many Bookings for "Ninety and Nine"

Bookings on "The Ninety and Nine," Vitagraph's special, picturized from the play of Ramsay Moore, have been reported at theaters in offices in such gratifying numbers that, Vitagraph says, it is predicted that the picture will top any of the recent specials offered to the trade.

Exhibitors for whom it has been screened, it is said, are confident they have a box-office attraction, a picture that the public will like from every angle. From the exhibitor's standpoint, "The Ninety and Nine" will offer unlimited opportunities. Vitagraph states. It has exceptional exploitation features, it is reported. The story is thoroughly modern in atmosphere and the train racing through miles of burning forest is one of the most thrilling scenes ever attempted in any motion picture production, according to the producers.

Making Plans for Big Exploitation

Exhibitors everywhere are to receive a special service in the way of advertising and publicity matter for the exploitation of the Associated Exhibitors feature, "A Bill of Divorcement," starring Constance Binnie, which was a Christmas Eve release. A campaign book, larger and containing a greater wealth of material than has been sent out for any previous feature distributed by this organization, is going out from the publicity department of Associated. It is stated that the exploitation ideas are outlined in detail, and a mass of press matter is offered.

The Big Family

With one exhibitor in Florida and another in Nome, Alaska, a get-together looks pretty much like snow in summer below the Mason and Dixon line.

At the same time these exhibitors, and their brothers from California to Maine, are getting together every week of their lives—where? In Regional News and Gossip—Moving Picture World's dyed-in-the-wool exhibitor department.

If the youngest exhibitor and the oldest exhibitor can't shake hands in person—never mind. They can get together and learn about each other in this original, exclusive and newsy exhibitor gathering place—there's room for everybody in the big family. Sit in.

Smashing Records in New York and Boston

After having scored a triumph even more pronounced than "The Three Musketeers," "Douglas Fairbanks in Robin Hood," a United Artists release, closes a record-breaking ten weeks' engagement at the Lyric Theatre, New York, on Sunday, January 7.

Crowd houses have been the rule at every showing of this picture. Praised lavishly by such prominent people as Will H. Hays, who, with Douglas McAdoo, Dr. Ernest L. Craniald, of the New York City Board of Education; James Montgomery Flagg, George M. Cohan, Cecil B. De Mille and John D. Flinn, editor of the New York Globe, "Douglas Fairbanks in Robin Hood," has established itself as a picture that appeals with equal strength to all classes.

Pupils of the New York City public schools were brought to the theatre in bodies to see "Robin Hood," because of its historical accuracy as well as its entertainment value. Dr. Crandall every school child in the city to see the production.

Robin Hood opens at the Earl Theatre, Boston, on Monday, December 18, to packed houses, with the Governor of Massachusetts and the Mayor of Boston present. Lines waiting for tickets extended for more than a block outside the theatre.

Credit for the success of "Douglas Fairbanks in Robin Hood," from the managerial point of view, goes to John Fairbanks and Harry D. Buckley, from the advertising publicity and exploitation angles to Pete Smith and J. M. Loughborough, who worked with him on the New York and Boston campaign.

Pete Smith put over a smashing campaign in New York and Boston. Starting out ten days before the showing he utilized scores of 28-sheet stands throughout the city and put up hundreds of one sheets containing a white arrow with the words, "Follow the Arrow! This is "Douglas Fairbanks in Robin Hood." He also made liberal use of three and six sheets, window displays and window card displays.

Ticket sales were affected with the United Cigar Stores on Robin Hood cognizant, with which they will be obtained in those stores; also with Lord & Taylor, Wanamaker's and Spalding's. In the biggest of the A. G. Spalding stores on Fifth avenue there was a window display of the tournament accouterments used by Mr. Fairbanks in the making of the picture.

Fifty cowboys appearing in Texas Austin's Cowboy Championship contest at Madison Square Garden rode, in full Wesern regalia to the Lyric Fairbanks as in the making of the picture.

A special Saturday morning performance for New York City school children was arranged by the Exhibitors. Records were given when the auspices of the New York Globe, which gave the picture great publicity every week. The New York campaign was a whirlwind affair, with big results.

In Boston a similar campaign was conducted on billboard and window display advertising, with the addition of subway boards and signs on street cars. Two days before the opening arrow cutouts were tied to doorknobs, fans, etc., and 1,000 tuck cards were put up.

The newspaper campaigns were started in New York and Boston that were the first time the New York Globe and the Boston Globe gave good publicity in the opening day. All papers gave good publicity showings.

In New York and Boston there was a broad distribution of two-color, heralds, which not only were let in apartment houses, but were mailed to colleges and public and parochial schools.

The outstanding exploitation stunts on "Robin Hood" were: Hanging of three sheets in public schools while teachers told the story of Robin Hood and quoted copies about it, Parade of Cowboys in New York, Parade of Public School pupils at Broadway.

The Lyric Theatre was brilliantly illuminated during the showings, as was the Park. On the Marquee of the Lyric was a huge cut-out of Robin Hood. At the Northwest corner of 45th street and Broadway was a tremendous electric display, with the windows of the Lyric Theatre being utilized for exploitation purposes. Experiments made by Mr. Smith proved that "Douglas Fairbanks in Robin Hood" is an excellent vehicle for exploitation, for those who have seen the picture are praising it lavishly and urging their friends to see it.

One of the unique exploitation angles was a tieup with Young Brothers Hat stores, by which dozens of window displays were obtained on the "Robin Hood feather," a small feather to be worn in men's hats.

Pete Smith hit the bull's-eye in putting over Robin Hood and his friends are proud of his work. His next jump will be to Pittsburgh, where "Douglas Fairbanks in Robin Hood" opens at the Pitt Theatre, January 15.
Trixie Friganza

Back on Screen

The return of Trixie Friganza to the screen in "Steering Over Motor," the third release of Principal Pictures Corporation, has aroused the interest of not only trade circles, but also among the theatre-going public, which has been kept in close touch with the screen through the medium of a special for the past two months. Miss Friganza is one of the highest-salaried stars of the vaudeville world, having appeared in every city where there is a high class vaudeville or legitimate house. She is by no means unknown to the theatre-goers who have been brought in picture houses. As a comedienne she ranks with the best this country has to offer.

Neilan Picture at Capitol Theatre

Marshall Neilan's first production in pictures, "Damsel of the Coast," the screen version of Don Byrne's novel, "The Stranger's Banquet," is the attraction at the Capitol Theatre, New York, with showings being begun Sunday, Dec. 31. Mr. Neilan and his lieutenant, Frank Uron, were busily engaged in the filming of the novel as well as producing the photoplay. Arrangements were made with one of the biggest shipyards on the Southern Pacific Coast by which the shipyard scenes of the pictures were taken amid actual ship-building scenes.

Vitagraph Declares It's "Different"

"One Stolen Night," which is now being titled and edited at the Vitagraph studios in Brooklyn is a "different" desert story, according to Vitagraph. It is said to be a healthy, wholesome story of a girl who is ventured some forays as a seaman. The romance of the sand wastes draws her into its vast panorama, but from the moment she escapes from her desert life, there is no question in her mind as to the story is unique in its appeal. Vitagraph states. Alice Calhoun is starred.

Edwin Carewe Goes to Los Angeles

Edwin Carewe has left for Los Angeles to begin filming the big Belasco stage success, "The Girl from the Golden West," for First National. The production of a picture for First National is all ready for release except that no definite title has been decided on.

A "Hottentot" Song

A new song hit to be broadcasted by radio is "The Happy Hottentot," delivered by the dashing Madge Bellamy who play the leading roles in Thomas Ince's new racing comedy feature, "The Hottentot," a First National release.

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

Fox's January and February Releases

Six recently announced super-productions head the January and early February release program of Fox Film Corporation. Four star series features, two Sunshine Comedies, four Betty Hutton animated cartoons and the regular bi-weekly issues of Fox News complete the list. The four star series, which are the second group of giant productions to be prepared by the Fox company for distribution during the first months of the year, will be released during the first two months of the new year, while the other pictures mentioned in the above paragraph will all be released during January.


"The Village Blacksmith," directed by Jack Ford, is based on the poem of Henry Wadsworth Longfellow, and has already enjoyed a month's run on Broadway, New York. Lupino Lane in "A Friendly Husband" appears in his first five-reel comedy, Jack Blystone directed. "The Custard Cup," featuring Mary Carr, is a screen adaptation of a widely read novel of that name was directed by Herbert Brenon. "The Face on the Barroom Floor," also directed by Jack Ford, is a melodrama with a cast of actors numbering such names as Henry B. Walthall, Ruth Clifford, Alma Bennett, Walter Emerton and Frederick Sullivan. "The Net," with J. Gordon Edwards directing, is from the stage play of the same name. Edwards recently returned from Italy where he directed "Nero" and "The Shepherd King," the latter a film which has not as yet been released. "Does It Pay?" featuring Hope Hampton is the sixth in a series of specials. It was directed by Charles Horan and has an all-star cast. The William Farnum starring, "Six Commandments" and "The Net," will be released on the 21st. The story is by Charles Alden Seltzer and the scenario by Charles Kenyon. Supporting Farnum is a cast with Wanda Hawley, Tom Santschi and Claire Trevor.

"The Footlight Ranger" starring Charles Jones, is a story by Dorothy Yost. Fritzzi Brunette plays the Fox star. The feature will be released January and Dustin Farnum will be seen during the first month of 1923 in "Three Who Paid." Colin Campbell directed. William Russell's January picture is "Man's Size," which is scheduled for the 21st. The story is by William McLeod Raine.

Duncan May Resume Work in Serial Films

"I always figured on coming back to serials and I expect to resume such work before long. However, no definite arrangements have been made. Many with Vitagraph has considerable time before its expiration and it is a very good financial agreement for me. However, there have been negotiations in progress and I rather expect that 1923 will see us in serials again, either with Vitagraph or otherwise."

William Duncan made the foregoing statement when queried as to his plans. He was considering a comeback to the chapter-drama where he reigned as a king until previous to his production of westerns two years ago.

The star is one of the highest paid on the serial lists. Vitagraph's curriculum of production has left the star with considerable time on his hands and evidently the serial bug has been getting in its works. The Duncan western productions have been satisfactory to exhibitors, but Duncan apparently is learning for the more lavish and spectacular fields afforded by the chapter play possibilities.

Duplicate of First Steamboat in Film

Robert Fulton's first steamship, the Clermont, has been brought to life and is again riding the waters of the Hudson. Fulton is not the original Clermont, but a duplicate built by Cosmopolitan Productions as a part of the scenarios of Marion Davies, next super-production, "Little Old New York.

Down to the most minute detail the duplicate is fashioned after the first steamship ever built, it is said.

Last week the boat was completed, and under its own power the strange little craft started down the length of the Hudson River from New York to the very road that the original Clermont had traveled. It proved as curious as the original boat.

"Modern Matrimony" Reaches New York

The first print of the new Selznick story, "Modern Matrimony," starring Owen Moore, reached New York from Los Angeles, where the picture was produced.

It was shown to Selznick and Select employees in the company, and the general consensus of opinion was that this is easily the best and most artistic photoplay in which Mr. Moore has appeared, and Victor Heerman wrote and directed the production.

Historian Praises "Knighthood"

That Marion Davies is leading the way for a new epoch in motion pictures by her portrayal of Princess Mary Tudor in the Cosmopolitan production, "When Knighthood Was in Flower," is the opinion of no less an authority than Dr. Francis Trevelyan Miller, the most noted historians in America and the author of some forty books.

After seeing the magnificent screen version of the Charles Major novel Dr. Miller frankly admitted that he had to abdicate in favor of the screen when it came to graphically setting forth historical facts.

Huntyl Gordon in Leading Part

Huntyl Gordon, a newcomer in the motion picture ranks, has been signed for a leading part in "Your Friend and Mine," which S-L (Sawyer-Lubin) Pictures is producing for Metro. This player, Mr. Gordon, came west several months ago to appear in the production of "The Famous Mrs. Fair," and upon the completion of his work in that production was engaged for "Your Friend and Mine."

Clarence G. Badger is directing the S-L production, a screen version of a sketch by Willard Mack.

Anti-Vice Crusader Praises Picture

Unqualified approval of "Breaking Home Ties," The Associated Exhibitors, feature, presented by E. VanHeerden, was given this week by John S. Sumner, secretary and active head of the New York Society for the Suppression of Vice. After seeing "Breaking Home Ties" Mr. Sumner said: "I consider this an excellent picture in every way. I think an appealing story, is splendidly acted and directed."

"The Custard Cup" Selected as Title

"The Custard Cup" has finally been decided upon as the title for the latest photoplay featuring Mary Carr, according to Fox Film Corporation. It was adapted from the wide-read book of the same name. The production was previously announced under the title of "Paradise Road" and "Penic." Herbert Brenon directed.
Exhibitors Spending Two Cents

Any conscientious trade paper publisher can furnish news, and departments for exhibitors, in printed form for so much a year.

But it takes a publisher with a real sympathy for an understanding of exhibitor needs to add to this weekly mailing of a magazine, the services that are yours for the asking when you read Moving Picture World.

Several exhibitions have sent two cents for a stamp and get in return special service from Sumner Smith's "Regional News and Gossip"—locating old friends in the exhibiting end, finding out where to get a certain film—and so on.

Others have found out from E. W. Sargent, of "Selling the Picture to the Public," how to bolster up poor business, plans for putting over pictures on weak days—service that they'd have to hire an exploitation specialist to get for them.

Still more exhibitors use "Straight From the Shoulder" special report service—asking for tips on pictures; their wants are published in Van's "Straight From the Shoulder" and honest, square-shooting exhibitors read and report.

The two cent stamp it costs you to send the inquiry is the only drag on your dough-belt. This service is at your service—use it freely!

Makes a Big Hit in Philadelphia Houses

The Associated Exhibitors' feature, "Till We Meet Again," with Mae Marsh, played the Karlon Theatre, Philadelphia, last week, and before the run was fairly started the Stanley Amusement Company booked it for another week's show in the Capitol, another of its downtown houses. This second engagement will be played at an early date.

"Immensely entertaining" was the public ledger's description of "Till We Meet Again" after the opening run at the Karlon. This paper, as did others, acclaimed with enthusiasm Mae Marsh's return in a feature role worthy of her talents. "It is agreeable to welcome an old, yet still young friend," said the Public Ledger. "It has been a long while since Mae Marsh was seen on a local screen."

Another successful week's run of "Till We Meet Again" was that in E. J. Davis' American Theatre, Salt Lake City, where crowds packed the house daily.

Following the opening, two weeks ago, of a run in the Southern Enterprise's Capitol, Houston, Tex., of which P. Newton is the manager, the Houston Post said: "To Mae Marsh the human heart is an instrument on which to play the music of the emotions!"

Hodkinson Films at Broadway Theatres

Several of Broadway's largest and most exclusive motion picture theatres have added several of Hodkinson's special releases and feature attractions to their program.

"The Kingdom Within," the Victor Schertzinger production, has been booked over the entire Loew circuit in New York and scheduled to play the Loew State Theatre, New York, January 29.

"The Fighting Horseman" or "The Legend of Sleepy Hollow," the adaptation of Washington Irving's widely read story featuring Will Rogers as Ichabod Crane, was the attraction at the Capitol Theatre, New York, for Christmas Week.

Another large theatre circuit to take advantage of the box-office attraction found on the Hodkinson program is the Fox Theatre circuit, which has booked the melodrama, "Bulldog Drummond," to play in the Fox houses in New York and New Jersey.

The Rialto Theatre, New York, recently showed the first of the first-run Star Comedies produced by C. C. Burr and featuring Charles Murray, Mary Anderson and E. P. McKeen. The Rialto Theatre signed contracts for the appearance of Movie Chats No. 40 in that theatre for one week. Furthermore, the announcement states that the Rivoli Theatre has booked the Bray Romances and Bray Comedies.

Cast Completed for "The Common Law"

President Myron Selznick of Selznick Pictures Corporation has completed the cast for Robert W. Chambers' "The Common Law," which has just gone into production at the company's West Coast studios in Los Angeles.

Corinne Griffith, Conway Tearle and Elliott Dexter are to be expected in the production. Prominent in their support will be Helen Bosworth, Bryant Washburn, Doris May, Miss Du Pont, Harry Myers, Phyllis Haver and Wally Van.

The supporting members of the cast have, practically without exception, been starred in other productions. George Archainbaud is directing.

Trade Critics Laud Metro Production

Metro says a man blindfolded could fumble among the clippings of critical comment by the trade press upon "Quincy Adams Sawyer" and be certain of finding one highly favorable. The reason for this, says Metro, is that none is unfavorable.

Better than paraphrase and summary is direct quotation. Here is the comment of a trade paper's "Reviews": "Here is a picture that is sure to please any type of audience.

Moving Picture World observed: "The Metro production, "Quincy Adams Sawyer," should prove an unusually big box-office attraction. It is doubtful if there has ever been such a noteworthy cast assembled before for one picture. At least nine of the players have been starred and the remainder have all been featured."

The Exhibitors' Herald said: ""Quincy Adams Sawyer"" excels in technique, settings, direction, photography and thrills anything yet turned out from the Metro studios. Another Motion Picture News remarked: "The picture will surely find a place in the category of better things."

The Exhibitor's Trade Review said: "The picture holds every needed requirement that goes to make a thoroughly good box-office attraction."

Leo Landau on "One Week of Love"

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Leo Landau on "One Week of Love"
Nine Big Films Now Listed by Goldwyn for Coming Year and More on the Way

Its New Pictures Said to Be the Best the Firm Has Made

Goldwyn says its schedule of releases for the new year includes the biggest and best pictures yet made by that firm, and this statement is made after taking into consideration that the fall and early winter releases included such successes as the John Barrymore picture, "Sherlock Holmes," "The Sin Flood," "Brothers Under the Skin," "A Blind Bargain" and "Broken Chains.

The productions now completed, or under way for release during the coming calendar year, it is stated, come nearer to realizing Goldwyn's policy of "bigger and better pictures" than any other group, taken as a whole, because the new policy has been in operation longer and advance preparations can be made more easily and quicker than for the first group.


Release dates have not been set for any of the other productions. Following these come seven other pictures the release date and the order of release of which have not been decided upon. There is a Rupert Hughes picture, "Gimmie!" with a cast embracing Helena Chadwick, Gaston Glass, Kate Lester, Henry B. Walthall and David Imboden, Mr. Hughes directed.

Carey Wilson's first picture for Goldwyn, "Lost and Found," a romance of the South Seas and the islands in them, formerly called "Passions of the Sea," is said by the producers to be an unusual picture, unusually done. R. A. Walsh directed it. He took the entire cast to Tahiti where the film was made on the island and on board a ship chartered for the occasion.

Hugo Ballin's production of "Vanity Fair," starring his wife, Mabel Ballin, is now nearing completion at the Goldwyn studios. Advance reports from the studios state that it possesses pictorial and dramatic qualities which should rank it among the big films of the year.

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

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

There are two more Marshall Neilan productions—a screen version of Thomas Hardy's novel, "Tess of the D'Urbervilles," many exteriors for which were "shot" in England under the direction of Mr. Neilan's lieutenant, Frank Urson, and a picture made from Edward G.ORE'S new and highly successful play, "The Rear Car." The film title for this will be "Red Lights."

Says "Java Head" Is Melford's Best

For poignant drama and rare beauty of photography, "Java Head," George Melford's forthcoming Paramount production, which is now being made in the company's Eastern studio, sets a high-water mark in the production of artistic motion pictures, according to critics who have viewed the picture in its unfinished state, Paramount states.

The picture, which deals with the life of Sailmates in the period of 1890, gives one the impression of a rare cauceo that has the power of movement, says the Paramount statement.

Mr. Melford and his cameraman, Bert Glennon, are said to have literally turned back the pages of history and have shown characters that made Salem the foremost shipping center of the time. These people move about in the drama with Joseph Hergenheirner put in his novel.

Will Release Six Films in January

First National will have six releases for January. John Stahl's "The Dangerous Age" will start the new year.

First National will offer Douglas MacLean in "Bell Boy 13," William Seiter directed. In the cast with MacLean are Margaret Loomis, John Stepling, Jean Walsh and Eugene Burr. "Fury" will be Inspiration Pictures' contribution to the January release list. Richard Harne and the newest star in this story, Dorothy Gish plays opposite Barthelness. The story is by Edmund Goulding, Henry King directed. The next is B. B. Schulberg's picture with Katharine MacDonald in "Money, Money, Money," adapted by Hope Loring from Larry Evans story. Tom Forman directed. Joseph Schenck has in this list, Norma Talmadge in "The Voice From the Minaret," adapted by Frances Marion from the novel by Robert Hichens. Frank Lloyd directed Eugene O'Brien is Miss Talmadge's leading man.

Buster Keaton contributes "The Balloonatic," Eddie Cline directed and Cline and Keaton between them wrote the scenario. Mack Sennett loaned Phyllis Haver for the production.

Jackie Coogan at Work on Film

Jackie Coogan is hard at work on his new picture "Toby Tyler" a circus story. "Toby Tyler" is an original story by James Otis and was adapted for the screen by Eddie Kline who is directing it.

In the cast with Jackie will be, among others, Barbara Tennant and Russell Simpson.

J. H. Kunsky on "One Week of Love"

Special Rates to Professionals

SAMUEL LUMIERE
Artist—Photographer
NEW 574 FIFTH AVENUE YORK
Big Exploitation Campaign in Middle West for “Tess of the Storm Country"

Many Cities Take Part in “Boosting” Pickford Film

That exhibitors in middle-western cities realize the value of real exploitation in connection with a picture of the magnitude and wide public appeal of Mary Pickford’s new and personal production of “Tess of the Storm Country,” the latest and grandest campaign in the series started as soon as the picture was released. This campaign, in which the producers have engaged in a big way, is aimed at winning the enthusiasm of the local trade and the public for the picture and for the new Mary Pickford art supplement in the Duluth News-Tribune of December 31.

In Indianapolis, Ind., Ralph Lieber, manager of the Circle Theatre, put on a big campaign for the first run of this Mary Pickford feature, opening on Christmas Eve. A big billboard display all over the city was put on.

Making Picture of Ibanez Book

In making “The Enemies of Women,” Vieete Blasco Ibanez’s famous romance, which the producers state is one of the most beautiful and interesting photographs ever screened, Cosmopolitan Productions says it was not only embellished it with more natural scenic beauty than has ever been seen in any picture, but is also creating some of the most gorgeous interior scenes that have ever been filmed. Lila Lee is a feature in the production.

Wanda Hawley with Farnum

“Brass Commandments,” William Farnum’s latest picture, with Wanda Hawley, Tam Santschi and Claire Adams in the cast, has been completed at William Fox Western studio. It is in this picture that the star and Tom Santschi have one of the most sensational fights ever put on the screen.

Preparing to Film Marriott Story

Maurice Tournier is making extensive arrangements for the filming of Crittenden Marriott’s famous sea story, “The Isle of Dead Ships,” a First National release. He is salvaging the hulks of ships from their “graveyard” outside of San Francisco Bay and moving them down the coast to the spot selected for the big action of the picture. “The Isle of Dead Ships” is a Mike Levee production.

James Cruze Film Praised by Lasky

According to the Lasky studio executives, James Cruze can truthfully say of his new Paramount production, “The Covered Wagon,” that it is the greatest picture he ever made. The film represents a new process of production and it is said that production experts can easily visualize the aspect of the combined effect in a manner that those most enthusiastic over Mr. Cruze’s work is Jesse L. Lasky, “Perfect realism.” Lasky, “a strong lover of the theme, bigness, impressiveness, thrills that are utterly unlike the ordinary sort; a background of real newness to the screen, where the camera has never been before; all these facts coupled with the splendid cast of virtually 3,000 men and women, certainly indicate a picture that is worthy of any director’s enthusiasm.”

“...And James Cruze is enthusiastic. He has believed in the picture from the start and each day of shooting, sometimes under conditions almost unbelievably difficult, his enthusiasm has grown. Nor is he alone, for every last person in the drama of the old-time Western days shares his convictions.”

Kolker to Direct Alice Brady

Selection of the cast for Alice Brady’s next Paramount picture, “The Snow Bride,” a French-Canadian story by Sonya Levee and Julie Herne, has been completed. Henry Kolker will direct.

Watch Out For

Affront Page Story

The Truth About Corham
Hodkinson Striving to Supply Films of the Finest Quality to Exhibitors

Company Also Said to Have Large Variety of Releases

Not only is it said to be the intention of the W. W. Hodkinson Corporation to supply variety in its production output, but special stress is being laid, it is said, upon the quality of its releases scheduled to appear for the year 1923. Care has been exercised by the distributors in order to select screen entertainments with strong box-office possibilities as well as a variety of subject matter and appeal that will furnish Hodkinson motion picture fans with many unique surprises for a New Year’s gift, it is reported.

The holiday season opens with the two Victor Schertzinger productions, “The Kingdom Within,” released December 24, 1922, and “Dollar Devils,” released January 28. “The Kingdom Within” is from the story by Kenneth B. Clarke. “Dollar Devils” is the second Victor Schertzinger production to be released through the W. W. Hodkinson Corporation, is a comedy-drama.

Hodkinson Corporation, announcing plans for the procuring of the series of four Film Guild productions featuring Glenn Hunter, the young actor who is making a success in a Broadway, New York attraction. The first three of these titles, announced as “Mquer,” “Miller Fiddle,” “The Cap of Luxury” and “The Scarecrow,” in the first of the three, Mary Astor assuming the leading feminine role, while in the other two, the part is played by Martha Mansfield. The fourth story is yet to be announced, but it is understood to be a big production.

Following on the heels of the Film Guild announcement, comes the announcement of another part of 1923 will see the Corinne Griffith productions released through W. W. Hodkinson. This announcement means that another popular star has formed her own company and will enter the independent field. Charles R. Rogers, former general manager of distribution for the Select Pictures Corporation and the Robertson-Cole organization, will have charge of the distribution of the Corinne Griffith productions. Edward Small will produce and direct the production. The Corinne Griffith production will start some time in the early Spring and will be made in Headington, a small town near Toronto.

Hodkinson organization also has scheduled a drama scheduled for release early in January. This is a Maurice Tournear production entitled, “While Paris Sleeps” and features John Gilbert with Lon Chaney in the cast.

Hodkinson Corporation is also said to be doing its best to provide the exhibitor with the finest series of productions. The Better Comedies produced by C. B. Burr and starring Charles Murray, Raymond McCree and Mary Anderson, and “Fun from the Press” and the Corporation’s studio, produced by Bray Productions, Inc, are the laughter specials to be found on the Hodkinson program.

“Days Afield With Rod and Gun” is another series. Charles Urban’s Official Movietone, produced by the Kineto Company in conjunction with the M. P. T. O. A. and distributed through Hodkinson, is another one-reel novelty to fill out the program.

Hatton Is Engaged by Universal

Raymond Hatton has been engaged at Universal City to portray the poet, in the Universal-super-jewel film play of “The Hunchback of Notre Dame.” The scenario was written by Perley Poore Sheehan and E. T. Low, Jr.

Booking of Pathe Films Increasing

Universal Finishes “Power of a Lie”

At the close of the fifth week of the Eschmann Sales Contest Pathe notes still further big gains in standard features bookings, it is reported. The increase shown in the case of 26 of these 5 and 6 reel photoplays, some of which have been continuously before the public for more than three years, inspired the compilation of a chart showing the relative increase of feature business in different sections of the country attributable to the influence of the contest in "popping up" the field forces.

The shows include Portland, Ore., leading with its quota practically achieved. Next, in the order named, come Salt Lake City, Omaha, Milwaukee, Spokane, Seattle, Denver, Washington, Des Moines and Albany—making up the first ten, with others branching making new records for the Eschmann contest. The closing scenes of oil sales book ing exceed those of any other, Pathe states, is "Dr. Jack," Harold Lloyd’s new feature comedy.

Returned from Trip

Howard Estabrook, assistant to Arthur S. Friend, president, and Henry M. Hobart, vice-president and producing manager of Distinctive Pictures Corporation, and Charles Whittaker, scenarist, have just returned from a week’s trip to Woodstock, Vermont, where they were engaged in looking over the locale and arranging for the properties to be employed in the filming of the title story of “Backbone,” the all-star production headed by Edith Roberts and Alfred Lunt, which Edward Sloman is now directing in New York.

Film Will Be Called “Her Reputation”

Her Reputation,” it is announced from the Thomas H. Ince studios in Culver City, will be the title of the tale of the same name which the Corinne Griffith production headed by May McAvoy and Lloyd Hughes. John Griffith Wray is directing.

Vidor Film Given High Praise

Manager Harris selected “Conquering the Woman” the current Associated Exhibitors—Florence Vidor release, as the attraction for the week before Christmas in his million dollar Grand Theatre in Pittsburgh, Pa.

The Pittsburgh Leader said: “The picture has been wonderfully handled, with gripping interest from end to end.”

F. Evans in Cast

Another important addition to the cast of the Distinctive Pictures Corporation all-star production of “Backbone” is announced this week in the name of Frank Evans.

Watch Out For

AFrontPageStory

The Truth About Gorham

M O V I N G  P I C T U R E  W O R L D

January 6, 1923
Trade Gossip

Hello, 1923

THE new year is here. Everybody says it will be a big year. We hope so. But we realize that it is going to take a whole lot of right that things we call them. Nevertheless, it seems a profitable year. The first half of the 1922-23 season has been good. Prospects noted in the latter half of the past summer indicated a big season. These prospects are materializing. But no one must be totally satisfied, for the light is not even half won. We're on the right road, but that is all. Don't let the prosperity that has blessed independents in the past five months blind you. There must be something left for years at last conquered. We have, indeed, won our first point, namely, the winning of exhibitor confidence. That is our foundation. But it is not a complete structure by any means. We must keep on building—not tomorrow, but for the day after tomorrow; we must build for permanency.

ANNUAL statements from distributors received this week characterize 1923 as "Gooting Year" and "Jones Year," etc., etc. But that doesn't mean a thing; that's why we relegated that batch of meaningless junk to the waste basket. 1923 should be a big year for independents. And the firm that does this or that for purely selfish reasons is helping no one—let alone the firm in question. Independents must work co-operatively from now on. There must be no tug-of-war tactics. These must be cast into oblivion.

INDEPENDENTS have started something they must finish. There is no theater in the country great that it can justify ignoring independent productions like "Shadows," "Rich Men's Wives," "Heroes of the Street," "Sure-Fire Flim" and "Notoriety." And they are not ignoring them. The exhibitor, through bitter experiences of the past, has come to a realization of the importance of independent productions and is giving that necessary support. But we must prove ourselves worthy of this confidence. It has been a long, hard fight, but we have finally hurdle. And although it was a sacred possession—and it should be just that, without exhibitor confidence, and from confidence comes patronage, there could not be any profitable independent distribution or production.

EXCHANGE men have kept pace with this meteoric progress. The new year finds new faces in the exchange arm. The pioneer leaders who have struggled for years have at last conquered, and today we find them reaping a harvest. And they must continue to reap, while the reaping is good. But they, too, like the exhibitors, are dependent in a large measure on independent producers and distributors. The latter must furnish worth-while pictures, pictures that the exchange can display as worthy competition to opposition productions. And promises won't do. If you must promise, first equip yourself to carry out that promise.

STOP knocking. Stop minimizing your neighbor's product. If you can't say a good word for your competitor selling nothing at all. See that those about you play fairly and squarely. Knocking never won any battle. Knocking the knocker is a favorite pastime—too popular, indeed. If the tactics of your neighbor are hurting your business your best solution is to turn him to justice. But stop crying about it. If you take care of your business as you should take care of it, you will have no time to delve into the affairs of your neighbors. Exchangers, Mr. Exchangegan, give your exchanges real pictures, Mr. Distributor. And, Mr. Producer, remember extravagance never made a profitable picture. Be systematic. Have a reason—a good, logical one—for everything you do. Keep your exchanges real. Let's take advantage of the new year. Forget the worries of 1922 and Welcome 1923.

Among the Folks

Betty Francisco has been signed by New York's top house for a principal role in "Poor Men's Wives." According to Al Lichtmann exchanges will handle.

There is some talk about the Warner Brothers' New York branch building a new studio. The building is to be started next May. A large building will be used for exhibition shows during the day.

Bob Horner is making "Valley of Shadows" at the Horsey studio. Al McLean is turning the crank.

Frank Hurd, the live publicity director of the Fairman exchange Pittsburg, Cincinnati, Cleveland and Detroit, has turned out a splendid press sheet on Al Lichtmann's New York production, which he titles "Film," and distributed to exhibitors in those territories.

Dr. W. E. Shollenberger, president of Arrow Film Corporation, has spent less than three weeks of the past three months at the New York headquarters of that concern. The remainder of the time he spent visiting exchanges and investigating conditions in general. He is now on the Coast.

Al Lichtmann isn't wasting any time or losing any opportunities, for he now has a special representative staff of three live showmen, who will go out into the country to put over Lichtmann productions.

George A. Fecke finally broke into a big smile. He isactivated, "Junior."

The national distribution of which he said he took over several weeks ago. The picture is playing this week at the Modern-Beacon in the Hudson Valley double bill, with Shirley Mason in "Shirley of the Cun.

Charles Burr is one of the many independent producers who have failed to be influenced by the importance of consistent advertising to the success of any venture. Charles attributes advertising as one reason for his remarkable success during the past few weeks.

Harry Rapf, the Coast producer, having completed the 1922-23 production, brothers creating "Blackly's" which is due to come to New York next week with Harry Will. But, oh, that's nothing new, for Ben's a weekly vehicle, "Steve's Life," which C. B. Harris state righting.

The independent boys celebrated Christmas with Lose parties, many of the firms celebrating the observance through Tuesday.

If you haven't visited Al Lichtmann's magnificent new building at 1916 Broadway, New York, you haven't seen anything. For this is without doubt one of the best laid out film offices we ever set foot in. The place is more spacious than any half that utilized as offices for any other firm.

Tom Swiftie of Tifford Studios came down by the other day with a story about some sort of new shop situation. Tom's all said that this will be a "big year." Hope Tom's right.
LOS ANGELES (Special)—The Warner Brothers, Sam, Jack, Abe and Harry M. Warner, who arrived in Los Angeles last week, celebrated the completion of six classics of the screen by giving a dinner to a large number of prominent men and women in the industry at the Ambassador Hotel on December 20.


Sinclair Lewis "Main Street," the last of the seven productions for the season, is in the course of production at the coast studio. It was adapted for the screen by Julian Josephson, and it is being directed by Victor Fleming.

Among those present at the dinner were Ray Long, Charles Brown, Mrs. Mary Thomas, Mrs. William Shadel, Miss Douglas, Irene Rich, Helen Ferguson, Abbe Lane, Mrs. and Mr. Julien Josephson, Mr. and Mrs. Harry Rapl, Mrs. and Mr. George S. Kaufman, Mrs. and Mr. William Selter, Harry Meyers, Charles Brown, Mr. and Mrs. William Beaudine, Mr. and Mrs. Harry Rapl, Charles Brown, Mrs. Louis Selznick, Pauline Starke, Millard Webb, Louis Long, Jack White, Cyril Chadwick, Helen Morgan, Alva Fisher, Peggy Brown, Kenneth Harlan, David Cosgrove and Alec Terry.

Kenneth Harlan has packed up his make-up kit and has moved over to the Schoelberg Studio on Mission Road, where he has started his contract with Preferred Pictures, Inc. Although the arrangement is not a permanent one, it is generally considered that Harlan had to fill engagements made from a contract with Warner Brothers. Harry had to fill engagements made by the late Edgar Selzer, formerly a member of the Harry Rapl Company. When Joining R. P. Selzer, he did appear in "The Saddest Day's Work," "Therese and Orange Blossoms," and "Annie Get Your Gun," and "The Man Who Came Back," the play by Charles B.UNC. mosseus and Samuel Raskin, which Tom Frenkel now has in hand. Harlan is only one member of an import picture to write the script for "Mrs. Miniver and Gossip Glass."

It is understood that Larry Evans, who was placed under contract by B. P. Schoelberg some weeks ago, has about finished work on his first story for Schoelberg. This will be titled "The Aristocrat," and will be in production early in the new year. Evans' contract calls for a general literary supervision at the studio of all Preferred Pictures. "Are You a Failure?" the June feature production of the Al Lichtman Corporation, was written by Evans. With the studio of the Lichtman Corporation is writing a story for Tom Frenkel, Melba Bellamy and Lloy Hughes head the cast.

Grant Carpenter has been added to the list of names for the Warner Brothers scenario department. Carpenter has written, in addition to stories for the studio, plays, both originals and adaptations, some of which have been written for the screen. Carpenter has been placed under contract for the studio. Among the several of the productions scheduled are four of the major projects for the Warner organization. Two other prominent ???

According to an announcement made by Preferred Pictures, Inc., featuring Miss Betty Grable in "The Story of Temple Drake," the production will be released by the Allied Artists Corporation, while "Mother-In-Law" will appear on a schedule later.

Billie Holiday of the well-known record company, has signed a contract with Preferred Pictures, Inc., for the production of "Mother-In-Law." The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio. The radio station will be the first to produce the film for the studio.

In order to tie up the entire country the Warner Brothers will attract two other stations. Suburban & Suburbia, Chicago, handling the seven Warner film releases.

Each radio center will transmit news to thousands of people and radio fans, hundreds of exhibitors and the many radio stations in the country.

**Burr Feature Averages High**

Signal honor was awarded C. C. Burr, president of Mastodon Films, Inc., last week when his picture was listed in the high-grade department for the independent market last season in a compilation culled from exhibitors' reports and printed in one of the trade journals. "I Am the Law" received an average rating of 70 pc.

**Lichtman Sells Australasian Rights**

Al Lichtman announced this week the consumption of a deal which will take care of the distribution of his entire output for the Australasian market. The deal was made with Millard Johnson, of Australasian Films, Ltd.

**Thanks—and the Same to You**

We hereby acknowledge the well wishes, received in various forms, from Ray Long, Abe and Harry Warner, Joe Lee, Jack Harvey, Bill Strong, E. O. Van Pet, Jack Murray, Frank Matthlin, Julian Singer, Morris Schlank, Charles Gartse, Wesley Barry, Frank Harry, Paul Cohn, Edward Cohn, Robert Edgar Long, Charles Gondim, Sam Lewis, Sam Duddy, Bernie Finsman, Al Jones, Louis Levy, Lenure Uri, Len Auber, Jimmy Powers, Edwin La Mor, Bill La Mar, Emmett Moore, Charles Meyer, Mr. and Mrs. and Spencer, Thomas Mohr, Harry Land of University Alian and Buton Emery of Providence, R. I.; Mayor Joseph H. Gurner of Providence, R. I.; Eddie Lyons, Jim Longborough, Paul Gray, Arthur James, Charles Peffer, John, Arthur McCullogh, Foster Moore, Johnny Wilson, Dan Morgan, Capt. Sims, Harry Hoyt, and Cyril Sansom of Buffalo.


**Producers' Security Gets "Lion's Mouse"**

Announcement was made this week that Producers' Security Corporation has acquired the rights for its distribution. Wendham Standing and Margarite Marsh play the leading roles in this feature.

**OTHER FILM NEWS**

E. O. Van Pet, Jack Murray, Frank Matthlin, Julian Singer, Morris Schlank, Charles Gartse, Wesley Barry, Frank Harry, Paul Cohn, Edward Cohn, Robert Edgar Long, Charles Gondim, Sam Lewis, Sam Duddy, Bernie Finsman, Al Jones, Louis Levy, Lenure Uri, Len Auber, Jimmy Powers, Edwin La Mor, Bill La Mor, Emmett Moore, Charles Meyer, Mr. and Mrs. and Spencer, Thomas Mohr, Harry Land of University Alian and Buton Emery of Providence, R. I.; Mayor Joseph H. Gurner of Providence, R. I.; Eddie Lyons, Jim Longborough, Paul Gray, Arthur James, Charles Peffer, John, Arthur McCullogh, Foster Moore, Johnny Wilson, Dan Morgan, Capt. Sims, Harry Hoyt, and Cyril Sansom of Buffalo.

Al Lichtman Pictures Are Being Booked in Quantity by Circuits

One of the most important transactions to be closed in the independent field in recent weeks is the deal consummated this week by Al Lichtman, president of the Al Lichtman Corporation; Sam Zierler, president of the Film Corp., which distributes the Lichtman product in Greater New York, and B. S. Moss, of the Moss-Keith-Proctor circuit, whereby that powerfulorganization will show the first seven Lichtman releases in all of its Greater New York houses.


Of the pictures contracted for by Mr. Moss, two have not as yet been placed in production. These are: "Mother's-in-Law," "April Showers," which will be directed by Gasnier and Tom Forman respectively. The Lichtman organization gives the Lichtman organization a definite quantity booking in the Greater New York territory. The theatres included in the deal are the 23rd Street, the 58th Street, the Jefferson, the Regent, the 125th Street the Harlem, the Coliseum, the Fordham, the Franklin, the Prospect, the Greenpoint, the Kiviera, the Columbia, the Yonkers and the Mt. Vernon, the 81st Street and the Flatbush.

Lichtman feels that this contract is a compliment of the highest order to the Lichtman organization. He thinks that the mere fact that an organization such as the one represented by Mr. Moss has taken a contract for product of some which has not been made is reposing full confidence in the men at the head.

ROCHESTER, N. Y.—(Special)—Al Lichtman's Preferred Picture, "Shadow," was booked for one of the biggest attractions shows this week, and there were here this week. The house management paid about all on the wonderful work of "Buddy" Morrison, the classy lad who did such remarkable work in the House of Bally on Monday, Tuesday and Wednesday. A very long line formed Thursday morning, ranked with the best of the year, with indications that no surprise will be occasioned if a house full of crowds for Christmas week is established.

WASHINGTON, D. C.—(Special)—Warner Brothers' "Heroes of the Street," starring Wesley Barry, was given its premier showing at the Bijou. This was one of the greatest and biggest Christmas crowd ever jammed into this theatre. Business thereafter held up consistently, with the picture receiving excellent newspaper notices which held the draw considerably.

CHICAGO—(Special)—Wesley Barry in "Heroes of the Street" appeared at both the Rivoli and the Riverview theatre this week. This picture, which is said to be the biggest picture of the season, has the force of interest in the theatre, according to Balaban & Katz, local distributors of Warner Brothers.

CHICAGO—(Special)—"The Man from Nowhere," a feature of the Western Pictures Expansion picture starring Irving Cummings, was opened here this week, and was shown in the Midwest and, apparently, to good business.

CLEVELAND—(Special)—Wesley Barry in "Heroes of the Street," appears on the screen in and person at the Al Lichtman, here this week with business of the record-breaking variety. The records for Christmas Day were shattered with hundreds turned away and a report of remarkable business on Monday and Tuesday. Shown on Sunday and Monday and all played to capacity.

PROVIDENCE, R. I.—(Special)—"Only a Shop Girl" owned by Ben Schulberg for Al Lichtman, was released here this week.

Word came this week from C. B. C. Film Sales Corporation that a booking receipt of "The Girl Who Broke My Heart," had been received from Lande Film Distributing Company, which owns the Western Pennsylvania rights to "Only a Shop Girl," telling of a recent booking at the Majestic Theatre in Akron, Ohio. The showing was held Sunday, December 15.

This week, being the poorest show week in the year, due to the Christmas shopping period, Harry Lande is on this idea of booking the picture into the Allen. The picture, according to Mr. Lande, went over big, Manager Simmons, of the Allen, praising the product highly. He wired the follow-

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Al Lichtman Representatives on Road

Leon D. Netter, special sales representative of Al Lichtman Corporation, is in Kansas City this week conferring with A. H. Blank, the Lichtman franchise holder in that territory. Edward Grossman, who joined the Lichtman organization last week, is now in St. Louis, where Skouras Brothers control the Lichtman distribution.

"Sure-Fire Flint" at Cameo

"Sure-Fire Flint," the second Johnny Hines feature, which C. C. Burr, of Mastodon Films, Inc., has been bookling of the latest B. P. Schulberg production, "The Hero," for Al Lichtman distribution, was held here and those who were fortunate to see the picture acclaim it the best special ever made under the Schulberg banner. Gaston directed the picture in which Gaston Glass is said to do a remarkable work. Moving Picture World's correspondent here makes no hesitancy in saying that "The Hero" will marvel the trade in general, but it is a splendid production with Gaston Glass doing unusually fine work.

With the advent of 1923 comes an announcement this week from Principal Pictures Corporation relative to its plans for the forth-

At the Chief,formerly a Picture, is now a show of all the most important productions of the coming year which will mark the inaugural of one of the most extensive and intensive production schedules prepared by any independent concern. During the current week Sol and Irving Les-

Sen and Michael Rosenberg have been conferring at the Los Angeles offices of the concern and applying the finishing touches to an advertising and exploitation campaign that will stamp the name, "Principal Pictures," before the trade via the trade press as no other independent venture ever before. The campaign, laid aside for this campaign runs well into six figures. Another apparent cover the exploitation of Principal Pictures to the public via the national fan maga-

zine, newspapers and other mediums.

Negotiations that have been on for several weeks have been closed this week and as a conse-

quence of this dickerings Principal Pictures Corporation has ob-

tained the screen rights to some of the greatest plays and best sell-

ing books of the past decade.

That independent exchanges demand the type of pictures like the one mentioned above, "Environment" starring Alice Lake and Milton Sills, produced by Irving Cummings, and "The World's a Stage" with Dorothy Phillips, a special based on a story by Elinor Glyn, has been evidenced by the rapid manner in which territorial rights to both these features, which have been simultaneously praised by trade press and newspaper critics in New York, were disposed of.

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C. C. Burr Will Spend a Fortune in Advertising

Plans made public last week by the American Film Manufacturing Co. subjects of a far-reaching advertising campaign to be carried in mediums of national circulation on behalf of the productions sponsored by that organization.

Advertising, to appear early in the new year, will be paid for in the sum of $11,400,000, has been presented in this way to reach personally a million of motion picture theatre audiences throughout the country and thus aid in extending the business for the coming year.

Motion picture fan magazines will be used as well as such publications as McClure’s, Metropolitans, Judge and Everybody to be included are Photoplay, Picture Play and the Classic. This in addition to large space ads used in the various trade journals and a continuous newspaper campaign.

With the enlargement of the advertising and publicity department of Mandos Films, Inc., Mr. Burr announces that exceedingly wide circulation of the advertising, given to special articles, stories, photographs and news notes, regarding the many feature pictures shown in the theatres and still to be shown will be the aim of the organization. As stars and players who appear in them. In addition to that special attention will be paid to individual exhibitors by supplying them with whatever material they may need for special exhibitions or assisting them in every possible way to gain more patrons for their theatres.

With every feature produced by Mandos Films, Inc. will go a complete exploitation and advertising campaign, compiled by men who have had actual experience in handling such work for motion picture theatres and understand the needs of the exhibitor. Properly planned and advertised that it will not be difficult to put into effect, but which will bring money, will be a feature, will be much valued in detail. Unusual novelties, that will create talk; teaser material that will arouse interest, will stand out on the boards, and, in fact, everything that will get business will be available for the theatre owner.

Sam Saxe, sales manager of Weber & North, returned this week from a tour of the Middle West.

With the exception of the Denver territory, J. B. Singen’s distribution of “Big Six Series” is 100 per cent. sold.

The Buckley-Ferguson Productions, Inc., has been incorporated under the laws of New York, N. Y. with a capitalisation amounting to $250,000.

Capt. Frank Harvey has returned with a new edition of “Pirates and Savages.” This picture will shortly be sold at a premium price.

Neil Hart, according to word from New York, has started working on the first of the series of shorts for the benefit of William Kiefer.

A. H. Kurland and K. Acks have incorporated the Jacques Tyro Productions, Inc., in New York. The capital is fixed at $250,000.

A well-known American export film company is handling an important group of presentations of the Transcontinental Film Company, Ltd., of Berlin, which has incorporated for ten million marks.

Middlewest Business Booming, Says Netter

Leon D. Netter, special sales representative of the Al Lichtman Corporation, is back in New York from a three weeks’ trip through the Middle West. With his wide interest of the Preferred output which is handled by the Lichtman Corporation.

He found conditions in that portion of the country in satisfactory shape and said he discovered that exhibitors were more eager than ever for good attractions.

He visited Washington, Pittsburgh, Toledo, Cleaveland, Detroit, Cincinnati, Chicago, St. Louis, and the territory handled by Harry Charnon, said Netter to a WORLD representatives, and in all of those cities I found exhibitors willing and eager to show him new shows. Theatres features for out-of-ordinary productions. If ever there was a market for live shows and attractions, that condition exists now.

“It is only truthful to state I discovered a good deal of enthusiasm for the organization I happen to represent. Those exhibitors who have already played Red Men’s Wives’ will be covered by a large percentage of the best production of the year, in which the picture is one of the finest box-office releases of the year. In Toledo, for example, the Princess-Paramount, a theatre which has played the product of a certain national distributor showed in the other days, has been of the same sort of productions as far back as two years.”

Netter personally closed a number of deals on “Shadows,” the second release.

Read’s Hippodrome in Cleveland, Ohio, the picture for a week beginning December 11. Phil Gleichman’s Broadway-Stand in New York included two houses, also two in “Shadows” for the week beginning December 10. Other first runs were arranged by Netter at Daytona, and Cincinnati, The Waldorf Theatre in Akron, O., and the Hippodrome in Youngstown, O., are two other important theatres which will show the picture.

“Little Red Schoolhouse” Near Ready

Martin J. Heyl, producer of “The Little Red Schoolhouse,” which is being released by the Al Lichtman Corporation, is nearing completion of this production, and is paying a good deal of attention to the advertising.

Foster Moore Joins Al Lichtman

Foster Moore resigned as sales manager of Jans Pictures, Inc., to take up his job as the third special representative of Al Lichtman Corporation. Mr. Moore joined the firm this week and will work for Lichtman in Illinois, Indiana, where special business will engage his attention. Mr. Moore is well-known in the independent market. He is a keen showman and should prove an asset to the progressive Lichtman organization.

Low Books “Shadows”

A deal was closed on Tuesday by the metropolitan circuit of Lichtman to show “Shadows,” the second release of the Al Lichtman Corporation beginning January 11, 100 theatres in the transaction.

The Best Reviews of State Right Productions are Published in Moving Picture World.

Warners to Plan Theatre After 1923 Program Ousted

Immediately after all arrangements for the production of Warner brothers’ eighteen 1922 productions have been completed, the Warners will devote his time to plans for the erection of their own theatre. A concern is contemplating building on Seventh Avenue between 12th and 13th Street, and announcement was made several months ago. It is said that a permit was issued, but not on the valuable piece of land and will cost somewhere about $5,000,000. The building will be erected on the West Coast next year.

Independents, while having no trouble in finding choice dates for meritorious productions, are having the past have been forced to submit to unreasonable terms at the hands of their distributors. Those who have demanded guarantees running all the way up to $25,000, with the condition that the distributor carry them for all advertising, the house sharing on any gross exceeding $25,000. The impossibility and injustice of the term can be called at a single glance. But, nevertheless, these tactics have been practiced generally during the past year.

A New York theatre dedicated exclusively to the showing of independent productions is the order which is welcomed by the independents in the metropolitan section.

Foster Moore, sales manager for Warner Bros. is no longer with that concern, having joined Al Lichtman as a special representative this week.

Sam Zetler, of Commonwealth Pictures, Inc., has announced the receipt of the prints of “What Dreams May Come,” which is a picture of the same producer. It is designed for the stage success of the same sort.

“The Beautiful and Damned,” played at B. S. Mos’s Broadway Theatre this week, is one of the best that house has had this season.

“Sure Fire Film,” with Johnny Hines, is the hooked attraction at the Cameo Theatre for New Year’s Eve, and is booked with next attraction. Both are being released by C. C. Burr of Mandos Films Inc.

Renown Pictures Exchange has completed exchanges over the entire Keith circuit, according to an announcement made this week.

The booking of “Beautiful and Dangerous” at the Cameo Theatre this week is accepted by film men as an indication that the idea developed over “School Days” last year has been developed. Both of those Warner Bros. has probably been patched up.

“Notority” is set for a Broadway showing sometime this month, although the Apollo Exchange is keeping the market for one of the best house that house has had this season.

There is some talk in film circles that the George M. Cohen Theatre real will be made available to independent distributors on a rental basis for the run. Max Schuler, who is now confined to a sanitarium in Connecticut, is reported back to work. However, the report has been neither confirmed nor denied.

The West Reviews of State Right Productions are Published in Moving Picture World.
Has the world gone mad!
Eight Units Producing Pictures for Distribution Through Arrow

Considerable importance is being attached to the numerous trips that Dr. W. E. Shallenberger, President of Arrow Film Corporation, who is now in Los Angeles. Many reports have been current, but none of these have been officially confirmed, although it is known that Dr. Shallenberger has completed plans he has underway he will have effected releasing negotiations that will embrace some of the best exchanges in the country. Meanwhile Arrow Film Corporation is lining up its product for the coming season, which, judging from all indications, promises to be the greatest to date.

That Arrow Film Corporation will shortly announce the release of new pictures, based on established stories and plays, and made by well-known directors, is something that is being accepted as a fact in trade circles that are generally kept well informed. Dr. Shallenberger, too, has been approached by a number of independent producers who seek to release their product through Arrow.

In addition to the productions now being released Arrow has at least four new pictures in the course of production. These include one that Burton King is making, "Little Red Schoolhouse," "Lost in A Big City" and another than A. B. Maescher is producing in Hollywood. It is believed that under reported plans now being considered Arrow Film Corporation will have at least eight producing units turning out pictures that will be released by that concern at definite intervals.

Right now Arrow is concentratating on the distribution of "Streets of New York" with Barbara Castelton and Edward Earle, "Shlock of Wall Street" with Zena Kerens, and "Night Life in Hollywood" as well as a series of other features and short subjects.


Many First Runs on "Notoriety"

With the return this week of Sam Saxe, sales manager of Weber & North, came an announcement from the latter concern to the effect that first run bookings on Will Nigh's production, "Notoriety," are exceeding the expectations of the most generous members of that rapidly progressing concern. Already the picture is being generally shown at first run houses in New England, in the Middlewest, South, New York State and the Philadelphia territory.

From Indianapolis this week came the report of the booking of "Notoriety" in two key cities in Indiana, Terre Haute and Indianapolis. H. Leiber Company, which recently purchased the Indiana rights to the Nigh picture, closed the deal for the Indiana Theatre, Terre Haute, and Apollo Theatre, Indianapolis.

Christmas Hits South Business

ATLANTA, GA. (Special)—The holidays have hit patronage a hard blow, according to reports from exchanges. Independent pictures, however, fared well and handsomely during the month of December, which showed almost 200 more business for 1922 as compared against that recorded for 1921, which was the worst season in the history of the business.

E. C. Dunn, special auditor of Consolidated Film and Supply Company, has returned from New Orleans where he has been checking up the books of that company.

"Heroes of the Street," with Wesley Barry, promises to gross the biggest amount credited a Wesley-Warner Brothers production in this territory, judging from exchange reports.

Judgment for $2,000 was rendered last Wednesday in the Fulton Superior Court against Nat L. Roster, Dan C. Dode, Southern Picture News and others in favor of Mrs. Louisa Dunas, who charged the defendants with having induced her to invest $2,000 which she had received from a damage suit following the death of her husband.

Southern Enterprises Exchange this week announced many first run bookings on C. B. C. Film Sales Corporation's "More to Be Pitted Than Scorned."

Mid-West Distributing Company of Milwaukee has secured an option on the rights in this territory to all Principal Pictures Corporation pictures. This deal was made several weeks ago with the producer, Irwin Lesser.

J. Fred Cubberley, manager of the F. R. Film Company, arrived in Los Angeles last week for an extended vacation. While in Los Angeles he will visit the offices of Independent Pictures, producers of Al Lichtman Preferred Pictures, which Cubberley handles in Minnesota and South Dakota, and upper Michigan.

"Heroes of the Street," the Warner Brothers picture with Wesley Barry, opens December 30 for simultaneous runs at the Strand, Minneapolis and New Autov, St. Paul.

Joe Hickey has resigned as Milwaukee (Goldsmith manager, to take over the Kay-Bee Distributing Company in Milwaukee in association with Francis M. Mikado. All of Kay-Bee's pictures with the exception of "Ten Days in Texas" is included in the deal made with Walter Buler.

New Englanders Seek Lower P.C.

BOSTON—(Special)—New England exhibitors are holding their pictures on the eight per cent territorial rental, and are now pressing for lower percentage. The independent picture, too, is unani-mous in the belief that the figure is unfair. George Pucke of Motion Picture Distributing Corporation is leaning the light on the efforts of exhibitors to conform to the eight per cent level, and is convinced that it is in the best interest of all exhibitors that the figure be cut to six per cent.

"Shadowas," the B. P. Schulberg production being distributed through the New England Distribution Exchange in this territory, has been doing fairly well during the excellent box office performances credited to the first Lichtman special, "Bleb Men's Wives," which set many house records, particularly in Massachusetts.

Business generally took a decided rise in New England according to reports that have poured in from exhibitors to exchanges.

"Streets of New York" will be given its New England premiere showing at the Rialto Theatre in Providence, R. I., in the middle of January.

"Yankee Doodle, Jr.," opened at the Modern-Beacon this week; being the first Boston showing of that picture.

Sam Grand's Federated Exchange is setting a fast pace in this territory.

The Strand Theatre of Providence, R. I., has contracted for the showing of the entire Warner Brothers 1922-23 output. It will show "Beautiful and Damned" within three weeks.

"Fires of Youth" Soon to be Shown

"Fires of Youth," the C. C. Burr feature not shown on the New England circuit yet, has been bought by Doris Kenyon and Mary Carr, who will be giving it a definite run in a few days, according to reports from the Independent Films. Edgar Lee Lewis wrote the story and directed the picture.

Exchangers Buying Features

C. C. Burr, president of Arrow Film Corporation, this week announced that he had sold "The Last Hour" to Sam Moscov, of Boston, for New England, and Bob Lynch, of Metro Exchange of Philadelphia, for Eastern Pennsylvania, and Dr. William W. Achtel, of Boston, bought the New England rights to "Fires of Youth." Two Johnny Hines features, "Burn 'Em Up Barney" and "Sure-Fire Flint," were bought by William Hurlbut, of Favorite Film Exchange, Detroit.

Christmas Hits South Business

MINNEAPOLIS—(Special)—Local independent distributors are convinced that the move taken by exhibitors in Chicago several weeks ago to effect the organization of a direct-exhibitor distributing organization, will in no way interfere with their plans. On the contrary, they are confident that they will continue receiving the excellent co-operation theatre owners in this territory have given during the past few months.

With the release of "Notoriety," Will Nigh's latest production distributed through North & Weber, and contracts closed for "The World's a Stage" with Dorothy Phililps, produced by Principal Pictures Corporation from a story by Elwin Glyn, the Mid-West Distributing Company of Milwaukee, is getting "not" for the new year, according to plans outlined by Manager C. W. Tranpo.
"Has the World Gone Wrong?"
Title of New Equity Picture

Daniel Carson Goodman this week completed the filming of his second production for Equity Pictures, to be distributed by them on the independent market. Production on the film was carried on under the direction of Mr. Goodman himself, who started on the project, according to the Independent, "as Has the World Gone Mad?"

T. Carlton, Tyrone Powers and Fred Jones are in the cast.

This title was selected for the picture by the Committee of Equity officials, State weeks of deliberations having elapsed since Mr. Goodman presented the film.

Has the World Gone Mad?
Mr. Goodman presents a comedy drama, enacted by an all-star cast. The story is told by Mr. Goodman himself, who started on his motion picture career as a screen writer. Direction was by J. Scarle Haxby, who is one of the most experienced directors of the industry. Every name in the cast is familiar to exhibitors.

"What's Wrong With the Women?" is the role of the wife, and Elinor Fair has the ingenue role. Vincent Coleman, the lead playing the husband, is opposite Miss Fair. The cast is completed by Charles Richman, a star of the Tooley Allen, one of the most famous performers of mother roles, who has been featured in such pictures as "A Woman's Will" and "A Woman's Woman."

Has the World Gone Mad?
Mr. Goodman's second production for Equity. His first was "What's Wrong With the Women?" a powerful society drama which was on the independent market during the season.

The National Board of Review has finished the compilation of reports on the pictures. The Hall a few weeks ago to the invited audience which was the guests of the Board's Committee on Exceptional Photoplays at an exhibition of "Shadows," the Preferred picture featuring Lon Chaney, for which the Al Lichtman Corporation is handling distribution.

The questionnaires which are designed to secure the reactions of a typical high class picture are released to the members of the class of exceptional photoplays. The first question asked on the printed form given out to those who attended the screening of the picture asked "Is 'Shadows' the best picture you have seen this season?" Thirty-five affirmative replies, while 66 answered no. Thirty-five indeterminate remarks which brought out such expressions as "it's fine, but," "most beautiful," "less powerful," or "higher class than most" and other similar comments. Those who considered the picture of an unusual character qualified their "yes" with "decidedly so" and were generally emphatic in their praise of it. The majority of those who did not believe it exceptional qualified their "no" with such statements as "good," "above average," and "should be on selected list."

One hundred twenty-nine of the 258 replies received made mention of the fine acting of Lon Chaney in the character of the Chinaman.

The Chicagoans Seek More Big Pictures

CHICAGO — (Special) — Anticipating the possibility of an independent pictures, exchanges in this area are being overhauled by distributors for high class independent productions which the circuit and independent theatres are demanding in large supply. Meeting with "Heroes of the Street," "Beautiful and Damned," "Rich Men's Wives," "Shadows," "The Loon and Orange Blossoms," "Secrets of Usall," "Streets of New York," and "The Blue Giant" and such are all already booked up at the big houses in this territory.

Seven first-run houses in Chicago this week are showing the Wesley Barry picture, "Heroes of the Street."

Sam Zambolini of Progress Pictures, Inc., is planning an extensive campaign for the release of "New York," a Burton King production, in Illinois and Indiana.

Progress 'Change' Booms Business

CLEVELAND (Special) — The agreement between the newly formed Progress Pictures and the Al Lichtman Corporation is attracting considerable attention to the independent exchanges in general. J. S. Josen, who is president of Progress Pictures, has been unusually active here, boosting things in general and selling exhibitors who have been using independent pictures in large numbers and in greater quantity than ever before.

Wesley Barry, star of "Heroes of the Street," is making a remarkable showing at the Allen Theatre. He is making personal appearances. There is an unusual and business at this brilliant house has been on this record-breaking variety all week.

II. C. Horater, of the Alhambra and Pantheon theatres, Toledo, O., is one of the most independent exhibitors here. He is bidding for all his independent pictures and has started many such productions on their way to a successful career.

Has the World Gone Wrong?

January 6, 1923

Record Year Is
Xmas Gift of
Philby Changes

PHILADELPHIA—(Special) — Santa Claus was unusually good to independent exhibitors in this territory, for when the exchanges consulted their books on Christmas morning, instead of independents being concerned, as usual, exhibitors in turn consulted their books, which has been a big increase, although for a time last month a down trend suddenly and unexpectedly.

However, conditions are better this month not only in Pennsylvania, but in Maryland and Delaware as well.

David Segal, of Royal Pictures, Inc., has acquired the franchise of Norca Pictures, Inc., for eastern Pennsylvania, and he is the first two pictures to be released by this concern will be "Oscar Land's "Love's Old Sweet Song" and "Just a Mother."

Harry M. Warner, of Warner Brothers, in the course of an address delivered at the last meeting of the M. P. T. O. of Eastern Pennsylvania, talked about the unaccomplishments of Will Hays and also pledged his concern to turn out pictures that would prove good investments for exhibitors.

Ben Amsterdam has acquired the rights to the play,. " sour Charpy comedies, which are to be marketed throughout the country. The first of the twelve Chaplin class will be "Pay Sterling, on which David Tarf- dam is covering the territory with many tour companies, and

Eric Grange and of Markoff Exchange has purchased the pictures formerly released in this territory by Siegel Film Exchange.

Tony Luchese, of De Luxe Exchange, is advertising the following productions in his December edition:


Billy Doyle has joined the De Luxe sales force and he will cover the Cumberland Valley.

Imperial Pictures, Inc., has acquired the right to bring in "Lichtman Pictures, and "Phinzer Prints" for this territory.

Lou Berman pulled a good stunt on Christmas Eve when his new "To Hollywood," successfully moved into the Klaw Theatre for a limited run. Some unknown person smashed in the bulk of the store of independent Film Corporation Exchange in Vine Street, Lou Berman immediately cashed in the tickets and is making a second move and has been jammed in the break in the broken window reading: "Crash! "Somebody broke in the window of "Heroes of the Street" at the Klawer Theatre, and in the excitement there to be a sensation, the trade traded in the rush to buy the Big Warner Series."

Ed Pay has purchased the entire little series for showing at his Pay's Theatre in this city.

David Barrist and Charles Goodwin again surprised the trade in this territory with their Christmas edition of their Exhibitor that proved the most issued by any regional paper.

From the Southland

J. A. Rehkopp, who by his letter head is, I observe, field representative of the Fox News, as well as Chief Projectionist of the Vivian Theatre, Daytona, Florida, of which theatre H. T. Titus is Manager, M. E. Forsythe Assistant Projectionist and W. K. Perkins House Electrician, sends in photos and a most interesting letter which some reads as follows:

Friend Richardson: It has been some little while since the Southeast has been represented in the department, so having something which may interest yourself, as well as those others who "live in the Moving Picture World," I take my typewriter between my knees and get busy.

The photos are not submitted with any idea of claiming that the projection room is perfect, or its equipment a model. We do believe, though, that it is the best equipped, the cleanest and the best ventilated projection room in the South, bar none.

The Equipment

The equipment consists of two Power's 61 Type "E" Projectors and one "Breneriti" spot lamp, also one enclosed "Puleo" motor rewind, with automatic cut-off. In addition to one open rewind for inspection of films A. Hertner transverter, located under the projection room, furnishes the current for the projector area, as well as for the spot light. Being a double 75-75, it gives most excellent results and is, in my opinion, the best on the market for projection work.

The room is properly painted in 14 feet long by 16 feet wide, side walls 9 feet high, height of ceiling at ventilator 15 feet, rewind room is 9 feet by 10 feet. A ventilator 3 feet by 5 feet carries off all bad air and makes the room a healthy place to work in.

The lens equipment consists of two Snaplite No. 3, somewhat a half size, 6.3 E, 12 feet, 9 inches. Distance of projection: 112 feet, width of picture, 15 feet 9 inches.

In looking at the photograph you will, of course, see many things regarding which I will not take up your time by writing about. Please note the covers used on the projectors. These I had made out of waterproof khaki cloth, and so arranged to keep up, thus keeping the projectors free from dampness and dust. The projectors and transverter are covered after each day's run. Also note the hinged cone for enclosing the light beam during the projection. These I had made special at the Power's factory in order to have the material the same as the lamp house.

The rotating shutters, which do not show in pictures, are set at aerial image on extension shafts, which is absolutely necessary with the large diameter projection lens and the long distance of projection. Have not as yet enclosed the light beam between the lens and revolving shutter, but as soon as I receive the extension shutter bracket support which I am having made at the Power's factory I will enclose the light beam at that point. Have the lens ports cut down to three inches diameter, and the observation ports are 8 by 12 inches wide.

Dead Black Walls

The walls of the projection room are painted dead black to a height of six feet. The ceiling and part of the walls is laid with dark green tinfoil, thus eliminating light reflection.

In connection with the motor rewind, when I ordered this rewind from the E. E. Fulton Company, Chicago, I asked them the speed of their power rewind and, they informed me it was 1½ minutes to 1,000 feet, and that the Chicago "operators" would like it faster, if such was possible.

I told them it would never do for me, and that I wanted it between 12 and 15 minutes for 2,000 feet. When the rewind was delivered I found that with the friction automatic cut-off it was necessary to speed up the rewinding somewhat to obtain the best results with the cut-off, so now have my motor rewind geared to wind 2,000 feet between 10 and 12 minutes.

In conclusion, I want to say that the Vivian Theatre is one of the finest theatres in the south, has 1,400 seats, everyone so arranged as to give a perfect view of the picture. I'd like to have you come in the theatre and see some of our entertainments and then come up to the projection room and give me your verdict.

We would certainly be glad to have you make one of your trips down this way, and you might rest assured that we would do our part to make you feel "at home" while here.

Not Afraid of Results

This letter is interesting, from several points of view; also it was approved by Mr. Titus, Manager, for the Crystal Amusement Company, owners of the Vivian Theatre.

I especially like the invitation to "come unannounced" and look us over. That sounds good indeed. You are not afraid of results.

The room looks good. Has a high ceiling. Is painted intelligently. Has observation ports of proper dimensions, except that I would have had them deeper.

The projector coverings show that intelligent care is taken of the equipment. The inclosure of the condenser beam is excellent and the swinging mask looks practical and good. The placing of the shutter at the aerial image is as it should be. If possible you have taken advantage of the only advantage there is in so placing it and have trimmed down the master blade of the shutter. Presumably you have done so and forgot to mention it, or assumed that I would take it for granted.

As To Rewinder

As to your rewind, I am glad you made the manufacturer reduce the speed. From

PROJECTION ROOM OF VIVIAN THEATRE, DAYTONA, FLA.

Two views of the equipment. That at the left shows the coverings for the projectors.
my own personal observation, except in individual cases, the fact that Chicago projectionists in the past and present are NOT sufficient evidence that it ought to be that way. That is why they ARE "operators."

There are many high class projectionists in Chicago, but as a whole the item there are not progressive. They stick by old methods, regardless of whether the methods be good or bad. Rewinding at 1 1/2 minutes to the 1,000 feet represents FILM BUTCHERY. It is just a plain manhandling of valuable property. There is neither reason or excuse for such OUTRAGE.

As I have repeatedly pointed out, it is utterly impossible to inspect film when rewinding at such terrific speed, hence inspection does not enter into the matter at all. If the speed be at say ten minutes to the 1,000 feet, or even at five to six minutes, as you have it, it is only necessary to place the reel on its spindle, start the rewinder and go on about your business. The rewinder rolls along slowly, and no possible damage will be done the film, provided decent reels are used. Rapid rewinding is utterly without excuse. It is a shameful and entirely unnecessary abuse of the property intrusted to the projectionists' care, and AN OUTRAGE ON EVERY MAN WHO USES THE FILMS THEREAFTER, he must inevitably reap the "benefit" of the damage done.

And now are you Southland men going to let Brother Rehkof get away with his assertion that theirs is the "best equipped, cleanest and best ventilated in all the land of magnolias?" How about it?

As to a trip through the southland—well those trips cost too darned much coin of the realm these hard times. I wish I could climb aboard Nancy Hanks, and just ride down the coast to Miami. It would be a lotta fun to do it and to see you all, but I'm afraid it would put too big a crimp in the old bank roll. Maybe some time, but right now—well, I'm afraid not.

From a Business Agent

Wesley Trout, Business Agent Local Union 312, I. A. T. S. E. & M. P. M. O. Enid, Oklahoma, writes as follows:

Dear Brother Richardson: I wish to compliment you on the new handbook. I can truthfully say that it contains some wonderful information, and very important data which every projectionist should know. I advise every projectionist who has six dollars to buy it of his nearest dealer.

DON'T WAIT. Improve your screen results NOW! Believe me, friend Richardson, if a man can read he cannot but improve his screen results through use of the book, and God knows there are all too many theatres where there is need for improvement.

I am sorry to say that, though I do quite a bit of writing for various publications in the way of special articles on projection, and on new views this is the first time I've written to you in many moons.

I greatly enjoy reading your articles. They certainly are a great help to all those who make use of them. A careful reading of the department week by week cannot but be highly beneficial to projectionists, and most certainly will aid greatly in the improvement of their work.

Attached find list of officers for publication in the department at as early a date as possible. We have every theatre in the city signed up. The picture theatres seem to be doing an excellent business. In closing I wish myself and the "World" the best of luck."

The officers elected by local union 312 will serve for one year. They are as follows:

President, George L. McCann; Vice-President, R. M. Wilson; Business Manager, Wesley Trout; Secretary, H. H. Williams; Recording Secretary, L. M. Baker.

Lodge rooms and offices are in the Criterion Theatre.

I am glad to hear from you again, Brother Trout. May I make one suggestion? Enid is 100 per cent union. Now why don't you arrange to provide your exhibitors with an adequate supply of new men for the future by adopting an apprentices' rule, allowing a certain, limited number of apprentices, who must be paid at least enough to exist on, the term to be TWO YEARS service, they to have first chance for employment when they have finally graduated.

Of course your exhibitors might kick at having to pay them, but if your union took the matter up with them and made the point that they will in the end get more than value received by having really competent men to take the place of those who fall out through the wastage of time, I don't believe there would be any serious objection. The only real danger, which must

be guarded against is the inclination of the projectionist himself to "let George do it"—meaning to let the apprentice do the projection which should be ENTIRELY PROHIBITED, on pain of heavy fine, during the first year, and only allowed the second year while the projectionist is personally present in the room.

Think it over men. The plan as outlined is crude. It is intended ONLY to convey the general idea.

Plaster Screen

Charles H. Travis, Projectionist, Schenectady, New York, says:

Dear Brother Richardson: Am in receipt of the new handbook and will say it is SOME book. In my opinion no theatre manager or projectionist can afford to be without it.

Under the following conditions do you think a smooth white plaster screen, with hard finish surface, better than a rough finish?

Width of picture, 17 feet 3 inches. Screen to last row of seats, 62 feet. Screen to first row of seats, 15 feet. Width of auditorium, 46 feet. Theatre has a balcony. Projection room is located at its rear. Projection angle about ten degrees.

My own view is that the smooth finish would have better reflection qualities than the rough surface. The question is, would there be fade-away from the side seats on account of the wide house? The smooth surface could be cleaned more easily than the rough.

We now have a rough finish and I get a good picture with 70 amperes, but I want a better, if it can be had, with the same amount of current.

Use the smooth finish, brother Travis. There is no advantage in the rough finish. I used to think there was a lot in it myself, but Frank Rembusch set me straight on that matter.

The front rows are too infinitely small to be affected by visible roughness in the surface. I would suggest that you have a good, heavy finishing coat put on, and then go over very lightly with about No. 3/4 sandpaper about once in three months.

You will find very complete information on all phases of the screen matter in the new book. Your worst trouble will be side distortion, as per figure 72, page 232 of the handbook, because of the closeness of the front rows to the screen, coupled with the width of the auditorium.

$6.00

HANDBOOK OF PROJECTION
Theater Managers & Projectionists

By

F. H. RICHARDSON

PRICE $6.00

CHALMERS PUB. COMPANY
516 FIFTH AVE., N. Y.

A Chalmers Publication
AMERICAN RELEASING

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<td>Me and My Gal</td>
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ARROW

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<td>Follow Me</td>
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<td>But a Good Fight</td>
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<td>Fresh Paint</td>
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<td>Hands Up</td>
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<tr>
<td>The Star Reporter</td>
<td>Billie Rhodes</td>
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<td>Two-Fisted Jack</td>
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<td>William Fairbanks</td>
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<tr>
<td>The Double O</td>
<td>Jack Hosie</td>
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ASSOCIATED EXHIBITORS

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Grandma Special, Joy Davis | Sept. 20 |
When Husband Dies, Leah Baird | Sept. 21 |
Tell Me, Tell Me, Tilly Elmore | Nov. 25 |
Woman Who Fooled Herself May Allison | Nov. 25 |
Breakaway, Spencer Hughes | Nov. 25 |
Dr. Jack                   | Harold Lloyd | Dec. 9  |
Conquering the Woman, Florence Vidor | Dec. 30 |

EDUCATIONAL FILMS CORP.

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<td>Twice a Week</td>
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<td>Tiger of San Pedro</td>
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<td>Man vs. Beast</td>
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<td>Pearl Necklace</td>
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Twins Husband...De Haven | Oct. 7 |
If I Were Queen...Edith Clayton | Oct. 28 |
Earnest...Cecil rhett | Nov. 20 |
The BroadwayMadonna...Revie Prod. | Nov. 20 |
The First Flush...Nov. 4 |
The Snowshoe Trail...Roy Keaton | Sept. 20 |
The Blond Vampire...Physco Prod. | Nov. 20 |
Taina...Jane Novak | Dec. 23 |
Harry...Her Novelties | Dec. 23 |
Captain Fly-by-Night...Johnny Walker | Dec. 30 |

FIRST NATIONAL

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<td>While Justice Waits</td>
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### GOLDwyn

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<td>Your First Love</td>
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<td>The Hatred Rival</td>
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<td>Little Lord Fauntleroy</td>
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<td>Robin Hood</td>
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<td>Tailor Made Man</td>
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### VITAGRAPH

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MISCELLANEOUS

FEDERATED EXCHANGES

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<tr>
<td>Alluding</td>
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<td>Love Taps</td>
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<td>Pure But Simple</td>
<td>Monte Banks</td>
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D. W. GRIFFITH

One Exciting Night | All Star Cast | Oct. 21 | 11,000 |

PRIZMA

Wonderful Water | Educational | Dec. 2 | 1,000 |

M. J. WINKLER

Pay Day | Cartoon | Dec. 2 | 1,000 |
| The Show | Cartoon | Dec. 9 | 1,000 |

EAST COAST PRODUCTIONS

West Is Worst | Comedy | Sept. 23 | 1,700 |
| Big Stake | Sept. 30 | 4,700 |

STATE RIGHTS

IVAN ABRAMS

The Wildness of Youth | All-Star | Aug. 26 | 700 |

AFFILIATED DISTRIBUTORS

I Am the Law | Curwood, Author | May 27 | July 15 | 600 |

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres | Max Linder | Sept. 9 | 1,800 |
| A Woman's Man | Mary Alden | Oct. 14 | 7,500 |

ANCHOR FILM CORP.

The Storm Girl | Peggy O'Day | Aug. 26 | 500 |
| The American Toreador | Bill Patton | Sept. 2 | 500 |
| They're Off | Peggy O'Day | Oct. 9 | 5,000 |
| Thundering Hoofs | Bud Lee | Nov. 13 | 5,000 |
| Stranger of the Hills | Francis Ford | Dec. 1 | 5,000 |
| Heart of Lincoln | Francis Ford | Dec. 12 | 7,500 |
| Another Man's Roost | Francis Ford | Dec. 18 | 7,500 |

AYWON FILM CORP.

Barbed Wire | Oct. 7 | 5,000 |
| The Unconquered | Maciste | Nov. 4 | 6,500 |
| Another Man's Roost | Anchor Prod. | Nov. 4 | 5,000 |
| Bull Dog Courage | George Larkin | Jan. 21 | 5,000 |
| Boomergame Justice | George Larkin | Jan. 21 | 5,000 |
| Barriers of Folly | Jan. 21 | 5,000 |
| The Flash | Jack Hoxie | Nov. 25 | 4,500 |
| Dawn of Revenge | Richard C. Travers | Dec. 2 | 4,500 |

CHARLES J. BRABIN

Driven | Unlabeled Trails | Dec. 23 | 5,400 |

BRAY PRODUCTIONS, INC.

SNC | Comedy | Sept. 1 | 2,500 |

CHARLES C. BURN

Sure Fire Flint | Johnny Hines | Oct. 28 | Nov. 25 | 6,000 |
| The Secrets of Paris | Whitman Bennett | Oct. 28 | Dec. 9 | 7,000 |

CLARION PHOTOPLAYS

Exposed of a Lady in | Half | 1945 |

EASY PHOTOGRAPHICS

T. R. COFFIN CO.

Easy Pleasure | Comedy | Sept. 1 | 200 |

EPSCO FILM CO.

Against the Law | Sept. 30 | Not Given |

EQUITY PRODUCTIONS

The Hardest Way | Fannie Ward | July 29 | 5400 |

C. B. C.

Senior Comedies | Billie West | 200 |
| Cap's Kiddie | Polo Series | Nov. 1 | 200 |
| More to Be Pitted Than | Special | July 29 | Dec. 30 | 5,800 |
| HalfMoon Boys | Two Months | Hallymoon Boys | Nov. 1 | 2,000 |
| The New Mama | Hallymoon Boys | Nov. 1 | 2,000 |
| The Spirit of '21 | Hallymoon Boys | Nov. 1 | 2,000 |
| Only a Shop Girl | Special | Dec. 9 | 6,400 |

MURRAY GARRISON

A Game of Love | Nick Carter | Nov. 4 | 2,000 |
| The Spirit of Evil | Nick Carter | Nov. 4 | 2,000 |
| Unseen Forces | Nick Carter | Nov. 4 | 2,000 |

GENIUS FILMS

Women Men Merry | Dillon Prod. | Nov. 4 | 5,856 |

PHIL GOLDSTONE

Deserted at the Altar | Special | 5,000 |
| Lucky Thirteen | Richard Talmadge | 5,000 |
| Wildcat Jordan | Richard Talmadge | Nov. 4 | 5,000 |
| Gold Grabbers | Franklin Farnum | Special | 5,000 |
| Gun Shy | Franklin Farnum | Dec. 16 | 5,000 |
| Lucky Dan | Richard Talmadge | Dec. 27 | 5,000 |
| The Firebrand | Franklin Farnum | Dec. 30 | 5,000 |

J. W. FILM CORPORATION

For Your Daughter's Sake | Grace Darling | Sept. 9 | 6,000 |

JAWITZ PICTURES

Beware of the Law | Marjorie Payne | Nov. 11 | 4,600 |

KINETO

Bending the Twig | Sept. 30 | 1,000 |
| Some Wild Babies | Sept. 30 | 1,000 |

BURTON KING

Shylock of Wall Street | Dore Davidson | Oct. 28 | 6,000 |

LEE-BRADFORD

Squirrel Comedies | The Unconquered Woman | Ray DeRommert | 4,111 |

JESSE A. LEVINSON

Playthings of an Emperor | All Star Cast | Oct. 21 | 5,000 |

BERT LUBIN

Partners of the Sunset | Alene Ray | Apr. 29 | 4,900 |
| Piece in Pieces | Billy Franey | 200 |
| Hot and Cold | Billy Franey | 200 |

OUT OF THE INKWELL CO.

Flies | Cartoon Comedy | Sept. 16 | 100 |

PERFECT PICTURES

The Power of Love | All Star Cast | Oct. 21 | 5,000 |

PRINCIPAL PRODUCERS CORP.

Environment | Alice Lake | Dec. 25 | 6,000 |
| The World's a Stage | Philip D. | Dec. 25 | 6,000 |

PRODUCERS SECURITY

The Country Flapper | Dorothy Gish | Aug. 12 | Dec. 16 |
| Mr. Pinter of Texas | Maclyn Arbuckle | Aug. 12 | Dec. 16 |
| The Wolf's Fangs | Wilfred Lytell | May 23 | 5,000 |
| In the Night | All-Star | May 23 | 5,000 |
| Irving Cummings Series | 2,000 |
| Just a Song at Twilight | Bartholomew | May 23 | 5,000 |
| Madame Snow Crane | 5,000 |
| In the Night | Special | 5,000 |

RIALTO PRODUCTIONS

Nine Seconds From Heaven | Danish Film Prod. | July 8 | Aug. 13 | 3,000 |

RUSSELL PRODUCTIONS

Barriers of Folly | George Larkin | Nov. 25 | 4,000 |

SECOND NATIONAL

Broken Shadows | Irish Love Story | 5,000 |
| One Moment's Temptation | Lost Heiress | 5,000 |
| Wasted Lives | The Drew Film Prod. | Dec. 30 | 2,000 |

CHARLES R. SEELING

The Purple Dawn | Bertha Love | Nov. 21 | 5,000 |

W. M. SMITH

The Angel Citizen | Franklin Farnum | Aug. 3 | 4,100 |
| Trail's End | Franklin Farnum | Nov. 4 | 4,100 |

SAVED FILMS, INC.

Bible Film | Dec. 2 | 1,000 |

SANFORD PRODUCTIONS

Tweedy Comedies | West vs. East | Pete Morrison | Dec. 2 | 2,000 |

SMART FILMS, INC.

Why Warry | Comedy | Nov. 23 | 2,000 |

WILLIAM STEINER

West of the Pecos | Neal Hart | Nov. 29 | 4,000 |
| Table Top-Ranch | Dec. 7 | 4,500 |

STERLING PICTURES CORP.

Affairs of Lady Hamilton | Edna Haid | Dec. 16 | 13,000 |

UNITY

Why Do Men Marry | Edy Darcey | Sept. 23 | Oct. 21 | 5,000 |

WARNER BROTHERS

Rags to Riches | Charles Norris | Oct. 28 | 4,500 |
| Brass | 7,000 |
| A Dangerous Adventure | Grace Cordin | 7,000 |
| Main Street | Polo Series | Nov. 14 | 7,000 |
| The Beautiful and Damned | Marie Prevost | Dec. 20 | 7,000 |
| Heroes of the Street | Richard Talmadge | Dec. 27 | 5,000 |

WEBER AND NORTHERN

The Curse of Drink | Star Cast | Sept. 9 | Sept. 30 | 5,000 |

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail | Roy Stewart | Sept. 2 | 6,000 |
| Blazing Arrows | Lester Conover | Nov. 9 | 5,000 |

J. W. WILLIAMSON

Wonders of the Sea | Submarine | Nov. 4 | 4,500 |
THE article on lighting fixtures which appeared in our December issue has drawn from two lighting fixture manufacturers two diametrically opposed expressions of opinion. One, from the president of the National Council Lighting Fixtures Manufacturers disagrees with expressions which we have noticed elsewhere, and the other, from Louis D. Engelson of the American Lighting Fixture Manufacturing Company approves the stand taken by us.

We print below these communica-
tions in full.

President Biddle's Views

Philadelphia, Pa., Dec 23d, 1922.

To The Editor of Moving Picture World:

Mr. Keyser's editorial in your paper of December loth has been read with interest. Your article suggests that Stock Lighting Fixtures be used instead of a specially designed equipment, and is apparently based on the supposed enormous percentage of cost applying to Lighting Fixtures.

It is possible that your Article is based on a wrong premise, and you are overlooking the cost and importance successful Moving Picture Owners attach to the Lighting Effects, which are independent of the Fixtures, and which necessitates expensive wiring, concealed reflectors, duplication of circuits and apparatus controlling same.

But aside from this, why pick on the fixtures? Why not adopt stock architecture, and thus repeatedly use the same plaster ornament, wood trim and other architectural details? This would save considerable expenditure, and judged from the standpoint of "the average man," as you seem to size him up, he would be satisfied to gaze on a standard stock type of theatre in every detail. This thought might be further capitalized and stock furnishings and background, in place of the magnificent settings used by the Picture Directors.

The fundamental idea of the wide awake Moving Picture Managers is to make their theatres unusually attractive and different. This is what he figures "brings them back," and puts it on a paying basis. It has an especial appeal to women and their daughters who are being educated through the Colleges, Newspapers and Magazines to an appreciation of art and better things, and most of the fixture manufacturers are nationally, through advertising, endeavoring to have the Public "Notice the Lighting Equipment," as it is one of the most important features in the furnishing of any building.

The repeated use of what you designate as "Stock Designs" would result in a monotonous duplication of equipment, and the Concern that originally made the stock design would have a monopoly of the business, his prices would be governed accordingly, and there would be no incentive in the Industry to produce artistic equipment in keeping with the strides in Architecture and other furnishings.

We believe, Mr. Keyser, you are advocating a step backward. Your very truly,

ROBERT BIDDLE,
President.

NATIONAL COUNCIL LIGHTING FIXTURE MANUFACTURERS.

In commenting on Mr. Biddle's remarks, we would observe that so far from overlooking the importance of lighting and color effects as attractions we would advocate a saving in the expenditure on fixtures in order that money might be expended upon the apparatus necessary for the satisfactory handling of such effects.

Mr. Engelson Agrees

New York, December 15, 1922.

Moving Picture World,
516 Fifth Avenue,
New York, N. Y.

Your article in the Moving Picture World on the subject of lighting fixtures for the Moving Picture Theatre has attracted my interest and I desire to make comment thereon.

Your contentions that a savings could be made in the cost of lighting equipment in theatres is very true. For my personal information recently, I visited some of the local theatres for the purpose of observing the lighting fixtures used. In one instance which appeared to be a very high class house I noticed that the fixtures were designed very artistically, probably to conform with a skeleton laid down by architect who planned the construction of the building. There is no doubt but that the fixtures for that building constituted a very large sum of money, but from my experience in the trade I can safely say that there are a great many manufacturers producing an extremely artistic line of fixtures which could be very agreeably adapted to theatre lighting, and at the same time make as good an effect as the specially designed fixture.

Can Be Purchased From Stock

The fixtures I speak of can be purchased from stock and can be had in almost any finish desired to match the color scheme of the theatre and can be purchased at a surprisingly nominal sum and serve the same purpose.

It also occurs to me and I might mention, that in such instances where the specially designed fixture is required the order is given to the manufacturer who incurs the expense of making special moulds, patterns, and other parts necessary to compose just the one fixture and when all is said and done I am quite sure that he has made no money on the article and that the builder has paid out an enormous amount for a unit that could have been purchased from stock at a surprisingly vast difference in price.

These are my personal comments on your article, Mr. Keyser, and I wish to express my appreciation in your move to reduce the lighting cost in theatres.

Yours very truly,

AMERICAN LIGHTING FIXTURE CO.
LOUIS D. ENGELSON.

In response to our request to ascertain the exhibitor's point of view on the subject, two of our correspondents, Messrs. Stenbuck of Milwaukee and Grant of Albany have submitted the following reports from widely separated portions of the United States.

Milwaukee Showmen Talk

Is the specially designed lighting fixture worth its cost?

Does the movie-goer appreciate the difference in lighting systems to such an extent that it is wise to install those of the elaborate type?

Or—are the stock models the more desirable?

Could the money saved through the use of less expensive lights be more advantageously used in other channels?

A survey of Milwaukee exhibitors shows a house slightly divided on the proposition with the odds, however, considerably in favor of the specially designed fixture. The staunchest supporters consist of downtown showmen, while on the outskirts there are those who lean toward the more conservative models.

Comments of various picture men on the subject follow:

What Weisfeldt Says

Ed. J. Weisfeldt, Manager of Saxe's Strand, Grand avenue, and Fifth street, (Downtown).—"A specially designed lighting system is as essential to a theatre as a good suit of clothes to a successful business man. It is indispensable. It takes its place in the movie theatre along with good orchestras. Just as the day of the poor theatre music is done, so is the day of the stock lighting fixture over.

"Exhibitors must step with progress. One way to do this is to make for beauty and comfort. The public will no longer tolerate pictures dished up cold. It must
Good Shows become better with Barton Organ Music and poor shows can be saved with that people like. Your own problem is to get the best music at the lowest cost—It

Music to install a fine Barton Orchestral Organ—ask others who have done it. You cannot expect Profits without giving this important part of your program careful thought. Write the Bartola Musical Instrument Co., 311 Maller's Hill, Chicago, for full details.

The Barton ORCHESTRAL ORGAN

Have Your Electric Signs in Color

The color is in the game of Reco Color Hooda. Clear, brilliant, eye-catching colors that out-attract the signs of your competitors and sell within a year over dipped or colored lamps. Circular on request

Reco Flashers

Makers of Recon Flashers and Motors 2024 W. Congress St. Chicago

Hallberg Specialties
Motor Generators, A.C. Economizers, Mazda Lamp Regulators, Arc Controllers, Speed Indicators, Rheostats and Portable Proformers with Electric Light Plants are the best. J. H. HALLBERG 200 WEST 44TH ST. NEW YORK

AMERICAN

Fotoplayer

(Trade-Mark Registered) Write for Catalogue AMERICAN PHOTO PLAYER CO. 1610 BROADWAY NEW YORK CITY 724 WABASH AVE. CHICAGO

ELECTRICALLY OPERATED NEW STANDARD AUTOMATICO SELLER UNIVERSALLY USED Write for prices and name of distributor by your nearest AUTOMATIC TICKET REGISTER CORPORATION 1728 Broadway NEW YORK, N. Y.

Moving Picture World January 6, 1923

have its special color effects for overtures and during intermissions. What the public wants, it must give.

"The greatest argument in its behalf is that the most successful movie men are spending large sums to install special lighting systems in their theatres."

W. Van Norman, Manager of Parkway, Lisbon avenue and Thirty-fifth street. (Outskirt).—"The expenditure of large sums of money on special lighting fixtures is, in my opinion, a waste of money that might be directed to good advantage elsewhere in the business. Nevertheless, the theatre, is, equipped with quite an elaborate set, but my experience has taught me the folly of costly equipment of that nature. You can not rely on schenere's. It will not, in the average performance, for the public to notice the lighting effects. It is the same as the exercise of the lobby. Fixtures. None of those things are appreciated enough by the public to make a difference at the box office."

Location

Jack Silliman, Manager of Downer, Miramar, Astor and Murray Theatres. (Outskirt).—"The question of lighting depends to a considerable extent on the location of the motion picture house, but there is no denying the fact that a system that makes for a home-like atmosphere will attract the public better than anything else. Making the house appear cool and uninviting.

"I have found the silk shade effect successful. It adds a warmth that the patron will notice immediately even though the theater, he may not be aware of just what causes it. Under most circumstances a departure from the stock models is advisable."

Joseph Schwartz, until last week Manager of Riviera, Kosciusko, and Liberty Theatres. (Outskirt).—"My opinion in the matter is apparent from the fact that not long ago I went to considerable expense to install a more costly and inviting system in the Kosciusko Theatre. It is my opinion that such an investment pays well when regarded in the light of patronage. The public is becoming more critical each day. It expects exhibitors to keep up with the times."

Henry Taylor, house Manager of Garden Theatre, Grand Concourse and Astor street. (Downtown).—"Regardless of whether specially designed lighting can or cannot actually be shown to pay at the box office, it is absolutely indispensable to patrons there. The elaborate prologues and overtures require just as elaborate lighting to make the public appreciate the prologues. It is something that should not be measured only in definite returns at the ticket window. Exhibitors go to great lengths to put up gorgeous structures. To fill these stock fixtures would be an injustice. Furthermore, the play of colored lights during overtures or prologues is a program in itself."

George Fisher, the New Providence, Teutonia avenue and Center street. (Outskirt).—"The lighting system in my house was installed at a great cost and after the operator has thought regarding methods of obtaining special effects. Whether the cost will be justified remains to be seen in the way the public responds. My present opinion is that there should be something more than just the stock fixtures, since special lighting is highly valuable and acceptable to patrons and special numbers. A large center dome, with four-colored lights and cove lights on the sides justifies the beauty of my theatre. I believe the public will take notice of. However, in matters of this kind the reaction is not always as is expected."

From Up-State New York

Specially designed lighting fixtures for motion picture theatres are not favored in Albany. Schenectady or Troy, three costs, $314 in New York State which support approximately 52 theatres. While there are fixtures in some of the houses which were specially designed, and which represent investments probably running into thousands of dollars, those in charge of the houses are not backward in saying that they really count for nothing in attracting patronage, and that they might easily have been substituted at the very beginning for stock fixtures, which have a peculiar beauty and appealing effects that would satisfy the most discriminating.

At the State Theatre in Schenectady, N. Y., operators were two weeks ago, and $314 represents an investment of close to $300,000, there is a chandelier which is probably worth not an assumption anywhere in New York City. Just what this chandelier cost, could not be ascertained. In Schenectady, as it was designed in New York City, it was made and sent on to Schenectady for installation. There is no question but that as a chandelier, it is an ornament to the house. The extra features, including a lobby and two additional features, including a solo number. All told, the chandelier is probably the most over twenty to thirty minutes during the entire evening."

At the Strand

At the Strand Theatre in Schenectady, Manager William Shirley did not hesitate for a single moment in saying that he was not in favor of the "outskirt" fixtures. While the house is one of the most beautiful in the city, Mr. Shirley is making his play for patronage solely on the lines of the pictures which he is presenting.

"The people want the picture, not some elaborate lighting fixture," said Mr. Shirley, summing the whole thing up in a nutshell.

In Mr. Shirley's house there is one light on the mezzanine floor, which is said to be without a duplicate in this country, being obtained in France some little time ago. While the fixture is not elaborate in itself, all one has to do is to stand for a few minutes in the mezzanine floor, and take note of how many of the patrons pay no attention whatever to the light. Out of thirty persons who passed the elaborate fixture the other night, just two gave it even a glance.

At the Arci, another one of Schenectady's downtown and more pretentious houses, the owner, J. W. Suter, was in saying that when he built the house a year or so ago, he discovered that stock fixtures for lighting could be obtained without any great outlay of money from stock the owner of the house could determine their elaborateness by the amount of money which he desired to spend for this feature. Judging from the appearance of Mr. Walker's house, he found lighting fixtures which leave nothing to be desired, and which at the same time did not cost a cent, so that the way of expenditures out of proportion.

In Troy

In Troy, the Strand Theatre Circuit is now being put into a house which will cost in the neighborhood of $365,000. It was impossible to learn whether or not specially designed lighting fixtures were to prevail in this house, from those in charge of construction.

At the Lincoln, in Troy, N. Y., there are some hand-painted fixtures, but these came from artistic stock patterns, and were not selected for their real features of the house. And as a cozy little theatre, few houses in New York State that the state can measure up to the Lincoln.

All of the houses in Albany, insofar as their lighting fixtures are concerned are equipped from patterns selected at the Strand. The one exception is the Mark Strand, a house which was built two years ago, and which probably cost around $300,000.
Every print deserves all the photographic quality that can be put into it.

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POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
“I do not think that the theatre owner is wise in spending a whole lot of money in lighting fixtures which are specially designed for a house, in order to give it an individuality,” said George Roberts, of Albany, manager of two theatres here, and who is closely associated with William Bernstein, who is about to erect a $200,000 house in Little Falls. “One’s patrons generally arrive in a building when the house is already built,” said Mr. Roberts, “and the short periods during intermissions are generally taken up, to a good extent, with the incoming and outgoing crowds. It might as well if one out of a thousand persons ever glance at our ceilings. There are any number of ways that a person building a million picture house can squander thousands of dollars and then wonder why the returns from his pictures do not show up better on the investment. I am in favor of modern and well ventilated theatres, comfortable in the extreme, and with all care paid to projection. But after all of this has been done, the one thing which spells success or failure to the house is the program given and the personal attention on the part of the house manager in seeing that things are as they should be. Too many managers these days have the idea that once started, a house will run itself, but as a general thing, if one stops to look back, he will find that such houses generally pass into other hands. I like artistic lighting fixtures in a house, but today there are companies which are selling fixtures which very often equal and excel the best specimen of specially designed fixture obtainable, and at far less cost.”

**SPECIAL ROLL TICKETS**

Your only special Ticket, and the only one, accurately made for theatrical promotions. Fill in Coupon Tickets for Prize Drawings: $5.00, $5.95. Prompt attention. Claim with the order. Get the guarantee. Send diagram for reserved seat Coupon Tickets, serial or dated. All tickets must conform to Government regulations and be established at a price of admission and tax paid.

**SPECIAL TIX: PRICES**

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National Ticket Co. Shamokin, Pa.

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**KANSAS CITY ROSEDALE IS POWER EQUIPPED**

T. L. Rickecker’s new $30,000 picture theatre, the Rosedale, which recently opened in Kansas City, Kansas with “Human Hearts” is one of the city’s finest houses.

The theatre is fireproof with steel framework, walls and ceiling of concrete, tile and brick and the floor of special fireproof material. In the interior decorative scheme, small granite stones of various colors are embedded in a wall of elastic finish which, being waterproof may be washed instead of repainted.

The projection is furnished by two Power’s 6-B projectors, hooked up to a 75 ampere generator set, converting the local A. C. supply into direct current.

Fresh air is supplied by a pair of large power fans, situated in the rear of the building supplying pressurization of the and vitiated atmosphere through a long row of ceiling ventilators. The fan capacity is sufficient to permit of a total change of the atmosphere of the house every thirty seconds.

---

**Record of Last Week’s Albany Incitations**


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**AUTOMATION TICKET VENDORS FOR THE METROPOLITAN**

There will not be any waiting in line in front of the ticket booths of Baltimore’s new Metropolitan theatre.

Prompt service of the patrons has been insured in advance by the installation of the Automatic Ticket issuing and registering machines and also ticketed manufactured by the Automatic Ticket Register Corporation of New York.

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Published on the 15th and 30th of Each Month

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Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

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If you want to sell your house, we have a buyer. Our name and reputation as successful, dependable brokers is known in almost every exhibitor. We price your house so that we are one of the oldest advertisers in this paper. Our services include—locate patrons and investors, prepare marketing plans, and compile price for large corporations. Write to us. You will get a quick, letter or written reply. We will keep you posted. Established 1890. Offce, 75-89 Elliott Street, Buffalo, N. Y.

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Linoleum; four thousand of heat grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

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**FIRST-CLASS PROJECTORIST**

With fifteen years experience. Capable of handling any equip-

ment and produce high-class projection. Fred C. Shaver, 47th Avenue, Exmoor, Nebraska.

LIVE WIRE, thoroughly experienced film busi-

ness, manager, booker, advertising executive, ex-

ploitation, desires connection with producer, theatre

or exchange. Box 201, Moving Picture World, New York City.
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Keith’s Premier Theatre in New York is generally conceded the best in service equipment.

Quite naturally Keith’s Palace equipment includes

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Horns, speakers, picture frames, railings, terminals, and cars, as well as public buildings everywhere find Dixie Pussy Vending Service a public convenience, well supported and probable, highly appreciated by a steady stream of users.

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Talented Scenario writers are at your disposal. These men instill the spark of life into any and all commercial pictures.

It will be a pleasure to fully explain the superiority of American-made productions.

NEGATIVES STORED FREE

Write for full particulars.

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We have a film printing capacity of one million feet weekly.

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Is a book that is as good an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

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with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

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The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

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Leading American Makers of Photographic Lenses, Microscopes, Projection apparatus (Projectors), Telescopes, Stereo-Prism Holograms, Magnifiers, Automatic Lenses and Other High-Grade Optical Products.

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The best salesmen we've got are not on our payroll. They are the theatre owners, travelling shows and circuses who are using

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These "salesmen" know the danger of gambling against a "dark house" with central station power. They know poor projection and poor light will ruin a big production as quickly as the cheapest comedy. They know that for dependability, economy and steady current there is no plant on the market to equal the smooth, quiet-running Universal with its four-cylinder power. Ask any user.

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A NEW YEAR'S RESOLUTION

WHEN WE STAND BEHIND EVERY NEW SIMPLEX WITH OUR GUARANTEE WE DO SO BECAUSE WE HAVE ABSOLUTE CONFIDENCE IN OUR MATERIAL AND WORKMANSHIP.

But—

WHEN MEN WILL INSTALL "FAKE" PARTS ON THEIR MECHANISMS IN ORDER TO SAVE A DIME AND THEN EXPECT US TO REPAIR WITHOUT CHARGE THE DAMAGE WHICH THESE IMITATION PARTS CAUSE

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PROTECT YOURSELF—
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a new form of entertainment

On Wednesday Evening, Dec. 27, there will be presented at the Selwyn Theatre, Broadway and 42nd St., New York, an absolutely new form of entertainment.

This will be the world premiere of binocularly stereoscopic cinematography, presenting for the first time in history a medium by which Nature may be seen in natural, solid form, instead of "flat" pictures on a screen.

Every seat in the Selwyn Theatre is being equipped with an electrical instrument THE TELEVIEW through which you will see living people re-created on a phantom stage, out over the heads of the audience.

Nothing like it ever has been seen before, and cannot be seen except at the Selwyn Theatre, New York City.

The initial TELEVIEW offering will be a fanciful comedy, "M. A. R. S.," with Grant Mitchell and Margaret Irving, and a program of innovations made possible only by means of this marvelous invention.

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TO WHOM IT MAY CONCERN:

The opening two days of Marshall Neilan’s
"THE STRANGERS’ BANQUET" have established a record
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The gross receipts on Sunday,
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The gross receipts on Monday,
January 1st, 1923 were - $10,324.10

Very truly yours,

Edward Bowers
Managing Director.

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ask Goldwyn

Published by CHALMERS PUBLISHING COMPANY

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NEW YORK CITY
FLAMES OF PASSION

A STUPENDOUS FIVE PART PRODUCTION
WITH GEO LARKIN, RUTH STONEHOUSE LURA ANSON AND AL FERGUSON
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PRODUCED BY PREMIUM PICTURES PRODUCTIONS IN THE MOUNTAIN FORESTS OF OREGON.

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GLORIA SWANSON

"My American Wife"

PRESENTED BY
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A Paramount Picture

Cast Includes
and WALTER LONG
ANTONIO MORENO

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"MY AMERICAN WIFE" is the story of a daring Kentucky belle and a South American diplomat, and is an ideal vehicle for Miss Swanson.

The big scenes include a stirring horse-race, sumptuous banquets and receptions, a thrilling duel, the gorgeous Carnival of Flowers, glittering embassy balls, dark underworld revels, all staged in sets that touch the heights of magnificence.

And, as the New York Tribune said, "Miss Swanson wears tons of her most ultra gowns, besides jewelry wonderful to behold."

A
SAM
WOOD
PRODUCTION

By Monte M. Katterjohn.
Based on the Story by Hector Turnbull.

The Super 39
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"Nobody's Money" means money for everybody. It's Jack Holt's first comedy drama, and his biggest box-office attraction. The play was a big hit on the stage last season. The situations are unusual and continually amusing, and a real love story runs through the various farcical complications.

Wanda Hawley and Julia Faye are in the cast.

From the play by William LeBaron. Adapted by Beulah Marie Dix. Directed by Wallace Worsley.
Christie Comedies

Can Always Be
Counted on to Please the
WHOLE FAMILY
in
ANY THEATRE
ANYWHERE

“IN DUTCH”

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

JAMES W. DEAN,
writing for hundreds of newspapers
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New York Morning Telegraph—“There are lots of
funny things in the comedy ('Ocean Swells').
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is a knockout.”

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ALL the News of
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Both star and title will pull for the box-office because both artist and story are known everywhere pictures are shown, and by all classes of theatre patrons. And in addition there are exceptional all-star supporting players cast especially for this Jack Pickford feature.

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Thrills! Romance! Action! Adventure!

JACK PICKFORD

in

"GARRISON'S FINISH"

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

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THE PEAK OF HER REMARKABLE CAREER STOP GENEVIEVE HARRIS IN THE

EVENING POST SAYS YOU MUST SEE THE NEW TESS OF THE STORM COUNTRY

WHETHER OR NOT YOU SAW THE FIRST VERSION STOP CHICAGO SEEMINGLY

IS DOING WHAT SHE SAYS STOP BUSINESS AT THE ROOSEVELT THEATRE

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BY MAX BALABAN

159P
YOU WANT
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SECOND— It will have behind it a national advertising campaign. Four powerful, half-page advertisements will tell the 2,250,000 readers of the Saturday Evening Post what a wonderful picture it is.
THIRD— It stars GLENN HUNTER, whose popularity as a screen star increases every day, now making stage history as "MERTON" in "MERTON OF THE MOVIES."
FOURTH— It has Mary Astor, one of the most sensational screen discoveries of recent years, lending support to Mr. Hunter.
FIFTH— It has a story wonderfully handled, that will hit home because it depicts the life of millions of our movie patrons.

Ask for a screening at once
HUNTER in "SECOND FIDDLE"

with MARY ASTOR

A PICTURE WORTH SHOUTING ABOUT!
SELLING THE PICTURE

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Classics of the Screen

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Lithographed window cards, six colors, regulation size.

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There is more satisfaction and real fun in working than ordinary men realize. There was more satisfaction and fun in the film story which proves this point than screen fans usually get. The picture was Distinctive's

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DISTINCTIVE PICTURES CORPORATION promises that its future productions will possess all the qualities of its past ones.

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Here is a story of never-dying love, of criminal plotting, heroic counter-plotting and powerful conflicts. Clarence Budington Kelland wrote it for the Saturday Evening Post. Every motion picture producer in the country was in on the bidding for it. Distinctive got it! Edith Roberts and Alfred Lunt head a distinctive cast, with Edward Sloman directing. Backbone will be ready soon. Next will come

The Ragged Edge

based on Harold MacGrath's novel of the South Seas. A wonderful girl, her soul chilled to terror by heartless environment, struggles to escape. A boy, tormented by his New England conscience, seeks to bury himself in the life which appalled the girl. They meet, and solve each other's problem. How? This picture will reveal to you a new and strange story. Harmon Weight will direct it.

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ARTHUR S. FRIEND
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HENRY M. HOBART
Vice President
SELLING THE PICTURE

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MR. EXHIBITOR!
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Distinctive Pictures Corporation promises that its future productions will possess all the qualities of its past ones.

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Just the Beginning

These two great stories are the forerunners of others. Distinctive will put into the filming of them all those qualities which go to the production of great pictures.
Here is the third great Arrowplay Deluxe. It holds tremendous box-office possibilities. It spells Profit with a capital “P”.

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Man &

Third of the Great-Eight-Sequence of Arrowplays Deluxe

 Produced by
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Photoplays
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Directed by
John L. McCutcheon

Available at Leading Independent Exchanges

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Arrowplays Deluxe are exactly what their name implies — productions which set a new high standard in motion pictures.

"Wife"

An Amazing Situation
Adroitly Handled

Can a man have two wives?

The Cast-
Gladys Leslie
Maurice Costello
Norma Shearer
Robert Elliott

Available at Leading Independent Exchanges
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Inter-Ocean Photoplays, Ltd., 162 Wardour Street, London
A Tremendo of remarkable
BOOTH TARKINGTON'S MASTERPIECE

Remarkable!
Says Reeland Reviews

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

First Rate!
Says N. Y. Globe

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

Powerful!
Says N. Y. Eve. Mail

"A POWERFUL, well acted picture."

One of the Best!
Says N. Y. Telegraph

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

Good for Any House!
Says M. P. News

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

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

"THE FLIRT' at the Rialto makes a big hit. A significant production. A serious and commendable effort to interpret honestly a good piece of literature."
Girl Who Wrote Letters to Herself!

Men laughed at her and women taunted her—a lonely little Cinderella whom everyone snubbed. When her heart was too full to bear anymore she invented a sweetheart and then—Oh Joy! A Miracle Happened. See—

Neilan's Niftiest Nie

A First National Picture Released on the open market

Minnie after she had learned how to be beautiful.
Here's the answer to a puzzle—

We often wonder why certain pictures go over so big. Pictures like "Humoresque," "Miracle Man" or "Over the Hill." Many of the greatest hits are without famous stories or famous stars. Why do they break box office records?

The answer is—

They make people feel what the screen doesn't show.

Such pictures are rare but Edwin Carewe's "Mighty Lak' a Rose" is one of them. It is from Curtis Benton's original story of high society and low society.

It has a title the whole world loves.

Directed by Edwin Carewe
Cameraman, Sol Polito; Art Director, John D. Schulze;
Assistant Director, Philip Masi
The Editor's Views

Honest Advertising and Reading Between the Lines
Bringing Censorship Right Home—A Few Two and Three Line Editorials

"Every once in a while there has to be an ordinary picture; this one is it."

We have taken this line from an exhibitor's own program; from the page announcing his coming attractions.

How many theatre men would have the courage to sell their wares with the frankness shown here? How many distributors, in turn, could afford to place their cards above the table in this manner?

But here is the reverse of the line above:

When this same exhibitor declares that a coming offering deserves a rating of ninety-nine per cent, his patrons are pretty certain to accept it at his valuation.

So there are compensations. And mighty sweet ones.

Some men's adjectives are just adjectives, and nothing more; other men's adjectives are guarantees.

Fred S. Meyer, of the Palace, Hamilton, Ohio, is the exhibitor whose program is under discussion.

Mr. Meyer has made a community institution of his theatre and of his program. Indeed, his theatre program is nowhere in its pages referred to as such. It is a local magazine, in fact, as well as in name.

While the page of honest, impartial opinions on coming attractions is only one of many unique features, it is the one of most interest to us. It is a page that simply shouts "sales value"; that spells in capital letters "confidence" and "faith."

We are wondering what exhibitors in other sections think of this method of building up good will—and the inevitable sequence, box office receipts.

Here is a typical appraisal by Mr. Meyer of a picture which he rates fairly well:

January 18-20—"Sherlock Holmes"

John Barrymore is the star. If you like the Conan Doyle or any other detective stories, this will sweep you off your feet. If you've past that stage, you can well afford to forget this. It's primarily a men's and boys' attraction. 85.

Aside from the interest incident to the novelty of Exhibitor Meyer's method of advance announcement, our readers will probably find food for discussion in the ratings given a dozen coming attractions in the program issue before us.

Stripped of the comment, the figures are:

"The Sin Flood" .......... 90%  
"Clarence" ................. 95%  
"Singed Wings" ............ 90%  
"Trifling Women" .......... AA  
"Prisoner of Zenda" .... 99 and 44/100%  
"The Bonded Woman" ........ 70%  
"Kick In" .................. 90%

An old time exhibitor has been so well trained in reading between the lines that he pays no attention to the type any more.

Before we leave the Palace, of Hamilton, Ohio, we must mention one other feature of the magazine that caught our eye. We'll have to do it quickly for, frankly, we could go on for the two pages allotted the editorial typewriter—and then some more. And still feel that we had left some things unsaid about Meyer, the Palace, and Hamilton.

If every exhibitor in Ohio, Pennsylvania, New York, and a few other States could use the Meyer
A tendency making it possible for us to say that we honestly believe seventy-five per cent. of trade paper advertisers could sincerely declare:

"We are absolutely TRUTHFUL in all our advertisements of coming productions."

Hold on!

We don't mean to tell you that film advertisers are saying:

"Every once in a while there has to be an ordinary picture; this is one."

Or—

"This star has good drawing power, but we don't think much of his present offering. Book it if the star pulls for you."

Not quite—not yet.

But the truth is there. The oldtimer we mentioned above can find it with his ability to read between the lines.

Naturally, the truth that is present is largely negative. What we mean can be explained in the words of one advertising manager to us:

"If we don't believe a picture is a knockout we don't say it is. We talk only about the good things we believe concerning the picture.

"Maybe the thousands in the cast is the only good point. Maybe the star's name is the sole value. Maybe the exploitation possibilities are real and genuine. Whatever it may be, that's what we talk about if we are unable to say, in effect, here is a picture far above ordinary.

"Remember ———? Not much of a picture. But a whale when it came to exploitation possibilities. We advertised it on that basis. Never said it was a 'Great' picture. Thousands of exhibitors cleaned up with it.

"And there was no bad taste left. For us or for the exhibitor."

A seldom-heard-of lady wrote a book called "The Sheik." Seven out of ten passersby on the street would tell you today that Rudolph Valentino was the author. Lot of angles to this thought. Think 'em over.

The Arbuckle storm is on the wane. And a number of people who rushed into print on the first crest of the wave are going to wait many weary months for the first Arbuckle picture to stage their return to the front pages.

It's going to be a long and weary wait.

And, if our guess is right, when it does come some BIG SUBJECT is going to be crowding the newspaper headlines.

Imagine, if you can—it really isn't possible—the space that would have been given to Arbuckle's return had it been staged during those dim drear days when the headlines shrieked, "German Advance on the Marne Cheeked!"

"Perspective" is an intriguing word.

Robert E. Welsh
Governor Recommends Immediate Repeal of Censorship

Says It Hinders Liberty and Violates Constitution

MOTION picture censorship is soon to be wiped from the statutes of New York State. In his message to the Legislature in Albany, N. Y., on Wednesday noon, January 3, Governor Alfred E. Smith made it plain that censorship must go. In fact he urges its immediate repeal. The Motion Picture Censorship Commission, which became operative in New York State on August 1, 1921, will soon be a thing of the past.

With the State Senate Democratic, its leader, Senator James J. Walker, who battled long and hard against censorship, when in the minority, Governor Smith will have no difficulty in repealing the law.

In his message, Governor Smith said: "We have abundant law in the state to jail the man who outrages public decency. If we have not, enact it. And we have jails enough to hold him after his conviction. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed, and it should be repealed."

A bill will shortly be introduced, repealing the chapter which brought into being the New York State Motion Picture Commission. This Commission, as everyone connected with the industry will remember, was brought about through a bill which was jammed through a Republican Legislature on the closing night of its session. Three commissioners were later named by Governor Miller, at salaries of $7,500 a year. As the weeks passed, deputys were named, and the expenses of the Commission rose.

In his annual message to the Legislature Wednesday noon, Governor Smith had this to say concerning motion picture censorship: "Recent legislation in our own state has aimed at serious restriction of personal liberty."

"For several years we have been drifting away from the fundamental idea of the Declaration of Independence and the Document that was intended to give it force and vigor, the Constitution of the United States. Throughout the Declaration there are related the abuses to which the American people were subjected by tyrannical government. The imposition of taxes without consent of the people, interference with trade and commerce, and with the personal liberty of its citizens. This is the principal reason for a declaration of a fundamental principle of government that has burned its way through the literature of the world right up to our own time. Inquisitions, spy systems, rules and regulations for personal conduct not prompted by the ten Commandments are an unnecessary interference with the liberty of the people."

"It has frequently been said that the best government is the one that governs the least. In monarchies, the people exist for the benefit of the government, of the State, or the United States, the government exists for the people, and its every move should be for the expressions of liberty which it guarantees."

"Throughout the Constitution of the United States, there was sounded the note set forth in the preamble, which said that the purpose of the document was to secure the blessings of liberty to ourselves and our posterity. In our own state, the opening sentence of our Constitution is the expression of our gratitude to Almighty God for our freedom, and in order to secure its blessings we establish a Constitution."

"All crimes are predicated upon sins, no persons should be held guilty of sin under the law until they can be convicted of a crime. The rights throw every possible safeguard around the individual and the fullest possible presumption of innocence is constitutionally established until the contrary is proved beyond a doubt. The danger to the future of our liberty lies in our apparent willingness at times to compromise with this principle. Once this avenue is opened, there can, with any degree of certainty predict where it may lead."

"Censorship is not in keeping with our ideas of liberty, and of freedom of worship or freedom of speech. The people of the nation have been slowly awakened to the fact that the "Starland Revue," just released through the Film Booking Offices, I am wondering if they realize that they are paying for what they might think is an added attraction, but which after all only advertises some big legitimate attraction that is making a hit on Broadway and that they are working their own patrons up to a point where they will all want to see this show when it hits their town—thus directly hurting their own business."

"This looks to me, indeed, like a shrewd move on the part of somebody connected with the legitimate business to stimulate their own business at the expense of the picture house, and I am wondering how quickly a legitimate house would care to advertise a motion picture theatre or attraction. Never in the world, of course. They are all wise old showmen, and somebody is certainly putting something over—and it may be that they are catching a lot of exhibitors ashore.

"If the business of the exhibitor is bad, why make it worse by advertising any other form of amusement? The same number of minutes given to exploitation of some picture coming to that theatre in the future would certainly do more good from a box-office standpoint than the "Starland Revue" can ever do.

"If you think there is food for thought in my argument, it might be well to write something about it in your publication."

"Wishing you the Compliments of the Season, and with kindest regards, I beg to remain,

Sincerely,

HARRY CRANDALL.
North Carolina Exhibitors Hold Most Successful Convention

THE North Carolina M. P. T. O. at their semi-annual meeting, held at the O. Henry Hotel, Greensboro, December 27th and 28th, did not do any of the "usual" convention actions. The exhibitors did not pass a set of resolutions condemning Will Hays for lifting the ban on Ar- buckle followed by expressions of strong opposition to the exhibitors of North Carolina using the pictures; they did not harangue for hours on the subject of the tactics of United Artists, or the practices of Famous Players; neither did they discuss aspects of the First National franchise proposition.

What they did do was to pull off the most successful convention of the kind the exhibitors' convention ever held in the State, and that too, right in the midst of a holiday week.

More than fifty members of the organization were in attendance. The entire convention was highly constructive, devoted strictly to the soundest kind of arguments of wrangling; serious minded exhibitors dropped their individual enterprises for a couple of days to deal with many vital problems affecting the industry in a manner that called forth the plaudits of press and public of the whole State, every daily newspaper in North Carolina carrying long wire reports of the laudable movements launched and the constructive resolutions adopted.

Outstanding among the actions of the convention was the passing of a resolution and the appointment of an active committee to arrange for the building of a suitable auditorium as a gift from the theatre owners, for either the Jackson Training School in Carrabuse county or the Orthopedic Hospital at Gastonia, both State-supported institutions. Plans will be drawn and report made by the committee at the next meeting relative to every theater giving a fifty per cent gross receipts to the cause, programs to be do- nated by the exchanges. The committee was composed of the following theatres: Charlotte: W. E. Stewart, Concord: A. Estridge, Gastonia: R. D. Craver, Charlotte: P. L. McCabe, Tarboro: J. W. Prevo, Thomasville; C. C. Gammon, Leasakville; E. C. Pearce, Winston-Salem: E. F. Dardine and E. H. Lii.

Secretary Varner, presented a very flattering report of the past six months' activities of the State organization, showing a nice balance in the bank with which to start the year's legislative work in Raleigh. He also reported the largest paid up membership in the history of the organization.

A special legislative committee was appointed to keep the line open with the various committees during the coming session of the General Assembly in Raleigh, consisting of the following state owners: Sam T. White, Greenville; Jas. A. Estridge, Gastonia; E. F. Dardine and G. M. Tyler, Charlotte; H. B. Varner, Lexington. This committee was given full power however to represent or otherwise expedite the funds of the association to combat censorship legislation or any other matters affecting the theatre owners of the State which may come up during the session of the Legislature which opens in January. They will effect the purpose of working organization within the next few days.

Resolutions were passed strongly condemning the iniquitous "graft and robbery" of the music tax and "the burdensome and unjust increase" in the state privilege tax; commending the efforts of the National M. P. T. O. in behalf of a uniform contract and especially commending their work to abolish the music tax injustices.

Another resolution was passed expressing the sympathy of the membership to Colonel Welch, Salisbury, in the sudden death of his son, which occurred on Christ- mas Day. Colonel Welch is one of the oldest members of the State organization.

Miss Mary W. Wells, who was detained at home on account of illness in his family, Vice-President Mrs. Anderson of Charlotte, presided over the convention. The record was registered on the convention books for the sessions of the convention:

V. Thomas Prevo, Auditorium, Winston-Salem; Francis Brown, Broadway, Winston-Salem; Harry Sammerville, Imperial, Greensboro; Peter Sumner, President, Charlotte; George Roberts, Gen., Siler City; W. A. Turner, Strand, Washington; W. H. Hendrix, Independent, Salisbury; Colonel Welch, Greensboro; Chas. H. Herrel, Piedmont, Concord; C. M. Isenhour, Piedmont, Concord; E. C. Pearce, Conley, Conley; H. B. Varner, Lyric, Lexington; U. K. Rice, Pilot, Winston-Salem; E. Clayton, Boulevard, Leasakville; Frank Richardson, Milton Hall, Durham.

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Sues for $50,000

Jacobson Says This Amount is Due Him for Damages

Suit has been filed in the N. Y. Supreme Court by Louis Jacobson against Jacob L. Kempner, Kempson Picture Corporation, Edward M. James, H. W. Hodkinson, Select Pictures Corporation, Bay State Film Company, and the Otis Lithograph Company. The action seeks to have an accounting of the receipts from certain pictures for which there has been no agreement with the Kempson Picture Corporation rescinded, and recover $50,000 alleged damages from the latter.

According to the papers filed in the suit it is alleged the Kempson Picture Corporation failed to carry out part of a certain contract, and in consequence has involved all the other defendants. This Jacobson aver has resulted in thousands of dollars damage to him.

Another angle to the suit brought by Louis Jacobson is against the Kempson Corporation at a salary of $150 per week, but that since August 21 last, he has received no salary from defendant.

Hal Roach in New York

Makes First Trip East in More Than a Year

Hal Roach arrived from Los Angeles last week for a short visit to New York—his first for more than a year. With "De Jake" already a triumphant success and Harold Lloyd busy on a new comedy to succeed "Safety Last!" completed several weeks ago, and with the Our Gang and Snub Pollard two-reelers solidly entrenched in public favor, Mr. Roach felt that the trip was worthwhile.

Although his visit is mainly of a social nature, Mr. Roach said that he would, of course, discuss the matter of future productions with the general manager, Pearson of Pathe, which distributes all the Hal Roach studios at Culver City.

Going to the Orient

H. Wayne Pierson to Start on Inspection Tour of United Artists Offices

H. Wayne Pierson, assistant general manager of the foreign department, United Artists Corporation, will sail from Seattle on board the steamship President Jackson, January 14, for the Orient on a tour of inspection of the foreign offices. His first stop will be at Tokio. His itinerary will include Russia, Japan, China, the Straits Settlement, Philippine Islands, India, South Africa, Egypt and Australia.

The foreign business of United Artists Corporation has been expanded so rapidly in recent years that additional facilities for distribution of the product must be devised and Mr. Pierson will have a number of representatives of the Oriental offices in new subordinate offices and the extension of the sales force.

Although United Artists Corporation has been established in the Orient for several years, business has assumed proportionately that it has been necessary to double the quota of prints allotted to that territory.

SCHEDULATED

A meeting of the M. P. T. O. of Eastern Pennsylvania, Delaware and Southern New Jersey will be held January 14 in Shamokin, Pa.

JAMES R. GRAINGER, vice president and general sales manager of Goldwyn Distributing Corporation, left New York, January 2, for an extended tour of the country, during which he will visit each of the twenty-seven Goldwyn exchanges.

Before leaving, Mr. Grainger said that he will personally acquaint branch managers and the men in the field with the pieces of the remainder of the season, including "The Christian," "Vanity Fair," "Souls for Sale," "Lost and Found," "The Vagabond," "Aboard the C.M.S.," which are either finished or nearing completion. The "Stranglers' Banquet," Goldwyn's New Year's release which opened at the Capitol Theatre Sunday, grossed the biggest two days' business in the history of that theatre, according to the auditor's report received by Goldwyn's sales manager.

Mr. Grainger expressed himself as being delighted with the sweeping success of the pictures released by Goldwyn for the first months of the season. "Conditions in all parts of the country are looking up," he said, and 1923 will be a good year. All we need is confidence and good pictures.

Reports that I have been receiving indicate that exhibitors are depending less on famous names and more on good, sound, well-produced stories. This is a healthy condition and gives the producer the incentive they need to turn out pictures that will win on their own merits.

Novel Musical Number

A decidedly novel and original form of musical entertainment for motion picture theatre patrons has been evolved by Stanley W. Rhodes, organizer of Crandall's Apollo Theatre, Washington, D. C., who has recently successfully combined the Victrola and organ in a series of musical numbers of distinctly artistic effect. So far as is known Mr. Rhodes is the first to offer this form of entertainment.
Famous Acquires Lynch String; 
Latest Step in Completing Control

THE final step toward the acquisition of direct control of theatres in which it maintained a financial interest was taken this week by Famous Players-Lasky Corporation when officials of that concern took absolute charge of theatres formerly owned, controlled or under lease to S. A. Lynch and his various subsidiaries. Last Spring Famous Players acquired possession of all the Alfred S. Black New England theatres. As a consequence of the Lynch deal this week Famous Players-Lasky Corporation, through its theatre holding subsidiary, owns outright or has absolute control of somethings like 870 theatres in New England, the entire South, Missouri and adjacent territory and the Northwest. Famous Players-Lasky Corporation also holds a big interest in the holdings of the Stanley Theatres, Inc., in Pennsylvania, New Jersey and Delaware. In addition to these houses that concern owns the Rialto, Rivoli and Criterion theatres in New York as well as holding an interest in first run houses in a number of other cities through indirect association with the owners of these theatres by members of the Famous Players Corporation.

The Lynch deal involves millions of dollars. It will be recalled that some time ago the Lynch enterprises absorbed several opposition theatre interests in the South. These are included in Famous Players' "big catch" of the past week. Incidentally, film men in New York viewed the Famous Players theatre acquisition this week as the answer of that corporation to the national exhibitor organization's incorporation of the $5,000,000 distributing concern. It will be recalled that during the M. P. T. O. A.'s fight against Famous Players, Black and Lynch several years ago, Adolph Zukor, president of Famous Players-Lasky Corporation, stated at several of the meetings that it was not the intention then of Famous Players to compete with the exhibitor and so long as the latter did not invade the provinces of Famous Players the latter would in no way trespass on exhibitor ground.

With the public announcement of exhibitors that they will organize a corporation to deal in the distribution of pictures, heads of various companies, including Mr. Zukor, have taken the attitude that the theatre owners have broken their vow and are to be classed as competitors by distributors.

Interesting developments in the new situation are looked for next week when several other companies are expected to make announcements. Incidentally, a statement from officials of the Theatre Owners' Distributing Corporation and the Motion Picture Theatre Owners of America on the situation, as it has developed this week, is expected to be made next week.

Daniel A. Michaelove it is believed in circles generally in the possession of the correct information, will be retained as general manager of the Lynch theatres. S. A. Lynch will retain his control in a company handling "Talan." Y. Frank Freeman, for many years associated with Mr. Lynch, will be President of that firm as will also E. C. Holcomb, another old Lynch official. However, the Famous Players theatres throughout the country will all be under the supervision of Harold B. Franklyn, formerly of Buffalo, but now in charge of F. P.-L.'s theatre interests. It was Mr. Franklyn who paved the way for the Lynch deal and is said to have finally closed it under authority from the home offices of Famous Players.

Seeks to Clarify Law

Bill Introduced in Congress Regulating Sales and Contracts

A bill providing for a Federal code relating to sales and contracts to sell in interstate and foreign commerce has been introduced by Senator Sterling Upham of South Dakota. This measure has the endorsement of the American Bar Association and it is stated that provisions of the measure exist now in common law or in the civil codes of the various States of the Union. The measure is a very lengthy one and defines the various elements of sales and contracts to sell, contains a statute of fraud, covers the destruction of goods sold or contracted to be sold, establishes the definition and ascertainment of price and express warranty, announces what constitutes acceptance and it treats generally of sales and contracts of sale in interstate commerce. Congress has no authority to impose any law or regulations upon sales or contracts of sale in interstate trade or commerce and must confine itself to transaction between the States or between the States and the District of Columbia. "I think if this bill becomes a law it will have a very wholesome effect in all interstate and foreign selling and buying," declared Senator Sterling in explaining the provisions of the measure. Parties will know their rights and liabilities and the remedies they may have for a breach of contract or any of the provisions of the law, such as breach of contract of warranty, whether it be expressed or implied. It will make the law certain and there will follow the usual result of the development of the law, namely, a better understanding of rights, liabilities and remedies. Such a better understanding will greatly lessen litigation with its heavy costs and expenditures.

Banker Warmly Greeted

Gianinni Honored at Luncheon Given by Joseph Schenck and Sol L

Not since the initial visit of Will H. Hays to Los Angeles have as many motion picture producers gathered together to pay homage to an individual, it is stated, as the assemblage that honored Dr. A. H. Gianinni at a luncheon given in his honor by Joseph Schenck and Sol Lesser at the Hotel Ambassador, Los Angeles, this week. Dr. Gianinni is regarded as one of America's greatest bankers. His fame has spread in recent years apart from banking circles into the inner financial web of the motion picture industry. In the past few years Dr. Gianinni has been loaning motion picture producers and distributing organizations from two to three million dollars per month for the production and releasing of film product and he proudly asserts he has never lost a dime in all his dealings with the silent drama industry.

Aids Police Work

Audiences in the four largest houses maintained by Harry M. Crandall in Washington, D. C., on December 13 were told of the police department's protective work for women by Lieutenant Mina Van Winkle, of the Woman's Bureau, who appeared as the principal speaker at a community service held under the auspices of the Public and Educational Department of the Crandall Theatres, under the direction of Mrs. Harriet Smalley Leech. Lieutenant Van Winkle illustrated her remarks by screening the special police film of "Missing Girls." The service was part of a series which was planned by Mrs. Leech to acquaint the public with the steps which are being taken toward civic betterment.
Agrees with Hodkinson

Shipman Says He Cannot Do Otherwise in Face of Returns

Ernest Shipman has received from the manager of "The Man from Glengarry" company, which opened at the Grand Opera House, London, Ontario, for a three days' engagement, the following wire, reporting receipts of the first day:

"Gross on day 1,330 dollars with hundreds turned away. All previous records broken. Minimum of 3,000 assured. (Signed) William Colvin."

The anticipated minimum of $3,000, according to the report, which is on the basis, will give Ernest Shipman a net profit of $1,350 after all expenses are deducted. All previous bookings in London, Ont., through the previous engagements, total $90,000, giving a fixed price of $162.50 for the first run, Shipman says. This is not an isolated case, it is stated.

Van Cleek Hill, with 1,000 population, usual rental $20 for two days, grossed $253 with "The Man from Glengarry."

Shipman says he agrees with Hodkinson, if you have the picture, that the percentage plan is best. He says he cannot do otherwise in the face of those figures. Reports from other points indicate a similar degree of prosperity, it is stated.

Walter Hiers to Marry

Miss Adah McWilliams in Syracuse

January 12

Following the completion of "Mr. Billings Spends His Dime," his first starring picture, Walter Hiers, Paramount comedian, will leave Los Angeles January 7 for the East to take care of some important personal business. He will make a short stop for a short time in Chicago January 10 to make a personal appearance at Jones, Linick & Schafer's McVicker's Theatre and will arrive in Syracuse the following day.

On the 12th Mr. Hiers will be married in Syracuse to Miss Adah McWilliams, daughter of Mr. and Mrs. Charles McWilliams of the famed fortress of Los Angeles. The same day the prospective bride and groom plan to leave for New York, where they will spend a few days, leaving for Savannah, Mr. Hiers' home town, on the 16th. Following a short visit there and in Atlanta they will return to Hollywood where Mr. Hiers will start work there about the 24th.

The honeymoon trip is a wedding gift to the popular star from Jesse L. Lasky and the Paramount organization.

Receipts Increasing

Box office receipts for the theatres of the country are increasing at the rate of nearly $1,000,000 a month, according to tax returns received by the Bureau of Internal Revenue. While there has been little difference between tax returns and collections for the month of November, 1921, admission taxes received during the month of November, 1922, were nearly $90,000 greater than those of the preceding month, totaling $5,484,700. In October the collections were $5,396,401, and in November of last year, $5,495,375.

Total tax collections from all sources during the month of November amounted to $103,735,917, as compared with $111,012,694 in October.

Bern With Universal

Paul Bern, formerly scenario editor of the Goldwyn studios, and before that associated with every branch of the motion picture industry and with principal activities of the stage, has been engaged at Universal City as an associate scenario editor.

Distinctive Plans Busy Year; A. S. Friend Issues Statement

DISTINCTIVE PICTURES CORPORATION announces this week its preliminary plans for a busy year of production. The statement which Arthur S. Friend, president, issued from his offices at 366 Madison avenue confirms, it is stated, reports of many months in the industry that 1923 would see Distinctive Pictures in the market with a formidable list of offerings.

The first production will be "Backbone," Clarence Budington Kelland's story which appeared first in the Saturday Evening Post. Charles Whittaker has written the scenario. Edward Sloman is directing the work of what is said to be one of the finest casts ever assembled. Alfred Lunt—his first time on any screen—and Edith Roberts have the leads.

The second production will be "The Ragged Edge," based on Harold MacGrath's novel of the South Seas. Harmon Wright will direct this picture from a scenario by Forrest Halsey. Apart from the many surprises of the story itself there will be other surprises in "The Ragged Edge" production, according to those familiar with the detailed plans of Distinctive.

Three more productions will be ready by the middle of May. Detailed work on these will soon be put into the hands of individual directors, while Mr. Friend and Mr. Hobart, vice president of Distinctive Pictures, will devote their attention to arranging for the productions to follow. They are now said to be in negotiation for several of the most unusual stories ever considered for screening.

Mr. Friend and Mr. Hobart are the producers of "Disraeli," "The Calling Passion" and "The Man Who Played God."

The statement issued by Mr. Friend is as follows: "Distinctive Pictures Corporation announces that its first two productions of 1923 will be 'Backbone,' based on Clarence Budington Kelland's story in the Saturday Evening Post, and 'The Ragged Edge,' from Harold MacGrath's novel of that name. There will be three other productions, already selected but unnamed, to be ready by the middle of May. Plans for the summer and fall are now being considered."

"In preparing the above productions, Distinctive Pictures is proceeding in the belief that the best sort of films which can be given to the public for the public's satisfaction are those which are 100 per cent. entertainment, and if the public demand films, it is necessary for the producer to buy his stories carefully—buy on merit alone; then to get a scenario which will bring out the full film power of that story; then to plan the actual making of the picture under the best direction obtainable; and, finally, to work painstakingly all of the time to ensure a technically perfect job."

"Courage to discard poor workmanship and constant vigilance to detect it—those are two of the cardinal principles in making better films. Distinctive Pictures believes that producers are personally responsible to the public for the quality of their product; its executive will bear that in mind during every day of the making of Distinctive pictures."

Mr. Friend is one of the pioneers of the motion picture industry, having been one of the organizers of the original Lasky company and its treasurer. He was one of the moving spirits in the formation of the Famous Players-Lasky combination, and held an important position of control in the enlarged corporation until he resigned in 1920.

In 1921, Distinctive Productions was formed, with Henry M. Hobart, formerly of Cosmopolitan Productions, as president. Mr. Friend became associated with Mr. Hobart in the enterprise. In October last, Distinctive Productions, Inc., was reorganized and expanded and the name was changed to Distinctive Pictures Corporation. Mr. Friend was elected president and Mr. Hobart became vice president and production manager.

The board of directors of Distinctive Pictures Corporation is composed of Mr. Friend, Mr. Hobart, Richard Whitney, Winthrop W. Aldrich and Charles S. Hervey.

Since the reorganization, Mr. Friend and Mr. Hobart have been building up their staff. H. N. Marin, formerly of Famous Players-Lasky, is the general manager, and Howard Estabrook is general assistant to Mr. Friend and Mr. Hobart. Bert Adler, Nathan Friend, Homer K. Gordon and William L. Sherry are the special representatives.

Burr Price, formerly of the New York Herald and later director of the Press Bureau in the Belgian Government's Ministry of Economic Affairs, has been appointed director of advertising and publicity, with Miss Dorothy Cleveland as the assistant. J. N. Naulif, for years in charge of the Famous Players Eastern studios, is the studio manager.

OFFICIALS OF THE DISTINCTIVE PICTURES CORPORATION

Left to right—Henry M. Hobart, vice-president; Arthur S. Friend, president; H. N. Marin, general manager.
Editor, Moving Picture World:
The Pastime Amusement Company, operating the Princess Theatre of Charleston, S. C., was sued by Witmark & Son for alleged infringement for the playing of excerpts from "Kiss Me Again."

They were represented by local counsel, Haggard, Rivers & Young, of Charleston, and I was called in by the defendants to argue this matter.

On December 20, my law associate, I. Emanuel Sauder, Esq., and myself appeared in the United States District Court before Judge Smith, and argued against a motion filed by the plaintiffs to strike out the answer as filed by the defendant. The answer set up an affirmative defense that if the defendant had played short excerpts, it would not be an infringement of the copyright law, covering a public performance of a copyrighted musical composition; that this bill was but a strike bill in the interest of the American Society composed of the majority of the composers, authors, and publishers. This Society conducted its business so as to bring it within the purview of the Sherman anti-trust act.

If this motion had been sustained by the Court, the result would have been that as a matter of law the theatre was an infringer in this particular instance, and it would have been precluded from introducing any defense at the trial which would have resulted in a clean-cut victory for the American Society of Composers, Authors, and Publishers.

After hearing argument, Judge Smith dismissed the motion, which means that the defendant will have an opportunity of introducing all his defenses at the trial, and the plaintiffs will be forced to prove the allegations that a motion picture theatre playing short excerpts from copyrighted musical selections, changing with the change of scenes, is an infringement under the copyright act.

This is the first signal victory for the theatres and should be given the widest publicity, in order to awaken the exhibitors to the need of the creation of an organization to fight this music tax situation. I would suggest that you call the attention of the exhibitors of this country that if they are threatened with suit, or are actually sued, to communicate with me and I will be happy to advise them, as I and my associates have given this matter two years' research and believe we now have all the law available on the subject.

With the compliments of the season, I am
Yours very truly,

GEORGE P. AARONS,
Secretary, M. P. T. O. E. Pa., S. N. J. and Del.

251 North 13th St., Philadelphia, Pa.

Vicious Legislation to Be Fought by M. P. T. O. of Ohio

The second annual convention of the Motion Picture Theatre Owners of Ohio will be held Tuesday and Wednesday, January 16 and 17, 1923, at the Chittenden Hotel, Columbus, Ohio.

The convention will convene early Tuesday, with further business sessions on Wednesday. A banquet will be given Tuesday evening, at which Hon. Will Hays, Governor Vic Donahoe, Dr. Francis Holley and other men of national prominence have been invited to make addresses.

As the Legislature will be in session, a call upon its members will be arranged. The exhibitors hope to impress that body by force of number in attendance. Past efforts in legislative activities have failed in part because of lack of ever having made this impression, it is stated.

The exhibitors have a lot of vicious legislation to fight as well as their own measures of relief. Legislative plans will be submitted for approval.

Definite action will be taken against non-theatrical competition. How the Theatre Owners Distributing Corporation will lower film rentals will be explained in detail. Sydney S. Cohen, president M. P. T. O. of America; M. J. O'Toole, manager of the Public Service Department; other national officers, as well as exhibitor leaders from all over the country, will have messages of importance to deliver.

Every member is of equal importance at the convention, regardless of the size of his theatre. There will be no appeal for funds.

Sues for $10,000

Harry M. Crandall and the Knickerbocker Theatre Company are defendants in a suit for the recovery of $10,000 damages for the death of Helen W. Dorch, victim of the Knickerbocker Theatre disaster of last January, which has been tried in the District Supreme Court, Washington, D. C., by Mr. Karl E. Postle, administratrix of Miss Dorch's estate.

Several other suits have been filed for death and injuries resulting from the disaster against the Knickerbocker Theatre Company, but this is the first suit in which Mr. Crandall is made a co-defendant.

Want It Discounted

Theatre Owners Say Films Should Be Leased Only to Licensed Exhibitors

The board of directors of the Motion Picture Theatre Owners of Colombia will send to all producing and distributing organizations a request that the practice of leasing to any but regularly established and licensed theatres engaged in the exhibition of motion pictures, be discontinued.

Resolutions to this effect were passed at a recent meeting of the board. It was held that while the theatre owners were not in any way opposed to unlicensed organizations leasing strictly educational subjects for a part of their program, that they strenuously opposed the custom that has grown up of renting all sorts of films to those outside the picture industry. The theatre owners contend that such practice is illegitimate competition.

Wants Their Opinions

Rembusch Would Like to Know if Exhibitors Prefer to Compromise or Fight

Frank J. Rembusch, exhibitor of Indianapolis, has written an open letter to exhibitors stating that he has conferred with the Socialists for the Motion Picture who has been told that the society will be willing to cut the music tax more than fifty per cent. under certain conditions.

Mr. Rembusch states that one of these conditions is that a committee of theatre owners who are fully capable of representing the majority of theatre men, meet with the Music Society representatives and arrive at some stable agreement. He stated that the society intimated it would not conduct business with Mr. Cohen and the organization which he heads.

Estimating that it would cost the exhibitors at least $50,000 to fight the case against the Music Society through the highest court, Mr. Rembusch says in his letter that it is worth considering if it is not a better plan to arrive at some more amicable arrangement with the society. He says he wants the opinion of every exhibitor on the question.

A New Alliance Formed

Shipman and Canadian Educational Films Reach an Agreement

Ernest Shipman announced this week that he has just formed an alliance with Canadian Educational Films to fight the case against its new headquarters in Toronto and other important points throughout the Dominion will handle the physical distribution of all the Ernest Shipman Canadian-made productions.

The selling forces will be headed by William Cranston at Toronto and by Messrs. Burpee and West at Montreal.

The contract became effective on January 1, and includes all future productions to be launched under the Shipman banner, with "The Man from Glengarry," "The Good-ler-Notin" (based on "Glengarry," by A. E. W. Mason), "The Silent Walker," "The Secret Water" and "Latin Love" already in hand.

Nearly all bookings to date, it is reported, have been upon the basis of a percentage of the gross.

Please Excuse Us

In "Straight from the Shoulder Reports" of January 6, "Broken Spur" and "Double O" were in error listed as Sunset Pictures, whereas credit for these productions rightfully belongs to Arrow.
REGIONAL NEWS AND GOSSIP
EDITED BY SUMNER SMITH

Some Hot Shot About C. O. D. Films

I JUST finished reading an excerpt from a letter written by a Kansas exhibitor and printed on page 635 of Moving Picture World," writes Peter W. Newhouse, of Grayslake, Ill. "The question upon which he spoke (the matter of credit) interests many of the better class exhibitors. Not long ago you (Robert E. Welsh, editor) spoke of this matter in an editorial, and it is only because of this I am writing. I really believe your sentiments are the same as the man's from Kansas—and they are right. A little more publicity on this matter and insistence by exhibitors might bring about the desired results.

"Personally I have tried every manner of means to do away with the C. O. D. but it is impossible. I have gone as far—and this with the Lasky corporation—as to pay for an entire month's shows in advance—being twelve shows in all—but even then the films would be shipped C. O. D. The result was that I had both rentals tied up for about thirty days; refunds are seldom heard of in the Chicago territory.

"It is an absolute shame that an industry like this should be operated on such a hoggish and narrow plan. There is absolutely no foundation and the whole institution can fall overnight. You will probably question my authority for this statement. Here it is: About a year ago the World printed a statement of advance deposits the leading exchanges are holding, which they have extracted from exhibitors. Famous Players and First National were given $16,000,000 between them alone, some others nearly that much, and from there down to a few thousand dollars. Suppose a Federal law is suddenly passed prohibiting this advance deposit crime and demanding that all deposits be returned at once? Now you can imagine the result?

"Believe me, Mr. Welsh, if the film business were presented to the public like it is presented to the exhibitors by the producers through their various kinds of publicity, there would be no big motion picture industry today. Such flagrant misrepresentation, cunning and wickedly worded advertisements, gibber-tongued and tricky salesmanship! You know that this cannot be put past the public. There are smarter men outside of this business than there are in it, and I prove this by saying that if the smartest men were in it, they would endeavor to build it on a substantial foundation.'

"Continuing, Mr. Newhouse takes a slam at Hollywood and stars "employed at salaries that would make yours look like not even pin money." He argues that outside this industry the best some of the women stars could do would be to hold down a job in a five and ten cent store, and companies have "the galvanized gall to charge exorbitant rentals" for their pictures.

"Not only the women but the men," he writes. "Rodolph claims that $1,250 per week is pin money. * * * Has it come in this industry when brains are not rewarded but cunningness is? On the other hand, take a man like Tom Meighan, who has brains and ability to produce something that will give people something to think about. If he is fully compensated, what about this Rodolph person?" Going further, Mr. Newhouse raps Marshall Neilan for writing as well as directing, valuing him as a director but not as a writer.

"The writer warns that the industry should stop comparing itself to the newspapers, arguing that the newspapers "resent" the comparison, "and you are probably more aware of this than you were two years ago—or before the Taylor scandal." Closing, Mr. Newhouse asks "as a double brother in trades" (he owns a newspaper as well as a theatre) that we "refrain from printing the misleading stories about increase in theatre attendances when the collected war tax on admissions shows the opposite." "You can't make anyone believe it, anyway," he says, "and it puts you in a bad light."

That's news to Moving Picture World. We have prided ourselves on a most efficient news-gathering organization and have never thought of any of the statistics from Washington open to question. In fact, we're inclined to believe Mr. Newhouse wrong and ourselves right in this particular. Certainly the news has never been "colored" in this office.

Real, Live "Dope" for Theatre Owners

A LETTER that A. L. Middleton, of the Grand Theatre, De Queen, Ark., has been good enough to write Moving Picture World received quite a reception. First, "Van" grabbed some of it for his Straight From the Shoulder Department, then Epes Winthrop Sargent amputated a few paragraphs appropriate to his Selling the Picture to the Public Department and now yours truly thanks high heaven for the remainder and rushes it into print. When the other two mentioned will use their dope we don't know, but it's worth watching for. Here's ours:

"I believe that what ails the business today is too much 'bull' and not enough 'making good.' The people have been drugged in to see pictures with their imaginations stretched and strained to the nth degree by big advertising that no picture could live up to, and then see just another motion picture, until they have become disgusted, and I find it harder every day to get them to read my advertising, and harder to get them into my theatre.

"We have tried to make the audience expect everything from a high school education to a veritable ascension right into heaven through the wonderful moral force of pictures, instead of trying to get them into the theatre to be entertained. I believe this is especially true of the average small-town show as regards patronage.

"About one big special a week, if properly handled—and if it is a sure-enough special—can be gotten over nicely, but I think it an error for a small-town show to try to put over more than that. Anyway, I am falling back on that plan and it is working out fine so far. I cut our serials and Western short stuff last March because a few of the 'better class' objected to them. Result: I lost the old standbys and the 'better class' came no
Tough Time Serving the Lord

"Believe me, us boys out in the sticks have been some time serving the Lord," writes J. R. Rush, of the Pastime Theatre, Pearl City, Ill. "Last week a man and woman (fanatic reformers) working in the interest of the Parent-Teachers Association lectured here—the man in my show house, mind you—and the evils of Chicago, violent crime, and the movies didn't catch hell. He said the censors in Chi. were doing a grand thing. He said that after the film had been cut by the censors in Chi. and run there, the film was afterward put together as it was in the first place and sent to the small towns.

"Now, to cap the climax, Wallace Reid's photo looms up in today's Sunday Tribune telling of his clean living and happy married life, and in another section of the same paper it tells about his making a wonderful fight against morphine and whisky. Of course, most of his friends seem to think him through. I know he is with me. He and every star who have got themselves in these kinds of deals are certainly helping the would-be reformers."

Berinstein Still Adding to Holdings, Is Albany Report

William W. Berinstein, who recently moved from Albany to New York, is rapidly getting into a class with "Nate" Robbins, of the First National, and other picture magnates in New York State. Last Friday, Mr. Berinstein added the Palace, in Troy, to his holdings, giving him the Mozart and the Majestic in Elmsford, as well as the Colonial and the Hudson, in Albany. Mr. Berinstein also is planning to erect a $200,000 picture theatre in Little Falls this coming spring.

With the exception of the Majestic in Elmsford, all of the theatres now controlled by Mr. Berinstein are straight picture houses, the Majestic running vaudeville as well as pictures. The Palace was opened about a year ago by Battaglia Brothers, and cost about $135,000. It seats about 900 persons and is a residential house. For a time the Battaglias ran it as a first-run theatre, going over to second-run, and then coming back with a program combining pictures and vaudeville. It is understood that Ollie Stacey, of Albany, was also out to acquire the house.

It's energy like that which F. C. Yelverton, owner of the Ballston, in Ballston Spa, is always his shows go a long way toward making a picture theatre a paying proposition. Mr. Yelverton wanted to play "The Storm" on New Year's Day. There was no way for him to secure a print except to go to Cobleskill. This trip he made Sunday, rounding out just about 100 miles getting the print back with him. The trip was made in the face of a raging storm.

Moe Mark, of the Strand circuit of theatres, was in Troy last Friday, looking over a new house which is in course of construction. While there he had an appointment with "Dave" Lithgow, of Albany, the scenic artist.

Lew Fisher, of Ticonderoga, was in town the past week and stated that he had booked "Oliver Twist" for both the Ticonderoga and Fort Edward houses. And what is more, he arranged for a new theatre in the village.

All right, then, sit down and write us one.

Yes, Santa Claus and the mail service were good to us this time. Santa in- stead of the postman left a letter saying that the mail service gave him the opportunity. If he doesn't write us again in a few weeks, we may hold this Moving Picture World out of the mails to give him the chance.
Santa Claus didn't forget the exhibitors in the Pittsburgh district on Christmas Day. The weather was warm for the time of year, and was one of the best show days experienced here in some time. The people, most of whom apparently celebrated the holiday on the day before (Sunday) were eager for amusement on Monday, and practically all of the local theatres reported tremendous business.

"When Knighthood Was In Flower" began an indefinite run at the Pitt Theatre, Pittsburgh, on Christmas Day and is getting large crowds. The usual admission at the Lyric and Colonial is 30 cents, but for this engagement the prices have been raised to 90 cents for matinee performances and 60 cents in the evenings.

"Robin Hood" will open an indefinite engagement at the Pitt Theatre, Pittsburgh, on January 6. The Pitt is a legitimate theatre, but will do a matinee in the stage play as long as "Robin Hood" gets the crowds.

The Aris Theatre, Erie, Pa., and the Temple Theatre at St. Marys, Pa., were both recently completely destroyed by fire, the former on December 27 and the latter on the 28th. In both places the origin of the fires is unknown. Fred Gohrs was manager of the Aris, while the Temple Theatre was owned by Mr. McCartney.

Harry Thomas, Sr., the exhibitor of Greensburg, Pa., recently returned from his deer hunting trip in Clinton County. His son, house manager, gave a venison dinner to a party of friends on December 21.

Among those present were the elder Mr. Thomas, his three sons, Paul, Howard and Harry, Jr.; Mr. Gilliland and son James; F. W. Redfield, manager of Vitagraph; H. M. Herbel, manager of Universal; also G. W. Dickenson, Bill Lee Barton, Earl Rife and A. J. Bargon of the Universal exchange. The boys are still talking about Mrs. Paul Thomas' wonderful cooking.

Speer Marosis, of the Dome Theatre, New Castle, Pa., soon after the first of the year will install in his theatre a new organ, which he recently purchased at a cost of $15,000.

Mr. Stanbough, formerly of the Colonial Theatre, Turtile Creek, Pa., has purchased the Lyric and Colonial Theatres in Altoona. These houses have been owned and operated by the Lewis brothers for the past four years.

Mr. Conn, who has conducted the Apollo Theatre, South Side, Pittsburgh, for fifteen years, is to close his house for the season on January 13 when he expects to close his theatre, and have the building remodeled into a garage.

Ralph Lutes, manager of the Strand Theatre, Brownsville, Pa., has laryngitis and a new Oakland five-passenger car. The laryngitis is getting better and so is the Oakland.

There is a persistent rumor that Kester and LaVoise of the East Liberty Camera-Phone have something up their sleeves, and we are all anxious to find out what they are going to pull off.

Russell Linn opened his new Virginia Theatre, Mount Adams, Cincinnati, Ohio, Christmas Day, and a glorious opening it was, according to Joseph Skibboll and Walter Thomas, Pittsburgh exchangemen, who were on desk to help Russell get started.

A. N. Notopoulos, of the Olympic and Capitol Theatres, Altoona, Pa., accompanied by his manager, Mr. Russell, spent a few days in Pittsburgh recently film shopping.

Mike Manos, owner of the Strand and Rialto Theatres, Greensburg, Pa., is still laid up in the Pennsylvania Hotel, N. Y., where he recently had another operation. A short time ago he had his tonsils operated on and has not been well since.

Manager Dave Adler, of the Triangle Theatre, Frankstown avenue, East Liberty, is making numerous improvements at that house, chief among which is the erection of a magnificent new electric sign. The lobby has been improved by the installation of mirrors, lounging chairs, etc., and the improvements when completed will entail an expenditure of over $6,000. The Triangle, at first considered a lemon, is gradually forging to the front as a popular place of amusement for people of the East End, and under Mr. Adler's direction will undoubtedly prove a money-maker in the near future.

Elmer E. Rutter, manager of Mike Manos' Rialto and Strand theatres, Greensburg, Pa., put over his Christmas party for the kiddies on Saturday morning, December 23. He was assisted in his efforts by Bill Robson, Pittsburgh Goldwyner.

Six members of the Western Pennsylvania M. P. T. O. attended the meeting in Chicago recently, representing their District's Distributing Corporation was formed. These were Harry Davis, of Pittsburgh, who was made a member of the Board of Directors; Max Engleberg, of McKees Rocks; Pete Antonopoulos, of East Pittsburgh; Henry Polce, of Pittsburgh; Jake Silverman, of Altoona; and Mr. Shear, of Johnstown.

Captain Stanley Lewis, well known among local film fans, passed away recently at the Allegheny General Hospital, Pittsburgh, a victim of double pneumonia. His body was laid to rest in a New York cemetery. The Captain, who was known in many sections of the country as an exploitation man for picture theatres. He was captain in the United States Navy, and also held similar rank in the Marines. Upon his retirement from these positions, he took up his exploitation work.

He used a racing car, equipped with exhaust chimes, and space for him to place illustrations and announcements concerning the theatre for which he was working. The Captain was talented in many ways. When working in a town he would put pictures on store windows, and lecture in both the public and high schools. He was assisted in this work by his wife, known as Irene Savoy.

A. G. Thomas, owner of the Crystal Theatre, 634 Smithfield street, Pittsburgh, one of the smaller houses of the downtown section, has sold his lease, running three years yet, to a mercantile concern and the house will be dismantled and converted into a toom for a general store. For good on January 13 and Mr. Thomas is now selling his entire equipment for sale. Mr. Thomas has announced that he will retire from the show business for the present at least.

The Strand Theatre building in Lincoln avenue, East End, the scene of a fatal lobby collapse several months ago, has been transferred by Sol Selznick to Steven F. Oraez for a consideration said to be $50,000.

J. S. Ott, proprietor of the Liberty Theatre, Littleton, W. Va., went hunting twice this year, but met with no success either time. Ott claims that there were no wild turkeys to be seen.

T. G. Brown, of the Scenic Theatre, Bellefonte, Pa., has laid the interior of his house redecorated. The theatre now presents a very pleasing appearance, but only two tones of soft gray. Brown also states that he has secured a ten-year lease on the building and is planning to build a seventy-five-foot addition to the building this coming spring. This will give him a seating capacity of 750.

Maurice Baun, of the Nittany Theatre, State College, Pa., is wearing the smile that won't come off. Reason—a brand new baby girl. Congratulations!

Roy Crust, of the Crust Brothers, proprietors of the Pastime Theatre, Tyrone, Pa., has returned from a business trip to New York.

F. K. O'Kelly, exploitation manager for the Grand Amusement Co., Johnstown, Pa., has left that position to accept a similar one with the Silverman Brothers of the Strand Theatre at Altoona.

A. P. Way, of the Avenue and Carlton theatres, Du Bois, Pa., has returned to his home after a few days in the woods chasing the deer. Way says he didn't have any luck.

Among the West Virginia exhibitors recently seen film shopping in Pittsburgh were: T. J. Galliner, of the Princess, Fairmont; Mr. Morgan, of the Lincoln, Warwood, and George Shafer, of the Victoria, Wheeling.

On December 9 Max Little opened the Palace Theatre at Eldersville, Pa. This is a brand new house of 200 seating capacity, built by Mr. Little, who is a newcomer to the show game.

Morgan Barsky, former manager of the Strand and Liberty theatres, McKees Rocks, Pa., has resigned his position, and says he is looking around for something new. He is open for position as theatre manager, or says he will buy a picture house if the price is right.

Manager Jack Donovan, of the Regent Theatre, East Liberty, was in the newspaper limelight recently, owing to the fact that he assisted the police and firemen in effecting some heroic rescues of persons trapped in burning buildings in an early morning fire nearby to the Regent.

Fred E. Johnston, manager of the Court Theatre, Wheeling, W. Va., is laid up with throat trouble.

A few of the out-town exhibitors from Western Pennsylvania recently seen film shopping in Pittsburgh were: M. Booth, of Phillipsburg; Charlie Baird, of Portage; Max Little, of Eldersville; Cyril Elliot, of Vandergrift; Maurice Baun, of State College; Barth Dattoli, of Bellefonte; Mike Rosenbloom, of Charleroi; John Schweitzer, of Natrona.
New York Manager Entertains Employes at Christmas Party

The Christmas party Sunday night at the National Theatre, Brooklyn, will long be remembered by the employees and invited guests. The manager was Andrew I. Anderson in keeping with the spirit of the season of "good will toward men," with the assistance of Mrs. Anderson, had prepared to give his employees a treat in the form of a little Christmas party. Searcely had the last patron left, a few minutes after 11 o'clock, when a large table was set in the spacious lobby, the seasonal Christmas tree of the theatre forming a decorative background. A nearby caterer brought up the house, and in a few minutes all was ready. After everybody had had plenty to eat, there came the surprise of the evening. Mr. and Mrs. Anderson played Mr. and Mrs. Santa Claus, everyone of Mr. Anderson's employees receiving a gift with his thanks for the interest they all take in their work.

But the good people were not slow, they came right back at Mr. Anderson and asked him to accept their gift with their thanks to the people everywhere.

After the last drop had vanished, messages of Merry Christmas and Happy New Year were at the disposal of the guests, all under the same management, the Florence Theatre, New York City; the City Line and the Ozone Park, Brooklyn, and everybody went home happy.

Although young in years, "Jerry" Seward, who has charge of Loew's Rio, the palatial picture house on Washington Heights, is no new hand at the theatrical game. He has been practically brought up in the business, having worked with his father, "Charlie" Seward, one of the pioneers in the picture and vaudeville business.

Young Seward received his first taste of the theatrical game at Loew's Seventh Avenue Theatre when that little playhouse was the mecca of the vaudeville-lovers of Harlem. He also worked at the Victoria in Harlem and managed that house for a short time after the death of his father with whom he then took over the management of Loew's 116th Street Theatre, and made things hum around that little theatre during the short time he had there.

When Marcus Loew opened the Rio, he picked young Seward as the likeliest man to uplift the house, the idea being, what was a new field for them, Washington Heights. And judging from what we saw of the house and the business it is doing, we can safely say that Mr. Loew made no mistake. It is a treat to go into this spicy and span house, and little "Jerry" in his nice new tuxedo fits in very nicely. Young Seward, having been born here and living here all his life, he was a member of the class of '20 at City College and belongs to the New York Lodge of Elks.

Irving Cohen is the manager of Syndey S. Kupferman’s St. Mark’s Theatre, 1550 Fifth Avenue. Mr. Cohen has been in the picture game now for quite some years and knows it from every angle. In his early days he took up law and was connected with one of New York's biggest law firms. Irving tells us the picture game suits him to a "T," and that his connection with his present firm has been one of the most pleasant of his entire career in the picture business. We find him the same as in the olden days—sincere, likable, and always ready to tell a good joke.

"Away down South" in Savannah, that's the birthplace of Julian M. Solomon, manager of the Georgia Theatre, 301 South Broad St., St. Nicholas avenue, the Bronx, for the last eighteen months. Incidentally, Mr. Solomon has been in the North for eighteen years. Best man he has been in charge of the advertising service for the Haring & Blumenthal Enterprises. All of this makes Mr. Solomon a man in the picture game, whose career dates back to the early days.

Krauss & Edelhertz, who control the Wonderlane, Melrose, Colonial and Coleman's Theatre, all in the Bronx, have added the Metropolis at 142nd street and Third avenue. This is a remarkably well equipped house, having played burlesque, stock, vaudeville and pictures. Sam Krauss will be general manager. Alterations will include the installation of an orchestra.

Sam Sonin, owner and manager of the Lincoln Theatre, 1519 Bedford avenue, Brooklyn, is running a popularity contest which started December 11. The winner was announced on Christmas Day and appeared in pictures and on stage. The house was built ten years ago and was leased to Mr. Sonin, who also ran the Bedford Summer Garden up to two years ago. This house, together with The Bedford Rest, which is well known to old-time Brooklynites. There is a large aquarium in the lobby five feet high, which was built at the same time as the theatre, and attracts much attention.

Kansas City

Barney Dubinsky, who has the Tottle Theatre in St. Joseph, Mo., entertained the members of his musical stock company with a turkey dinner given Thursday evening, December 28. Mr. Dubinsky also has an interest in the Regent Theatre, a picture theatre in Kansas City.

J. A. Townsley, who owns the Odeon Theatre at Lyons, Kans., recently gave a musical entertainment in honor of the patronage he has received during the year. Needless to say that the idea is popular with the town folk.

C. H. Terry, of the Royal Theatre at Grain Valley, Mo., was in town the other day looking over some pictures for his 1923 program.

D. J. Steele re-opened the Circle Theatre, Kansas City, last week. The theatre was slightly damaged by fire about two weeks ago.

The Strand Theatre property at the northwest corner of Thirty-sixth street and Troost avenue has been sold by E. O. Moffatt to Edward K. Jennings.

At a Christmas dinner for performers and employees of the Globe Theatre, Kansas City, it was announced that a big pipe organ had arrived for the theatre. It is a three-manual organ, with ninety-seven sets of pipes. The installation will be done next month, and will take about three weeks. When the organ is ready for use, continuous performances will be inaugurated at the theatre.

Cyrus Jacobs is manager.

G. L. Rugg, who has the Eureka Theatre at Weston, Mo., drove into town last week.

George Koch, of the Perkins Theatre, Holton, Kans., was at the office of the Evening News in Kansas City recently. He was visiting E. C. Cook, manager of the association.

Indiana

All things considered, exhibitors of Indianapolis have just closed a very successful year and are looking forward to even greater achievements in 1923. During the past year they have obtained the best productions on the market, with a negligible smattering of the worst. Business which fell to a deadly dull during the midsummer revived with the autumn, and local theatres are now reporting trade volumes that compare favorably with the hey-days of the early after-the-war period. The outlook for 1923, the Indianapolis exhibitors say, is exceedingly bright.

An organized movement to prevent the showing of moving pictures in Richmond on Sundays has been started by the Wayne County Ministerial Association, composed of thirty-five ministers in the county. Petitions against the operation of theatres on Sundays have been circulated by the ministers during the last two weeks. The theatre managers also have been circulating petitions in behalf of Sunday shows and are said to have obtained as many, if not more, than the Ministerial Association.

Employees of the Lyric, Apollo and Isis theatres, Indianapolis, were guests of Charles C. Olson, president of the Central Amusement Company, at a turkey dinner given Thursday evening, December 28. The dinner was served in the basement of the Lyric Theatre, which was turned into a big dining room for the occasion. Tickets were laid for about 200 persons and short talks were made by Mr. Olson and other officials of the company.

Tate and Cella Prospering

Frank Tate and Charley Cella, who own a string of theatres in St. Louis, have enjoyed prosperous times during the past few years, judging from applications that have been filed to pay increases in capital stock in their various ventures from the surplus account. Tate and Cella own the Rialto and American theatres, and the leasehold of the Orpheum Theatre and several hotels and other large businesses.

The Southern Real Estate and Financial Company is their big holding corporation, owning the Timbaland National Bank and Building and other big properties. This company also purchased its stock from $1,000,000 to $1,450,000. It listed assets of $3,279,469 and liabilities of $1,824,824.

The Columbia Theatre Company raised its stock from $200,000 to $300,000. It had assets of $600,000 and liabilities of $75,400. A few weeks ago Tate and Cella exercised an option in their lease to purchase the Columbia Theatre site. The price was based on a valuation set twenty-five years ago and conservative realtors have estimated their purchase price at 100,000 the deal.

Others of their companies increased stock as follows: Middleton Theatre Company from $100,000 to $450,000, having assets of $718,000 and liabilities of but $115,595, the Castle Amusement Company from $25,000 to $50,000, the Middletown Realty Company from $100,000 to $200,000, assets $249,228 and liabilities of $9,612.
Pittsfield, Mass., Manager Assailed Outside Theatre

S. C. Hurley, manager of the Spa Theatre, Pittsfield, Mass., and Robert Jones were assaulted by two men as they left the theatre at the close of the performance on December 24. Mr. Jones went out first and immediately was set upon by the two. Mr. Hurley rushed to aid Jones, but he was beaten by them and his face was broken. One of the incorporators of the new company, has taken a five-year's lease on the theatre from the Poli Syndicate, and proposes to run it as a theatre. Interested in the theatre is Mr. Saperstein in the new company are I. J. Goldman and Benjamin B. Steiben, both of Bridgeport. The capital stock is $50,000.

The roof is on the new theatre addition of the Merrimack Theatre, 11 Page street, Lowell, Mass., for the Lowell Theatres Corporation, owners, and the Famous Players-Lasky Corporation, New York City, lease. The addition is of fireproof construction and will cost $80,000.

The Falicity Amusement Corporation, of Providence, R. I., has started work on the construction of a $50,000 picture theatre on Charles street, near Hopkins Park, this city. The structure will seat about 1,200 and will be fireproof throughout.

Damage estimated at more than $5,000 was caused by fire and water in the Grand Theatre, Hartford, Conn., early on the morning of December 25. A blaze of undetermined origin had broken out from one of the incorporators of the new company, has taken a five-year's lease on the theatre from the Poli Syndicate, and proposes to run it as a theatre. Interested in the theatre is Mr. Saperstein in the new company are I. J. Goldman and Benjamin B. Steiben, both of Bridgeport. The capital stock is $50,000.

In order to make an appeal to the tired shoppers, Thomas D. Soriero, general manager of the Whitehurst Theatrical Interests, has inaugurated a new slogan for Century patrons, "Meet me at the Century," and has arranged a new schedule of prices so that those who wish to may enjoy the best in photography in the afternoons for a nominal charge.

Beginning with Tuesday, January 2, at the matinees, there are now 2,000 seats sold for 15 cents each. Last week, in the evenings 1,000 seats are being sold for the same price. These prices do not prevail on Saturdays or holidays.

Arrangements for the big anti-daylight saving rally have been completed by the Exhibitors' League of Maryland. The affair will be held at the Garden Theatre, Baltimore, at 7:30 p.m. on Sunday, January 7. Through advertisements which were placed in all the Sunday papers of December 31, the public has been invited to attend this meeting. Many theatres which advertise on Sunday called attention to the advertisement and the program.

A program of moving pictures and music has been arranged in order to make it interest people. The prominent speakers will tell the gathering of the side of the exhibitors. Those on the committee are Louis Schlachter, chairman; Guy L. Wonders, Daniel E. Whipple, C. D. McCormick, Frank A. Hornig, J. Louis Rome, Thomas D. Goldberg and Louis Garman.

The property at 31 West Lexington street, which is now occupied by the Picture Garden Theatre, of which Joseph Blechner is manager, has been leased by the Lemple Millinery Company, of New York. The building will be remodeled after plans by a New York architect.

Danz Escapes Death by Bomb

A bomb explosion which may have been intended to kill John Danz, owner of four Seattle picture theatres, occurred the night of December 27 at 6:30 o'clock, when Danz's limousine was shattered by a blast that demolished it, scattering debris within a radius of half a block from his home, 952 Twenty-second avenue north, where the car stood.

Mrs. Danz and her three children had been driving in the car all afternoon, and had left it standing but a few moments in front of the Colonial Theatre, while they went into his office at 5:30 o'clock to call for him. While the family was at supper the explosion took place, and judging by the appearance of the wreckage, it is thought the bomb had been placed near the front of the machine, probably under the front seat.

In discussing the explosion, Danz declared he believed it to be the result of labor trouble. William Short, president of the State Federation of Labor, in answering this, it saying: "It is a general trend of their union. The complaint has been bitter and resulted in the frequent placing of odor bombs by rival factions. The property is owned by Mr. Danz and those of his nearest competitor, who operated a 10-cent first-run house and employed an orchestra. Of late these outbreaks have spread to all first-run downtown theatres, as well as, as reported in the Regional News from this section, recently.

It is the contention of Mr. Danz that he has agreed to treat with the labor faction if he can get the names of those who have been employed by the union.

Mr. Danz has been having trouble with the Musicians' Union since last June. Since that time he has been employing non-union men, who are understood to have forced them to leave. Since, Danz has been bitter and resulted in the frequent placing of odor bombs by rival factions. The property is owned by Mr. Danz and those of his nearest competitor, who operated a 10-cent first-run house and employed an orchestra. Of late these outbreaks have spread to all first-run downtown theatres, as well as, as reported in the Regional News from this section, recently.

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Holidays No Boon in San Francisco

Exhibitors Welcome End of Season—Much Rainy Weather Hurt Business

Exhibitors in the San Francisco field are not sorry to see the holiday season at an end, the wet weather having been a disappointment to many from the box-office standpoint. The usual holiday dullness was anticipated, but on top of this much rainy weather was experienced, and theatre attendance was badly interfered with, even the best attractions suffering. The hughed-down-for Christmas gifts demonstrated in no uncertain manner that prosperity is fully as marked, and much more stable, than during the war period, suggesting that amusement interests are not profiting to the fullest possible extent.

Herbert E. Phelps, manager of the Tivoli Theatre, San Francisco, had an unusually happy Christmas, owing to the arrival of his mother and sister from Sioux City, Ia. It was the first time he had seen his mother in seventeen years, and he gave the ten-year-old sister for the first time. And that’s no film story.

A. M. Bowles, manager of the Turner & Dahnken Circuit, has concluded that it is easier to run a string of theatres than to decorate a Christmas tree. While the latter operation he fell and thrust his hand through a window, lacerating it severely. His secretary, Mabel Shea, was partially incapacitated during the holiday season, spraying her ankle.

William Kohler, assistant manager of the Oakland Orpheum, has returned to that house, having spent a time at the Golden Gate Theatre, San Francisco.

The Maio Theatre, one of the landmarks on Market street, San Francisco, may disappear in the near future, the owner of the building in which it is located having decided to lease the structure as a whole.

James McNickle, of Fink’s Theatre, Gridley, Cal., was a visitor at San Francisco following Christmas, and his report that ducks and geese were very plentiful near that city has sent a small army of nimosrothere.

Several officials of the Motion Picture Theatre Owners of California branch, including President C. C. Griffin, Business Manager Thomas D. Van Osten and Sam Perlin, made a trip to the heart of the San Joaquin Valley recently and attended a meeting of exhibitors at Fresno, Cal. The gathering had been called by Harry Seipel, of the Vitalex Theatre, Visalia, Cal., and visitors were present from several valley towns. A San Joaquin Valley unit was tentatively organized, a permanent organization to be formed early in January.

E. V. Clover, manager of the T. & D. Jr. Theatre at Selma, Cal., is dividing his attention between managing this house and admiring a wee baby girl who arrived recently to grace the Clover home.

A pipe organ is being installed in the new Hayward Theatre at Hayward, Cal.

Ackerman & Harris are continuing to make improvements at the Century Theatre, San Francisco, the latest addition being a $45,000 organ installed in time for the opening of “Oliver Twist.”

Charles Peterson, who conducts a chain of theatres near San Francisco, has purchased the Rex Theatre at Niles, Cal.

The Orpheum Theatre, Oakland, Cal., has recently added to its projection equipment, owing to the longer film programs being offered, and now makes use of two machines.

The new Balboa Theatre at Ocean avenue and Faxon street, Westwood Park, San Francisco, was in public the evening of December 23, being the only theatre west of Twin Peaks. This new playhouse is designed in Spanish type and fits perfectly with the surroundings, being located in what is considered the most beautiful residential park in the world. It is owned by Samuel H. Levin & Brothers and is operated under the management of D. B. Levin, formerly with Ackerman & Harris. Programs will be changed on Sunday, starting next Monday, Wednesday and Friday. Matinees will be given on Saturday, Sunday and holidays.

The subject of smoking in theatres has been receiving the attention of city officials at Honolulu, T. H., of late and an ordinance has been introduced by the Board of Supervisors to put an end to the practice. This has been rejected, however, members of this body having taken the stand that it is a matter for theatre owners and the public to decide.

In order to secure an expression of opinion from theatre patrons, a test vote covering a considerable period is being held and so far the results have been in the nature of a victory for those who are against smoking in places of amusement. The ballots enable voters to express an opinion for or against smoking, or smoking in theatre galleries only. The first day’s results showed 255 against smoking, 36 in favor of smoking, and 10 for a restricted smoking section. Of those who voted 97 specified that they were smokers and 184 stated they were nonsmokers.

The $500,000 suit brought sometime ago by Roy Hall, of Fresno, Cal., against Hattie M. Turner and Fred Dahnken, controlling directors of the T. & D. circuit, San Francisco, has been dropped. While arbitration of the suit had been drawn out of court. In his suit, Hall claimed that he had been appointed general manager of the Turner & Dahnken interests at a salary of $350 a week and a commission that would have amounted to $40,000 a year, receiving a ten-year contract. Later negotiations brought suit for damages. According to the settlement he is to receive $15,000 and a like sum is to be paid by H. H. Bru, a director of the corporation, who was preparing to file a suit for approximately $300,000, it is said.

Trained Patrons

A theatre recently opened in Marthasville, Mo., has a rule that no picture show tickets can be purchased once the show starts, or even the next time. Mrs. E. C. Mettler, manager, said it is too annoying to those who come early to have the tardy ones walking over their toes while watching the last scene on the screen while getting to seats.

So if you don’t arrive at the show before 3 p.m., don’t forget. Mrs. Mettler reports that very, very few of her patrons arrive late. All know the rule and abide by it.

Alex E. Levin and Joseph L. Levin have purchased property at 4501 Fifteenth avenue, San Francisco, and will shortly award contracts for the erection of a picture house to cost $250,000. Plans for the house, which will cost $75,000, are being drawn by Reid Bros., architects. The Levin interests have built and operated several residential district theatres in this city, including the Coliseum and Balboa.

Ackerman & Harris, who conduct the Hippodrome Theatre, San Francisco, have acquired the lease with a down of $20,000, will open their shows on Saturday, instead of Sunday.

The lease of the Turner & Dahnken circuit on the Tivoli Theatre, San Francisco, runs out next year and Dr. W. H. Leash is considering the restoration of opera, for which the house was built.

Miss Frances E. McGill, secretary of the Allied Amusement Industries of Northern California, which includes the leading exhibitors of San Francisco and vicinity in its membership, passed away in this city on December 23, following an operation for appendicitis.

J. E. Smith, of the Butler Theatre, Tonopah, Nev., was a business visitor in San Francisco just before Christmas.

The Francesca Theatre, on upper Market street, San Francisco, succeeded in disposing of quite a quantity of coupon books of tickets for Christmas presents. The opening of the new Grand Opera House, the largest in the United States, a few doors away, has brought renewed life to this house.

Joseph F. Enos, manager of the Frolic Theatre, San Francisco, is a believer in hobbies and rides a couple to good advantage. He plays handball daily, which keeps him in physical trim, and never fails to have a white carnation in the lapel of his coat, which serves to help identify him.

A new policy has been placed in operation by the National Cities Service Theatre, San Francisco, managed by William J. Citron and Joseph E. Levin. Changes of program will be made on Monday, Thursday and Saturday, with special feature pictures on Saturday and Sunday.

The Merced Theatre at Merced, Cal., has been redecorated and a fine marquee added. H. E. Keller has been named manager.

The New Grand Theatre at Reno, Nev., which has been remodelled by the T. & D. Jr. Enterprises, has been re-opened, with Frank Costello in charge.

Plans are being made to complete the McNamara Theatre building at Martinez, Cal., now about half finished. J. J. McNamara, who was erecting it, passed away recently and rumors have been rife that the building would be changed into an apartment house.

Williams & Tamlin are making improvements in their theatre at Grass Valley, Cal., including the enlargement of the balcony, a new projection room, new projection machines, and a new organ.

James Lima, who sold the Gem Theatre, San Francisco, some time ago, has purchased an interest in the Palmer Theatre and is now managing this house.
McVickers in Chicago Change Policy
Follows West Coast Plan of Starting Week on Monday Instead of Sunday

A change in policy has been made at the McVickers regarding the opening day of each show, beginning this week. The new week will start on Monday instead of Sunday, as in the past. This change will allow the producing department of Jones Linick and Schaefer additional time for rehearsals and preparation of the stage presentations used each week by New McVickers management.

The Rothacker Film Manufacturing Company of this city has declared and paid a 10 per cent. cash and a 150 per cent. stock dividend on the common stock.

The new Evanston Theatre under the management of Clyde Elliott has been incorporated with a capital of $200,000 and R. G. Thackwell, H. J. Weimold and Clyde E. Elliott are the incorporators.

Victor Young has joined the Central Park Theatre orchestra as first violinist.

Brunhild and Young made Christmas a day long to be remembered by the children who attended the shows at their four houses here as they gave each one a worthwhile present and sent them home rejoicing.

Truman Vollmer, for several years head projectionist for Pinklen and Corey at Quincy, will be married soon to Miss Marie Hoffman of that city. Vollmer is well known among the operators of Western Illinois.

Carl Mueller has been made manager of the Elite Theatre at Waukegan, which is owned by Edward Trinck, well known to the trade here.

The new movie theatre under construction at DeKalb will be finished in the Spring as work is being pushed on the house this Winter and the management is bending every effort to open as early as they can in 1923.

Earl Johnson has opened his new house at Berrien under the name of the New Berrien. The management attended Movie Row opening and were loud in praises of the new theatre.

During Christmas week the Stratford had a special chorus of twenty-five voices to render holiday musical numbers, which went over big. The New Year's special program was augmented by eight top-line vaudeville acts from the loop houses, which packed the house to the doors. On the whole, the management had a splendid holiday business, they report.

The Court Theatre at Paris, Ill., wanted a new name so they offered a prize to the patron who would suggest the best name. More than $50 were in on the contest, and the name selected by Manager Jawsky was the Lincoln.

Robbers broke into the safe of the Peerless Theatre at Kewanee, Ill., and stole $1,500 in cash and war saving stamps. W. T. Pierce is the owner of the house and offered a suitable reward for the return of the valuables.

Bell and Howell Company, equipment manufacturers, have certified to the secretary of state an increase in the capital stock of the company from $35,000 to $500,000.

The Pullman Company has bought the old Pullman Arcade at Cottage Grove and 112th street from the Hattie Sanger Pullman estate for $50,000. The theatre in the building will be operated, and at some future date the property will be used by the company for expansion of its activities.

Friends of Rollo Timponi, manager of the Colonial Theatre, gave him and Mrs. Timponi a dinner in honor of their marriage anniversary at the former Helen Leisy of the Ziegfeld Follies.

Ray Grombacher, of the Liberty Theatre at Spokane, was a visitor here last week and called on his friends to renew old acquaintances.

Charley Ryan, manager of the Garfield Theatre, has turned out to be a poet and the boys are thinking of getting him a poetic license.

Ira Terry has been made organist at the Lyric Theatre at Springfield.

Abe Frankel, of Des Moines, who was here recently on a business visit, is now the head of the Frankel organisation in that city, which controls the Casino Theatre and the Riverview Amusement Park, and theatres at Cedar Falls, Creston, Albia and Leon in Iowa.

The Bryn Mawr Theatre on the North Side had an elaborate Christmas tree in the lobby of the house for the holidays and Manager Lou Weil reports good business for the week.

Fire at Indiana Harbor caused a bad loss to the Columbia Theatre and it is hoped to have the damage repaired at an early date.

It is understood along Movie Row that the five-year lease Universal has on the Randolph Theatre is costing them $9,875 a week rental, or more than $600,000 for the term, which makes the house one of the most expensive in operation on the West Coast of the country. The nearest approach to this is the Roosevelt Theatre lease, which is said to bring in $5,000 a week rental, but, of course, has a much larger seating capacity.

The Educational Pictures have certified to the Secretary of State an increase of $10,000 in the capital stock of the company.

Louis J. Jones, manager of the Randolph Theatre for the past five years, is one of the veteran managers, having been connected with the film business since 1902 and says that McVickers were the forerunners of the modern trade pictures of today.

F. A. Flader, formerly with the Frolic Theatre of San Francisco, has been made supervisor of the eastern houses of the Universal chain and will be in the city for a few days looking over the local situation.

Managers here are boosting the good roads propaganda by showing the trailer on Fairplay on the Highway campaign.

Dave Rosenthal, of the St. Louis office of the Universal, spent a few days visiting his friends in the trade.

Chester Amberg, for several years assistant manager of the McVickers, is now holding the same position with the Rialto under Manager Rosenblum.

Ascher’s Midway Theatre at Rockford is showing “Tess of the Storm Country” and playing to good business.

Peter J. Schaefer, of Jones, Linick and Schaefer, has sailed for Europe with the intention of obtaining prestigious acts for his houses. One of the firm generally makes the trip abroad once a year and now it was Mr. Schaefer’s turn to go. He is expected back early in the new year.

Manager Sam Atkinson, of the Calo Theatre, was presented with a fine diamond stickpin by the employees of the house and “Doc” was sure proud of it.

Clyde Elliott, managing director of the new Evanston Theatre, faced a difficult problem on his opening day last week. It was a cold winter afternoon and the house was to open at 7 p.m., and not a single seat was in place and there were no draperies. Elliott put thirty-five men on the seat job and went after substitute draperies, and by seven the house was ready for the opening crowds, which jammed in to see a wonderful show and the most beautiful theatre along the north shore.

The staff of the new house under Mr. Elliott is Walter Blaufuss, presentation man; Sally Asher, secretary; Ira Terry, projectionist; Manager; Henry J. Wienold, house manager; James Burns, stage manager; James Kozak, musical director; Charlotte Allen, organism; Mrs. Jones, booker; Mrs. Jones, projectionist, and Ralph Obenchain, counselor.

There was plenty of good cheer Saturday morning at the general offices of the Ascher chain at 509 South Wabash, for the managers from the various houses were on hand for a Christmas conference and they turned the tables on the office management and held a conference of their own. All the executives and office employees were invited into the managers’ room and then the presentations began, with Nathan Ascher receiving a set of automobile robes, A. L. Mayer and Louis Newhauser, golf bags. Max Ascher, Harry Beaumont, vaudeville manager; George Lansing, chief booker; Benny Cohen, Sunday manager; Ernest Fisher, stockroom manager, and all the others connected with the general offices were suitably remembered by the managers. It sure was a highlight for the Christmas season at Wabash avenue for the Ascher management.

Will Hays was in the city last week on his way from Los Angeles to his home in Indiana, where he will spend the holidays.

Exhibitors are writing their opinions for Regional News. Three exhibitor letters are published this week. Don’t miss them; they’re full of meat. Turn to the first page of this department.
Allen Theatre in Winnipeg
Has Festive Christmas Party

The staff of the Allen Theatre at Winnipeg, Manitoba, enjoyed its annual Christmas festivities on Friday evening, December 29, when presents were distributed at a party which was held on the mezzanine floor of the theatre. Each of the staff employees received a present from the management. The married men taking home a large turkey each. Refreshments were served and dancing was enjoyed. Manager Miller M. Stewart was presented with a gold watch and chain, with gold pen knife, gifts of the staff. In accepting the tokens, Mr. Stewart expressed pleasure over the fact that he had the same S5 employees on the payroll as he had when he assumed the management of the theatre two years ago. Short speeches were also given by Charles Manning, Harold Green, William Gale and Miss Rosous.

Announcement has been made that the personnel of the Capitol Theatre Company, of Windsor, Ontario, which recently took over the Loew Theatre in that city is composed of the following: Simon Meretsky, owner of the Windsor Theatre; Edward Glassco, manager, Toronto; Frank, Windsor, and Hon. Dr. Raeume, of Windsor, prominent as a Canadian Member of Parliament. The Loew house was renamed the Capitales and it is interesting to note that there was an impression that it was identified with the chain of Capitale Theatres operated by Famous Players Canadian Corporation, Toronto.

John V. Ward has been appointed manager of the Allen Theatre in Bradford, Ontario, this house being one of the theatres which have been acquired by the Allen’s of Toronto since the reorganization of their interests, it is reported. Mr. Ward was manager of the Province Theatre, Winnipeg, Manitoba, for several years, this theatre having been operated under the Allen banner. Incidentally, it was in Bradford, Ontario, that the Allen’s opened their first store 13 years ago, prior to going to Calgary, Alberta, to establish a chain of large theatres in the Canadian West.

The new Queen Theatre at St. Stephen, N. B., is being built out over the St. Croix River in order to secure an enlarged site for the structure. For this purpose, huge concrete supports have been sunk into the river bed. The Queen Theatre is to replace the Bijou Theatre, which was destroyed by fire some weeks ago.

The Acadia Theatre at Minto, N. B., is enjoying a period of prosperity because there is an unprecedented boom in the coal mining district of which Minto is the centre. The Acadia Theatre has no opposition now because the Minto Opera House was destroyed by fire some time ago.

I. M. Allen, formerly of Winnipeg, is now manager of the Queen Theatre in Vancouver, B. C. He was manager of the Winnipeg exchange of the Famous Players Film Service, Winnipeg, for a year before going to Vancouver. Harry Price has resigned as manager of the Allen Theatre, Calgary, Alberta, and J. H. Allen is now in charge of the theatre, said to be a most able manager. Jules J. and J. J. Allen, is now in Windsor, Ontario, to look after Allen interests there.

Hector Quagliotti, proprietor of the Colonial Theatre, Vancouver, B. C., for the past ten years, has secured a renewal of the lease of that theatre and will continue to have charge of the popular house.

Manager Thomas Shields, of the Grandview Theatre, Vancouver, B. C., has installed a new pipe organ. The four-piece orchestra, formerly at the Grandview, has gone to the Globe Theatre, Vancouver.

St. Louis Theatre Murder:
Highwayman Assaults Anton

Following a quarrel that started in the Chouteau moving picture show, Chouteau and Jefferson avenues, St. Louis, on Thursday evening, December 28, Vincent Richardson, 17 years old, 1011 Ohio avenue, was shot and killed by Melvin Hendrix, 19, of 2227 A Lafayette avenue. The shooting occurred in front of the theatre. Hendrix told the police that he shot Richardson because he used bad language in the presence of the young lady who accompanied Hendrix to the show.

Theodore Anton, 3411 Washington boulevard, manager of the Lowell Theatre, De Soto street and Broadway, was seriously injured in an encounter with a highwayman on Christmas night. The man stopped Anton a short distance from the theatre and ordered him to throw up his hands. The theatre manager, who was $150 in the show, resisted, knocking the robber’s gun to one side.

In fleeing, Anton tripped and fell and was overtaken by the man who held him by the head with a revolver. At the City Hospital it was stated Anton had probably sustained a bullet. The highwayman fled without taking the money.

The Del Monte Theatre, St. Louis, owned by Fred L. Cornwell and managed by Ernie Lynch, has signed a contract for the entire 1922-23 Goldwyn output. This virtually means that the Del Monte will become a first-run house for Goldwyn. J. Duggar, St. Louis manager, represented Goldwyn in the deal, which is said to be the largest of its kind ever put over in this city.

The A-Muse-U Theatre, Dupo, Ill., reopened on January 1. It had been closed for several months.

S. E. Pette has re-opened his Dixie Theatre at Tampal, Ill. Several weeks ago the theatre was badly damaged by fire and was closed for repairs.

George E. York, caretaker of the Lyric Theatre, East St. Louis, is said to have been convicted to the police that he and two other men planned to hold-up Assistant Manager William Cravens on October 1, when two bands took $2,480 in receipts from the theatre office, and the near-fatal robbery on Chicago avenue. On Wednesday, another attempt was made to take $5,000 from the theatre safe.

David Iltels is the new manager of the Rivoli Theatre. The announcement of his appointment was made by Barney Rosenthal, resident manager for Universal.

Cleveland

Sunday opening continues to be the chief topic of interest among those engaged in the film industry in Northern Ohio. A committee of five was named by the Cleveland Motion Picture Exhibitors’ Association to investigate and recommend action to be taken with regard to the blue law crusade inaugurated by two Cleveland attorneys, whose cases, except one, were thrown out of court. It is whispered that sensational developments are coming.

The theatres of Findlay, Ohio, which had been open for two years, are to reopen on Sundays, following the acquittal by a jury of an exhibitor arrested under the blue law.

In Bucyrus, Ohio, the Bucyrus and Southern theatres have been closed on Sundays since December 3, and announcement was made that both theatres would reopen the first part of January, thus bringing the controversy between the mayor, who closed them, and the theatre managers, to a head. The exhibitors expect to be arrested and to carry their case to a jury.

John Rakestraw, of Salem, Ohio, has been threatened with arrest if he opens his new State Theatre open Sundays. He has for competition School Superintendent Alan, who stationed a truck in front of the State on its opening night, advertising the school show at cheaper prices than Rakestraw’s.

Ohio’s new governor, Victor Donahoe, is reported in favor of a revision of the department of film censorship. According to the information at hand, Donahoe is considering removing the censor board from in under the department of education, and appointing a new board made up of three persons, one member to be recommended by the motion picture producers, another by the Ohio Federation of Women’s Clubs and a third to be chosen by himself.

If this comes to pass, it will be the first time that the film industry will be represented in the censorship of films, in Ohio, which has been in effect for about eight years.

Elzie Ferguson was in Cleveland the first week in January, but her new picture, also in the city, was on the shelf. This is “Outcast.” For some reason, the Ohio censors have held on this picture for several weeks, and it looks like it will never be shown.

The Hoover Suction Sweeper Company at North Canton, Ohio, is building a new community building for the people of that town, and has included in the plans a handsome theatre auditorium, to seat about 1,000.

The city opera house, in Wooster, Ohio, has been reopened and is now running pictures every day. William Hubble, who leased it, will be in charge as house manager. He is associated with the Kaplan circuit of six theatres in Cleveland, O.

Exhibitors, give this department your views on current topics.
Exhibitors Help Operators
Jazz in New Year in Texas

Dallas, Texas, Jan. 1, 1923.—Quite the biggest event in motion picture lines in Dallas this day, this week and this new year, is the motion picture operators ball which, as this is being written (early in the morning of January 1), it is quite possible that you have heard something about. The Dallas Opera House was the scene chosen by the local union to stage the dancing event at Fair Park pavilion. While in other years this event has been pulled off at the Labor Temple, so much interest was manifested this year that it was decided to change the locale and hold to stage the dancing event at Fair Park pavilion, where several thousand couples can be accommodated. Numbers of exhibitors, local politicians and theatrical families, and local legitimate houses are in attendance. To the credit of the operators, let it be said that the success of this event was the best of its kind for many years.

Fred Dietert, of Dietert and Thumm, operating houses in Del Rio, on the Mexican border, is a patient at a Dallas hospital, where he has been visited by a number of friends. Del Rio, incidentally, is just a mile or so from V'Acuna, Mexico, where, naturally, they never heard of Mr. Volstead, and Del Rio for that reason is just about the "Free World" film Fan's only known outlet in route sheet. Both Dietert and Thumm are princes, incidentally, and it is the hope of Film Row that the unfortunate indisposition of Mr. Dietert soon will be a thing of the past.

A panic was narrowly averted by cooler heads in the audience when fire broke out in the operating room of the Crystal Theatre, Dallas, December 21. One man, E. C. Harrelson, was burned about the face and body in an attempt to extinguish the flames, which fortunately did not do much damage. The theatre opened the following day for business.

The flames were soon extinguished by firemen before they had chance to extend beyond the sheet iron operating room. When the story "fire" was shouted numbers of persons started for the exits and one woman fell. A man carried the woman out and after several other men had shouted warnings, the audience, numbering 200, filed out in an orderly fashion.

Exhibitors and exchange men are somewhat on the qui vive through the fact that the Texas Legislature will convene during the second week of January. While there has been no effort directly made up to the present time to pass legislation injurious to the industry, nevertheless spasmodic attempts along this line are made from time to time and the Dallas area exhibitors and exchange men have been urged to cooperate in an organization which forestall any overt attempts against the industry.

The Liberty Theatre, Rosenberg, Texas, has been re-opened by Mart Cole, who announces also that he is making improvements on this theatre and at the Queen, in Richmond, Texas, which he also owns.

The Olin Theatre at Denison, Texas, John Arnold, manager, which has been closed for some time, re-opened during the holidays.

The Melba Theatre, Eastland, Texas, is the newest house in that enterprising oil city. D. M. Howard is manager. It opened during the first week in December.

The Palace Theatre, Bryan, Texas, opened on December 15. The theatre is located in the auditorium of the City Hall and is equipped to take care of road shows, although a picture policy will generally prevail.

Jewel Theatre at Rusk, Texas, has been sold by Earnest Weddon to Eugene Kennedy, formerly manager of the same theatre at Tyler, effective about January 1.

While radio receiving sets are now almost universally installed, there are just becoming popular in the smaller communities. In a number of Texas towns radio sets have been put in by subscribing exhibitors. They take the place of the oldtime ballyhoo, the picture men say.

After being thoroughly remodeled, the Crystal Theatre, San Angelo, Texas, has re-opened.

The Queen and Mission theatres in Abilene, Texas, recently purchased by R. J. Stinnett, have been thoroughly renovated and remodeled. An orchestra pit has been installed at the Queen and a nine-piece orchestra plays nightly.

L. Novy, manager of the Hannon Opera House in Austin, Texas, is being congratulated upon the arrival of a fine boy at his home recently.

Someone broke into the American Legion Hall at Beaumont, Texas, the other day and appropriated a roll of tickets left over from a benefit performance recently pulled off at the Jewel Theatre. He sold them to an unsuspecting person, who in turn sold them to scores of Beaumonters, advertising a special show to be at the Jewel Theatre. These would-be patrons later presented the tickets to the astonished Mrs. T. Christopher, manager of the theatre. Mrs. Christopher called in the police, who took into custody the man who had sold the tickets. He explained that he bought them from another person, and was released. The original "agent," in the meantime, had disappeared.

When the lease of Southern Enterprises, Inc., on the Queen Theatre in Dallas expired, it was replaced by E. C. Singer, at present owner of the Fox Theatre in Dallas. The consideration, for a period of ten years, was $250,000. Mr. Singer announced that the theatre will be remodeled and the name of the theatre changed. The present lease, however, has more than a year to run and will continue as a Southern Enterprise house. When the Queen Theatre was built, years ago, it was considered the finest theatre in Dallas.

Operation of the Tremont Theatre in Galveston, Texas, for another three years by Southern Enterprises, Inc., was assured through a lease recently signed at $400 a month. No change in the policy of the house is contemplated, according to C. A. Sasseen, Galveston, manager.

The Rex Theatre, the newest house in Ranger, Texas, has re-opened under the management of J. M. Palmer.

Six hundred children for various orphans' homes in Dallas recently were guests of the management of the Washington Theatre and the Lions' Club at a special performance.

The New Liberty Theatre opened at Moran, Texas, on December 5.

The Aztec Amusement Company, of San Antonio, has been granted a charter. Its capital stock is $2,200 and the incorporators are A. B. de la Garza, P. Martinez and Julie Boyruque.

A. M. Fatureau, manager of the Peoples Theatre, Beaumont, Texas, has patented the use of a new invention in motion picture machines. Its purpose is to bring out high lights on the screen and improve detail work.

Cincinnati

Manager Jules Frankel, of Gifts Theatre, has inaugurated a new policy effective as of Jan. 1. The house has heretofore been showing full-length programs with an occasional semi-weekly change, but henceforth each picture will be booked for an indefinite run. The "Tess of the Country" is the initial offering under the new arrangement and will be shown for a period of several weeks. The Fox interests leased this house last season and adapted a similar policy of long run features with considerable success. The maximum single run under the Fox regime was ten weeks.

There has been considerable local agitation in certain sections of Ohio recently over the blue law enforcement as applied to the Sunday afternoon receiver boxes. Arrests of the managers have been of frequent occurrence, resulting only in nicking the manager's bank account and accordingly emptied the exchequer of the city treasury. The latest development is reported from Findlay, Ohio, an up-state city, where a manager has been raging for several weeks. A damage suit for $10,000 has been filed by Edgar B. Gilmore, manager of the Findlay Theatre, against the Rev. Wm. E. Hoffman, formerly manager. Gilmore's arrest last September for violating the Sunday Law. Gilmore was acquitted by a jury in the municipal court. However, the anti-receiver picture organization of church members voted to continue prosecutions against Gilmore despite his acquittal, and have sworn out another warrant for the arrest of Gilmore together with three other managers, W. K. Richards, E. L. Marquette and A. Kraft, all of whom the mayor has now held to the grand jury.

Attorney Edward Becker has been named receiver for the Theatre Amusement Co. by Judge Fred L. Hoffman of the Common Pleas Court. The company operates the Boulevard Theatre, formerly the Standard, on the east side of town. The appointment was made as result of suit filed by a local coal company which alleges it secured a judgment against the theatre company in municipal court several weeks ago, and the judgment has not as yet been satisfied.

The local lodge of Elks, assisted by the Palace Theatre and the Fox forces, played "Father Bountiful" to several hundred orphans on New Year's Day, when they visited the home of the Cincinnati Orphan's Home, together with those who lived in distant institutions, to witness a special morning performance of "Jack and the Beanstalk," an old fashioned pantomime. Manager I. Libson donated the use of the theatre and music. Rudolph Knopfle, of the Fox Film Corporation, permitted the use of the film, and the machines special street cars to convey the youthful guests to and from the theatre.

This department wants exhibitor opinions on exhibitor topics. We have three letters this week. Turn to the first page of this department.
Buffalo’s Pioneer Theatre, the Strand, to End Career

Buffalo’s first picture theatre, the Strand, is about to go out of business. Under a new lease, the house is forced to close its doors on February 2. The Strand was built by the late Mitchell H. Mark and was the beginning of a chain that now extends throughout the state, including Syracuse, Albany, New York, Brooklyn, Schenectady, Troy and Allendale. The Strand was the first Buffalo theatre to feature an organ and an orchestra.

Harold Edel was its first manager. Mr. Edel purged the map, when a few weeks after its opening he put on “Satan,” following a big advertising campaign. The picture was sold for several weeks and it was held for several weeks and the Strand was soon the talk of the town. Several years later, Mr. Edel was appointed managing director of the New York Strand but died after holding the position about a year.

Earl L. Crab succesed Mr. Edel and enjoyed a long and successful regime before he resigned to accept the management of the Buffalo Motion Picture Corporation and later the Strand in Syracuse, N. Y. Following Mr. Crab came E. O. Weinberg, who resigned at the Elmwood to take the downtowner job. Weinberg was very successful at the Strand, but left last summer to manage the Strand in Syracuse while Edgar Well was away regaining his health.

Eugene A. Pfeil, who had been assistant to Mr. Weinberg, then took the reins and is now on the job smashing the end. Walter Hays, who in many of the Strand interests, has always acted as overseer of the Strand, having made Buffalo his headquarters. When Mitchell H. Mark died several years ago, his brother Moe became president of the company controlling the Strand.

The passing of the Strand leaves the company without any interest in Buffalo, with the exception of the Victoria, a neighborhood house, owned by the Mitchell H. Mark estate and Mr. Hays, who are in super vision for the estate. It would not surprise many to see Mr. Mark and Mr. Hays and their associates build a mammoth theatre in Buffalo in a year or two. Messrs. Mark, Hays and Eugene Falk own the building housing the present Criterion in the heart of the theatre district. The Strand, hotel, Buffalo Athletic Club, Ford hotel and other new structures. This may be the site of the greatest of all Mark-Strands. Who can tell, and that has a better big moneymaker and if the lease could have been extended for a sufficient period the house would have been remodeled and continued.

After hearing arguments in the suit of the Allendale Theatre Company against Levin Michaels, Justice Alfonzo Hinkley, of Buffalo, has taken the matter under advisement and has reserved decision. The theatre company seeks to restrain Mr. Michaels, operating it as the 207 Allen street, from carrying on an action which he had begun in city court to remove the cornerstone from the building for Mr. Michaels said that the company had failed to pay rent on time and to comply with certain building and prevention ordinances with regard to the building in its lessee. He alleged that this neglect had caused Mr. Michaels to be obliged to pay increased insurance premiums amounting to $200.

Counsel appearing for the theatre company said that the suit was brought now merely because the owner had been offered a larger figure by a prospective lessee. He denied that the rent was unpaid, said that the standpipe and sprinkler system, said to be installed, had been present at the condition six years with the owner aware of the fact, and that the company was ex- pressed to give ten days’ notice to remain in the building fire underwriters because it exhibited only motion pictures.

It was announced in the local papers several days ago that the Buffalo players, Inc., a new local Little Theatre movement, had leased the Allendale for a year. The house has been described as a link in General Theatres Corporation chain of which James Wallingford is general manager.

S. L. Lambert, owner of the Lambert Theatre in Welland, Ont., is running for mayor of the city. Mr. Lambert has been a member of the city council for four years. He is the largest individual taxpayer in Welland.

The Goodwill Theatre in Johnson City, N. Y., will open February 1 as a picture house under the management of William H. Mack, owner of the Endwell Theatre in the same town. Harold F. Albert, director of recreation for the Endcott-Johnson Corpo- ration, which owns the theatre, has man- aged it in the past. The theatre, which treats in a half-annual, has also been run with other duties in connection with his department. Mr. Albert will continue his duties as recreation director.

H. M. Addison, manager of the O. S. Hathaway theatre interests in Binghamton, co-operated with the Binghamton Press in staging the Christmas party for 525 boys and girls representing every walk of life in the Binghamton Theatre on December 29. "Sylvia" by Olga Nilsen was the feature shown. Presents were given the children and there were a number of special acts.

Al Beckerich, manager of the Buffalo Loew State, was presented with a smoking set by employes of the house at a Christmas party given in Seames & Zeiller’s cale by Marcus Locw. Frank Fay was the fun- maker.

Bruce Fowler, former manager of the Buffalo Elsinore, has leased the Theatre of the Indiana Theatre in Terra Haute, Ind., was in Buffalo for the Christmas holidays.

The Lally Brothers of Dunkirk, N. Y., were seen entering various exchanges with large packages the day before Christmas.

T. G. Thompson of the Grand Theatre, Rochester, is wintering on his ranch in San Benita, Tex., where he grows a new patented grape fruit, which can be eaten without the use of an eye shade and ear muffs.

It is reported that Harold E. Dygert is preparing to build a link in the Associated Theatres chain in Lockport, N. Y.

M. Shea is planning a new policy on the showing of “Dr. Jackson.” Instead of screening the old Lollo comedy heard in the occasional half at the Hippodrome and North Park, Buffalo, he will show it one week at the Hipp and the following week at the North Park. He expects to improve business at these places under this arrangement.

Charlie Hayman is about to change the policy of the new Strand and Cataract Thea- tres in Niagara Falls, N. Y. He is planning to install vaudeville and pictures in the Strand and straight pictures in the Cataract. The policy has been just the opposite.

The Elite Theatre in Niagara Falls, N. Y., has been re-opened again. Mr. W. G. Ripley, whose Blue Mouse Theatre in Allendale, Oregon, was recently destroyed in the big fire, opened a temporary Blue Mouse Theatre Christmas Day, in Lovell’s Garage, which has been converted into a special theatre. A new theatre is being installed and all necessary changes made for patrons’ comfort. The firm of B. F. Shearer, Inc., Frank Jacky down to attend to wiring and installation of Simplex projectors. "Tess of the Storm Country" was the opening attraction, and crowds were unable to get in. An organ is also part of the new equipment.

There is rumor current that Jensen & Volen are planning to erect a temporary house in Allendale to replace their present theatre by a first-class theatre. However, at this time, nothing definite could be established.

Fire destroyed the American Theatre, Roundup, Montana, on December 23. John W. Anderson, Jr., who operated the house, does not know at this time whether he will rebuild. Another fire was reported, that of the Star Theatre, La Grande, Oregon, which was damaged by the fire in the adjoining store. The house has been condemned and closed until the walls can be repaired. Mr. Anderson, with management, also operate the Arcade Theatre in La Grande.

The Strand Theatre, Weiser, Idaho, formerly operated by F. J. Beckler, is being temporarily run by the owner, Mrs. Carrie Barton. Frank Mortimer, president and manager of the Standard Amusement Co., is negotiating for the house which he expects to take over early in the new year.

The Ansonia Amusement Co., Butte, Mont., will hereafter show pictures in the Broadway, a legitimate theatre.

George Hoop, manager of the Seattle Metropolitan Theatre, a legitimate house, has resigned to accept an executive position with the Chicago Opera Company. Mr. Hoop is a partner of Chicago’s Salter, who operates the Auditorium in Spokane, which plays both pictures and legitimate.

The Klinger Theatre, Connell, Wash., is reported closed.

J. H. Miller’s Rex Theatre, Orofino, Idaho, has also closed.

W. G. Ripley, of the Bijou, Aberdeen, and the Liberty and Rialto, Centralia, spent a couple of days in Seattle, arranging bookings.
Pittsburgh

Messrs. Herbel and Dickinson, manager and assistant manager, respectively, of the Universal exchange in Pittsburgh, were certainly not forgotten by their exchange force on Christmas. The former was presented with platinum-faced, diamond-studded cuff links, while the latter was made the recipient of a diamond stickpin, both gifts from the office force. The boys are proudly displaying their jewelry, and it is magnificent, to say the least. In return the Universal employees got all the cigars, stogies, cigarettes and candy that they could use for some time. And Publicity Director McGinnis got Mail Pouch.

Guy R. Ainsworth, who is known to practically every exchangeman and exhibitor in the Pittsburgh territory, on the first of the year took over the management of the local Hodkinson branch, succeeding A. W. Carrick, who was transferred to the Buffalo office to take up the many-capacity. For the last three months Guy had been on the sales force of the local office, and is an old Pittsburgh film man, having at various times been connected with the old General Film here, the Fox exchange, for George Kleine, the old Mutual, etc. Last year he was manager for Pathe in Washington, D. C.

Manager C. E. Moore, of the United Artists exchange, accompanied by Mrs. Moore and Mr. W. A. Abtler a sales maven in the U. A. office, spent the Christmas season at the home of Mrs. Moore's parents in Philadelphia.

Hugh Murray, for some time past representing the Film Booking Offices on the road in West Virginia, has left his position and is now located in the shrunken business of Rochester. He has succeeded down the West Virginia way by Harry Michelson.

Mike Hogan, Universal salesman, spent Christmas with his mother in New York. While there he attended a sale held in the "Flirt," and he's still talking about the picture, "E. L. Rife,” another member of Universal's sales force, has spent the Christmas season at home in Chicago. H. M. Herbel, Universal manager, is back in Pittsburgh after having attended a sales conference at the New York home offices.

San Francisco

John Emmitt McCormick, western representative of Frist National, with headquarters at Los Angeles, made a trip to San Francisco to spend Christmas with his parents, Mr. and Mrs. J. S. McCormick, a custom he follows regardless the distance he is from home.

A Christmas Tree party for the employees of Associated First National, San Francisco, was held at the new home of this organization on Leavenworth street, with Sales Manager Jack Brower acting as Santa Claus.

Edward H. Kemp, now located at 114 Golden Gate avenue, San Francisco, will move shortly to Turkey club, where half of the quarters formerly occupied by G. A. Metcalfe will be taken over.

Exhibitor Thanks

My word, boys, times do change! Here's an exhibitor who wants to express through Moving Picture World his appreciation of a courtesy done him by an exchangeman! The management of the D. L. Theatre, Durant, Miss., thus recognizes "courteous treatment and promptness" on the part of Mr. Goodrow, representing the Select Pictures Studio, in his father's day spirit to show. Mr. Goodrow, we take it from the letter, is connected with Select's Atlanta office.

Morris Markowitz, formerly of the poster department of Associated First National, has been promoted to the position of assistant booker, while two additional film inspectors have been added.

Newton Levi, well known at San Francisco through his close connection with the Mutual and Robertson-Cole organizations, but who has been away for several years, returned recently for a short stay, bringing to a close a tour of the country for Sol Lesser.

Don Smith, formerly with the F. O. B. organization, San Francisco, is now covering the San Joaquin Valley territory for the All Star Features Distributors.

Maurice F. Lowery, recently advanced to the position of assistant division manager for W. W. Hodkinson, with a territory covering eleven western states, left San Francisco recently on a swing around the circle.

St. Louis

Phil Longdon has come over from Cincinnati to join the local Goldwyn sales organization. He has been placed in charge of city sales.

Oscar Cantor, Paramounteet, is at home convalescing from an operation performed on his throat several days ago. It wasn't a serious operation, but the M. D.'s had him on the table for more than an hour. Cantor has made many friends here since coming down from Detroit and they are all anxious to have him back in harness again.

J. Slater, who is in charge of the theatre department for Universal Pictures, is a visitor. He warmly congratulated Barney Rosenthal on the wonderful showing made by the Rivoli Theatre which was opened by Universal a few weeks ago.

Jerome Safron of the home office organization of F. B. O., was in town for several days. He formerly managed the Robertson-Cole office in St. Louis.

G. E. McKeen, Fox manager, dispatched his son, C. W. McKeen, to Springfield, Ill., to attend the annual meeting of the Illinois State Teachers Association, so as to preach the gospel of Fox Pictures. The gathering lasted from December 27 to 29, inclusive. Among the pictures shown to the teachers was "The Village Blacksmith."

S. D. Hill, Hodkinson manager, attended the Juneau-Scientist game, while Charles Burks, at El Dorado, Ill., on Friday, December 29.

Albany

Santa Claus made a visit to several of Albany's film exchanges with a result that some of the managers are smiling broadly these days. At the First National, A. J. Herman, manager, was presented with a handsome platinum Masonic pin by the employees of the exchange. Edward Lewis did the honors in making the presentation speech. Around the corner, Frank V. Brunner, manager of the Pathe exchange, found a beautiful mahogany desk set when he entered his office a day or so before Christmas.

"Vic" Bendell has just been made manager of the F. B. O. offices in Albany, taking the place of his brother, Robert, who has decided to go back into the insurance business.

William Allen, salesman for Universal in Albany, is spending the New Year's in Detroit.

C. R. Halligan, manager of the Universal exchange, in Albany, came within an ace of setting a local record for selling Christmas tickets last year, stalled between Schenectady and Troy. Mr. Halligan left the Electric City at ten, in a howling blizzard, arrived in Green Island at 2 o'clock in the morning, and then had to walk a mile home. Whether or not he spent the remainder of the night explaining things to Mrs. Halligan, is not known.

Some changes in district managers have just been announced from Pathe's office here. From now on, Barney Frank will be in charge of the Syracuse territory for Pathe, while James L. Rose, who has been connected with Schine's Colonial, in Norwich, has come back to the distributing game, and will look after Pathe in the Capital District.

A. J. Herman, of the First National, made a trip through Northern New York last week and expressed himself as delighted when he stepped off the train at Albany.

Frank V. Brunner, manager for Pathe here, spent the Christmas at the Chica, and Rock Island, visiting his parents in the latter place.

H. A. Kaufman, division inspector, with headquarters in Pittsburgh, was in Albany the past week on his annual visit in looking after matters.

Dallas

The Dallas Pathe office, D. J. Coughlin manager, jumped from thirty-first to eighth place recently in the contest through which the first three offices will receive $10,000 in prizes. The contest closed Dec. 31, "Dave" said that he believed the big jump was due to the fact of three units going exceptionally well in this territory, namely, "Dr. Jack," "Plunder" and the Leo Maloney two-reel westerns.

A report around Film Row is to the effect that Select Pictures Corporation will continue its Oklahoma City office, but that Charles D. Touchon, its manager, will continue in the territory as special representative to work in co-operation with the Dallas and Kansas City branches.
Buffalo

Earl Kramer, F. B. O. manager, has appointed "Vic" Bendell manager of the Albany office, succeeding R. S. Bendell. Harry Dixon of the sales staff had a great holiday season with a fat check which brought a roomier home for the number of contracts turned in.

Several counties in the Albany district have been added to the territory covered by the local Select exchange, according to an announcement by Harry E. Lotz, branch manager. It is added that the big Haynes limousine will have to do more touring than ever.

William "Pat" Gryn, special representative from the home office, called on Manager T. W. Brady at the Goldwyn office last week end. Tom held a special screening party for his sales force of "The Stranger's Banquet," in the Goldwyn exchange last Saturday afternoon. Irwin Zeltiner, exploitationist, put over "The Brothers Under the Skin" association in the Buffalo Times when the feature was shown on the local Strand screen. The story showed parlor as president, Clarence Snyder, books, as vice-president, and Eide Mace, shipping clerk, as treasurer.

The Metro exchange was a happy place last week. Buffalo dropped first place in the nation wide sales drive and Manager Henery W. Kahn got a $500 check. He in turn presented each salesman with a silver cigarette case and each girl in the office with a bottle of perfume. Mr. Kahn held a conference with his salesman Saturday last in the exchange, with Ted O'Shea, H. C. Biswell, G. R. Carter, G. McKenna and E. E. Weekly in attendance.

Nick Schenck and Mr. Friedman of the Loew forces were in town last week inspecting the local State Theatre and dropping in for a visit with Mr. Kahn. Bull Montana sent Brother Kahn a box of cigars, but he doesn't know whether to smoke them or not. He thinks they may be for comedy purposes only. Incidentally Kahn also got a box from Providence Retreat. He gave them to the janitor, who became so dizzy that he shoved the snow off the walk in front of the exchange building.

C. S. Williams has resigned as exploitationist at the Fox exchange. It is under- stood that he is discussing its exploitation forces in the various exchanges.

The surprise of the week along Film Row was the box of cigars on Bill Mack's desk for the free use of exhibitors. It is declared to be the first time that an exhibitor ever got anything free from an exchange.

The recent blizzard was so terrible that even Eddie Hayes of First National and George Hanny of the South Park Amusement Company had to call off their golf. Eddie and John really use red balls at this time of the year.

Jack Thompson is back with Associated Exhibitors as a salesman. He recently resigned from the Hodkinson forces. Jack was formerly local representative for the Associated Exhibitor.

Manager C. W. Anthony of Vitagraph has broken the Rochester ice by signing up the Regent for the first Vitagraph picture in three years.

"Rub" Taylor, Pathe plugger, invaded the Southern Tier this week with snow shoes, rubber boots and a shovel tied on his auto.

Buffalo exchanges are proud of the fact that in spite of the recent heavy snows, they have been able with the assistance of the Howell Trucking Company Beet of trucks, to get films through to Rochester without delay. It has in many cases taken two days to get through, but the fact remains the boys got through.

W. A. V. Mack has closed "Plunder" for showing at the Lumber, Niagara Falls, and the Plaza, Buffalo.

Pete Dana has been appointed office manager at the Hodkinson exchange, succeeding Joe Daly, who recently resigned to accept a position with Goldwyn in another city. Miss Gross is now in charge of booking.

Bobby Matson has resigned from the Associated Exhibitors sales staff on account of ill health.

George A. Hickey, formerly local Goldwyn manager, dropped off in town on his way back to Chicago from New York. George is now district manager in Chicago.

Romance has entered Film Row. The engagement is announced of Earl R. Brink, Paramount booker, and Gladys M. Robin- son, secretary to Allan S. Moritz, Paramount manager. Congratulations both and the best of luck.

The employees of the Paramount exchange gave a Christmas party in the exchange in honor of Manager Moritz. The bunch pre- sented him a box. Thus is a funny thing to give this fellow, who is always awakeden by the barking of his Ford about 11 a.m. The only thing to mar the occasion was a poem by F. Ray Powers about the clock.

Exhibitor Viewpoints

Exchangesmen will find exceptionally interesting letters from exhibitors on page 127 of this issue. The letters deal with matters of vital importance to the industry; they are on topics with which every exchangeinan is conversant. Prominent among the topics is that of the C.O.D. delivery of films. Another is over-emphasis in advertising. Turn to this page and read every word of the letters; you will find them well worth while.

Seattle

J. J. Sullivan, Butte manager for Fox, is spending a few days in Seattle. The Fox field force had been called in by Manager Guy Navarre for conference and reviewing of the new spring releases just received.

L. N. Walton and wife spent Christmas in Seattle with friends and relatives, driving up from Portland where Mr. Walton is manager for Greater Features. In town here, Mr. Walton conferred with J. T. Sheffiel, manager of the home office, stopping at several points on his return trip on business.

Jules Wolf, formerly Educational manager in Los Angeles, has been appointed manager in Denver, succeeding E. J. Drucker. M. N. Wolf, who has been Goldwyn manager in Los Angeles, has taken charge of the L. A. Educational exchange.

J. T. Sheffield, secretary and manager of Greater Features, Inc., left the home office in Seattle on Dec. 27 for a tour of exchanges.

Canada

Phil Kaufmann, general manager of Regal Films, Ltd., Toronto, recently completed a tour of inspection of all branch exchanges of the Regal company from coast to coast in Canada.

Morris Milligan, formerly manager of the Winnipeg, Ltd., is now district manager with Service, Ltd., is now district manager with headquarters at Cincinnati, Ohio, for Famous-Lasky.

H. Kirchgsasser of New York, chief audi- tor of the Goldwyn Film Company, has been a visitor in the Winnipeg branch of the Goldwyn company, which is now managed by Haskell Masters.

New incorporations at Montreal, Quebec, include the following: Le Bon Cinema Com- pagnie, Limitee, which has been organized from French and the American releases; Purpee & West, organized by Donald A. Burpee and Maurice West, to handle pic- tures produced by Ernest Shipman in Que- bec and Eastern Canada, and the Court Amusement Enterprise, Ltd.

The Famous-Lasky office staff at Mont- real, Quebec, won the first half of the sched- ule in the theatrical alley bowling league by a wide margin. Sol Levitt and Jack Weir were the stars of the team.

Chicago

Charles Casanave has resigned as sales manager of the American Releasing office and is succeeded by Jack Barry, formerly with Clyde Elliott.

Nathan Friend is representing Distinctive Pictures in this territory.

Manager Eichenlaub of United is enthusiast in over the great crowds "Tess of the Storm Country" is pulling into the Rose- velt and it looks like a long record-breaking run.

The new Paramount office building will be in use soon and the boys will have plenty of room to work in the latest addition to the Film Row along Wabash avenue. The row is moving farther south all the time and the next thing we know somebody will lease the Coliseum for an office building.

Reggie Albers has resigned from Universal and Mort Henick is now working his terri- tory on the West Side.

Herman Stern of Universal has returned from a buying business visit to the home office and is ready for a heavy year's work.

Kansas City

J. W. Alexander, manager of the Kansas City branch of Universal, spent the holidays in Chicago.

E. C. Rhoden, manager of the local branch of First National, is back to work. Rhoden has just recovered from an operation for appendicitis.

M. A. Kahn, manager of the Crescent Film Exchange, left recently for a three weeks' trip to the Kansas Key towns.

Every exchangeinan, as well as every exhibitor, should read Selling the Pic- ture to the Public. Turn to page 137.
Clarence Sundae Hits Connecticut

When "Clarence" came to Polo's Bijou Theatre, New Haven, Russell B. Moon, Paramounte, invented the Clarence sundae, and persuaded the theatre to print up cards for the confection, which was laid off to five confectioners.

They All Fall for a "CLARENCE"—Have You Tried One?

ASK FOR A "CLARENCE"

The PARAMOUNT SUNDAE

A Paramount Release

THE SUNDAE CARD

The five big shops took it up, displaying the large cards and placing on each table a smaller card giving the specifications. The Moon version is vanilla ice cream covered with chocolate syrup and sprinkled with dry malted milk and chopped nuts. Moon had some additional cards printed up and has sold off the idea in Torrington, New London, Bristol and South Norwalk, with other towns yet to be heard from. It is making a hit everywhere.

If you want something a little different, use an unflavored ice cream base with hot ginger syrup, and sprinkled with pounded grape nuts. That's even better—and newer.

Just Had to Hustle

Weeping bitter tears over the excessive price, Al H. West, of the Babcock Theatre, Billings, Mont., signed on the dotted line for "Oliver Twist," causing that he could not break even at that price.

But he showed his advertising up to $250 for a five day campaign, hooked the schools to a criticism contest, with an autographed book for the prize, got up a lobby and hustled over to the bank, all smiles, to put in more than his usual deposit, in spite of the price.

Having to hustle to get his money back brought him his own share of the profits.

A LOBBY DISPLAY OF WARNER ACCESSORIES FROM SWEDEN

It looks pretty much like our own displays, but it was used in Stockholm for the first run of Wesley Barry in School Days, and they seem to have a full set of the Warner Brothers output and to have used it all.

Holiday Lobby Was Business Builder

A PROLOGUE THAT WILL WORK AS WELL IN A WINDOW

This is from the Rex Theatre, Green, Col., and was used as a prologue to "East Is West," the performer singing the Chinese Lullaby. It will work as well in a window or over the marquee, with a cutout figure instead of a real girl.

Some managers lay off lobby work for holidays, feeling that the crowd will come anyway, but Frank H. Burns, manager of the Grand Theatre, St. Petersburg, Fla., figures that if a lobby will make more business, every little accidental thing that you get makes just a little bit more.

He had "Just Tony" for his Thanksgiving attraction, and he scouted around for wild west stuff, even though he knew that these things are not common in the Pensilvania State; which was precisely why he wanted them.

Got Original Saddle

He at last located the material, including a saddle once used by Buffalo Bill, and the display was so novel that people spent many minutes in the lobby looking the collection over and went away to come back on Thanksgiving.

The result was that he stood them out all of the evening and most of the afternoon and paved the way for better business the following day as well.

Goldwyn Did, Too

Supplementing the work of the Paramount exploitation on shop early window and newspaper stills, the Goldwyn Company had Helene Chadwick pose for a shop early poster used in the news pictorial window service. The figure, carrying a large "shop early" sign was superimposed upon a picture of Fifth Avenue in its crowded afternoon hours, and supplied by a news service to the local window concerns. Next year probably everyone will be doing it. Do something yourself, even if you have to fake in the card.

Navy Brothers

"Nowhere are all men brothers under the skin as on a navy cruise" was the way the Granada Theatre, San Francisco hooked to the Goldwyn title and the Navy recruits. It won all of the A boards and got some exploitation features in addition.

A First National Release

Kid Coupons Work

Russell B. Moon, Paramounte, tried out the kid coupon for the Palace Theatre, Torrington, Conn. and finds that it works well, at least it worked so well for "On the High Seas" that they are repeating.

The larger of the two local dailies was sold on a coupon of the "This coupon and five cents" type in Thursday's paper, and at the smaller the admission business was greatly increased. Now Moon is working to get the title of the picture into the coupon. Most papers will not only be glad to run the title in the coupon but will give a front page display to the circulation scheme.

A good by-product is the verbal advertising the youngsters give the show to their parents and others.

A Warner Brothers Release

A LOBBY DISPLAY OF WARNER ACCESSORIES FROM SWEDEN
Bought Four Pages for Only 800 Passes

As he had just closed a big run at the Riviera, Knoxville, for "To Have and to Hold," when he gave out 2,566 passes on the Bamberger contest hook-up page, W. E. Drumbar figured that getting four pages for "The Loves of Pharaoh" at the Strand was working along the same lines and getting more for the outlay.

The passes were given the auto dealers who hooked up to the Egyptian story. Each agency was given a certain number and arbitrarily selected an equal number of license plate numbers, which were published in its space; mostly quarter pages.

You looked for your number and if you found it, you went to the agency and claimed the pass. It is merely a variant to the telephone number, but it gives a direct hook-up between automobile sellers and buyers, and it is safe to say that few auto owners overlooked these four pages.

The Strand is the Class B house and appeals chiefly to the lovers of melodrama, which was why flash stuff was used to get them in, since it was improbable that those most capable of appreciating the play would come to the Strand.

Handling the campaign to match the probable patronage got a better sale than in most Southern Enterprise houses.

Boosted Receipts With a Trombone

Exploitation is largely blowing your own horn, and a trombone player, dressed as a Tudor knight, was the only ballyhoo B. B. Garner, the Casino Theatre, Lakeland, Fla., used on "When Knighthood Was in Flower.

The combination of knightly costume and modern instrument caught the crowd and a placard on the back of the knight did the advertising.

In addition Mr. Garner used the Bamberger contest page and a newspaper campaign laid out by Lem Stewart, with 500 letters under two cent postage.

It was not very formidable exploitation for a big picture, but it ran the receipts up about 75 per cent.

On Saturday the ballyhoo was sent out mounted with the idea of getting extra attention from the transients, and the box office showed a healthy reaction.

Interested Police

Another quick witted stunt is reported from Detroit where the Capitol Theatre obtained a perambulating ballyhoo for "Brawn of the North" at the cost of $4.50, which was paid a man to lead two police dogs through the streets, each blanketed for the play.

The police department loaned the dogs to advertise the police kennels, and the fact that the pups were city employees gave them a new interest in the eyes of the citizenry, so both high contracting parties profited.

And in Oakland, Calif., the fact that the owner of a newspaper was himself a police dog enthusiast resulted in a regular bench show with the paper working its head off for the show and the film.

Group Photographs for Large Families

When "Silver Wings" was played at the Mary Anderson Theatre, Louisville, the management offered free admissions to the mothers of families of six or more children, and a group photograph of the children.

The photographer made a special rate to the theatre for these photographs, but any camera artist with business brains would supply the photographs free if properly approached. He would figure on making ample profit on prints in excess of the single free picture. It would also encourage him to make a better job. Contract work is apt to be perfunctory.

There is the basis of a winning idea here. Work it out for this or some similar family picture.

Booked Book Week

During National Book Week, the Amusement Inspector of Birmingham, Ala., who does not follow the usual censorship idea of trying to stop everything, worked with the theatres on an essay contest with separate prizes for High and Grammar School pupils. She lined up the newspapers and they gave editorial comment. Any play derived from a book shown in any theatre that week could be the subject of the essay.

L. R. Towns, of the Strand Theatre, had "To Have and to Hold," and he persuaded a prominent minister to write a criticism on a pre-view, with the result that this production got the lion's share of the attention.

To help along, Mr. Towns gave a store 500 tickets for a one cent sale, the tickets being good only during the first three hours of showing, and more than one thousand passes were given out in the word-forming contest in connection with the hook-up page.

Business was bettered in excess of $500 at a cash outlay of $7.50 above the average.
A STUNT AND A HALF ON MY "WILD IRISH ROSE" FROM DULUTH

The Zelda Theatre used the pig in a wheelbarrow with the sign as shown, then came back minus the pig and plus the spalpeens on their way to the show. The other stunt shows a bridal couple with a yard of tin cans hooked on behind.

New Perambulating Books Sold Boston

When the Tremont Temple, Boston, played "Oliver Twist," they put a lot of tricks back of the drive including two stage coaches. In one of those Nancy Sykes and Oliver and Bill got the air, while the other was occupied by men and women in modern dress.

Paul Revere rode "Man o' War" with a blanket telling they were on their way to the Temple, and an undertaker paraded the streets with a sign reading, "Don't be a crepe hanger," and a midget dressed as Jacky offered the antidote "See Jackie Coogan in 'Oliver Twist' at the Tremont Temple." The undertaker was suggested by some of the scenes in the play.

They used the old clothes stunt, which is getting frayed on the edges for the time being, but the best idea was a pair of perambulating books.

These were not the familiar frame structures inside of which a man served as motive power. They were only 20 by 32 inches, and were read from by men dressed in the costumes of the ancient towncriers. Taken by and large, most persons in Boston and the suburbs gathered that Jacky was at the Tremont Temple.

Legion and Pennies

The American Legion and the penny ticket idea were the chief stunts used by F. C. Strozier, of the Strand Theatre, Asheville, N. C., on "Skin Deep." He gave an advance showing to the Legion to get their opinions, and he permitted a store to sell four hundred tickets, (which had to be used before one o'clock on the opening day,) for one cent each. As usual when the show is about the average, the verbal advertising had a distinct value as a business builder and the picture played to two better-than-usual days.

Still

"Let's Go Smilin' Through" is still a slogan. Gerber and Stowell, of the Liberty Theatre, Corning, N. Y., tied the high school football team to the slogan, and as they won the big game 13-0 they have encored it for 1923. The same management tied the stores to 200 banners reading, "Do your Christmas Shopping early and go Smilin' Through the crowd."

Jazzed Up Duluth on "My Irish Rose"

Deciding that it would not be his fault if "My Wild Irish Rose" did not bring in the money, W. N. Abramson, of the Zelda Theatre, Duluth, sent it over with stunts.

He went to the newspapers for a week of advance work and then sent out an Irishman with a pig in a wheelbarrow and a sign reading that he was going to sell the pig to obtain the money with which to take his kiddies to see the show at the Zelda. The man moved just as the picture was shot, so you will have to vision him into the cut, but he was dressed as an Irishman might dress.

The pig was auctioned off to a "shill" at every prominent corner and the next day he wheeled the now empty barrow through the streets trailed by half a dozen kids of assorted ages. This time his banner read, "The pig is sold, we've got the gold and here's my spalpeens in a row to see a knock-out of a show" with an added remark about the Vitagraph picture and the Zelda.

A second stunt showed the bridal couple idea with a string of tin cans and a banner hitched behind.

Fourteen windows were hooked to a display of dancing dolls, supposed to be Pauline Starke, worked in a miniature set with cutout characters. A phonograph record of the same title, sung by McCormick, was the lobby ballyhoo.

Mr. Abramson figured on getting a strong Irish play, but was pleasantly surprised to find that the picture—plus his exploitation—carried a general appeal. The Irish were all there but the other nationals helped to swell the crowds.

St. Louis Follows

Patterning after the New York campaign, the Delmonite Theatre, St. Louis, cleaned with the "kindly act" story contest on "The Man Who Played God."

Homer K. Gordon, of Distinctive Pictures, put up $500 in cash prizes with the Times and got more pure reading than he could have purchased with several times that sum.

TYING MAH JONG TO "EAST IS WEST" IN LOS ANGELES

A Chinese girl was employed to instruct three Americans in the intricacies of the game in the window of the department store selling the Celestial dominos. The Chinese-American coalition helped the sale of tickets at the Kinema.
Grauman Displays
Slipping a Little

The second week displays for "The Old Homestead" and "When Knighthood was in Flower" at Grauman's are not as good as the first because they are not as clear. That for "The Old Homestead" is the better of the two, for while the drawing is too black, the panel puts the message over in a fashion not to be denied. The drawing does not matter much. It is a night scene and does not matter, but a good descriptive line has been lost in that shaded sky though the house signature is nicely outlined against the moon. A second display for "Knightship" is less well done. There is a reverse shield the major portion of which is taken up with a scene drawing so heavily shaded that it lacks strength. The title comes out in the reverse, but other details are lost, and only the showing times, and what the Prince of Wales said show up, because these and "A Paramount Picture" are sandwiched. At that it is ahead of the usual Grauman of late, and we have hopes that they will gradually work over to a consistently good display.

-P. T. A.-

Two More Letters on "Grandma's Boy"

Clem Pope, of the Symphony Theatre, Los Angeles, rather belatedly sends in more of the open letters on "Grandma's Boy," made by him for the original run in the Symphony. He is moved thereto by the fact that a pair of these were erroneously credited to Stanley N. Chambers in our issue of December 2. Mr. Chambers did not claim credit for these. They came in with a lot of other material from his secretary, and we know how he would be the last to claim as original any borrowed copy, but it is interesting to assign correct authorship, and Mr. Pope has every reason to be proud of his product. The best ones are far too purely local; addressed to the Mayor. The writer remarks that he dropped into the Mayor's office, and was out, and looking at the office he could hardly understand why he was, following with a reference to the need for a new city hall which gave point to the letter. The advertisements were probably broadcasted by Associated Exhibitors, from whom Mr. Chambers obtained his set, but we give the two additional examples that you will be certain to have enough. We particularly like the one to Harold Lloyd's mother, both for copy and the idea back of this address. Perhaps Mr. Pope will come in early with his letter for Dr. Bill. If it's as good, we all want it.

-P. T. A.-

Stanley Chambers Has
A Novel Frame Idea

Stanley Chambers, of the Miller Theatre, Wichita, has found a new idea for frames. He has used star and titles for frames in this style of display, but for "Manslaughter" he used two opinions from the local press. One was short enough to go across three columns, and was used for top and bottom. The other filled the eleven inch sides. The "Guilty" attracts the title, and gets you production of all times if you fail to see, etc." The remainder of the text to the title is the story of the picture and the type below tells of the cast. This was run in addition to the regular run based on the book cuts. It is to drive in the business and get it in on the early days of the run. As Mr. Chambers points out, it often happens that the verbal advertising does not become effective until the film is about to be withdrawn and the houses are then overcrowded. Apparently Mr. Chambers makes a practice of using these drive displays on the better pictures to supplement his usual advertising and to get the public to respond to this extra work. It is interesting to note that this advertise ment can be made the hallmark of the really worthy features if it is reserved for the plays certain to give satisfaction. But the first time it is used to make extra business for a production high in cost but not giving audience satisfaction, the device loses its effectiveness for good. Keep it only for the pictures you feel will give general satisfaction, and use other means to try and get them in on the stuff which needs greater support.

-P. T. A.-

GUILTY

MANSLAUGHTER

A Paramount Release
STANLEY CHAMBERS' IDEA

The story and pictures are from "A Manslaughter," the original production of which was made in the London Gaiety Theatre. The world's most noted actress, Miss Marie Studholme, made her American debut in the same part. The pictures are made by the world famous "A Paramount Pictures Corp." This is the story of a man who went to prison for manslaughter. He was cleared of the crime, but the jury failed to agree on his release. He then killed his wife, and in the course of time, with the help of a resourceful lawyer, he was released from prison on a technicality. The pictures are made by the world famous "A Paramount Pictures Corp." This is the story of a man who went to prison for manslaughter. He was cleared of the crime, but the jury failed to agree on his release. He then killed his wife, and in the course of time, with the help of a resourceful lawyer, he was released from prison on a technicality.

-Symphony Theatre-

TWO MORE OF CLEM POPE'S OPEN LETTERS ON LLOYD

"Harold Lloyd's Mother,
Los Angeles, Calif.

Dear Madam,

Success! Wonderful word, isn't it? A man's success is never really his own. It must always belong to his mother. Over 300,000 people have seen "GRANDMA'S BOY." They came, knowing it would be a hit. The notice given by the general opinion is a just tribute to its excellence. The people are expressing the tribute to his mother. Her personality is being expressed. This is a story of the world's greatest mothers. The mother's training is praised. We believe the story of the world's greatest mothers. The mother's training is praised.

Cordially,

Clem Pope, Manager.
FIVE NUMBERS having any other total but 65.

Cut a match stick until it is exactly the length of SIX of the little squares, let some one cover with it, any six numbers, either vertical or horizontal, and you can name the total of the numbers, under the match. Count from either end of the match stick until you reach the FIFTH NUMBER away and add it to 65. The total reveals that under the match. Now turn your back and have someone place the match in any DIAGONAL position and of course it covers only FIVE numbers, whose total always 65. Never work the trick twice on the same person.

This will work best when put on a card with a general advertisement for the house, since the card will be carried for some time by many persons. Mr. Green uses them for current attractions, but he seems to have some source of supply for various sorts of cards. Try this card when you desire something that will be kept; perhaps for a monthly program or an opening announcement or change of policy.

-W. T. A.-

A Tint Background Assists a Display

Keeping to the suggestion of the medical profession, the Mission Theatre, Los Angeles, turns out a very good display for they do not really know their business. The house signature at the top is better planned than the main sketch. Here the use of more white in proportion to the lines gives more brilliancy to the drawing. That is the chief objection to too much shading in any drawing. A strong black and white, with plenty of white, is worth many times what the most carefully shaded sketch can possibly be worth—and it is easier to draw. That’s the funny part of all this art work stuff. The artist actually works overtime to kill down the value of the advertisement, because he regards only the art work. Strong lines, forceful drawing and plenty of white is worth many times the more carefully filled in design, and yet artists keep on wasting their time and their em ployer’s money. The portraiture in this display is above the average. The figures look like people and not like caricatures, and from this angle the work is exceedingly well done; much above the average, even though too much freckling ruins the undesirably clever grannance on the child’s face.

-W. T. A.-

A Medium Reverse Helps Sell “Nero”

Some exhibitors seem to feel that “Nero” calls for reverse backgrounds. This does not always help the display, but the Apollo, Indianapolis, achieves a very good effect, large ly through the use of a panel and the faces on the sides. These lighten the black and give more life to the cut, while the chief figure is displayed against a lighter ground instead of being sunk into the black as are the flower figures. There is room for a good type talk and while the title is partly kept down through its background, the white outline keeps it from being lost as has been the case with other “Nero” displays. It is not wholly good, but much better than the average reverse cut, and the impression is strong enough to give some value to the black.

-W. T. A.-

Works Plan Book Cut Into His Display

J. W. Sayre, who does the general publicity for the Jensen and Von Herberg houses in Seattle, and who has been at it long enough to know the game backwards, works the plan book cuts into his own designs, virtually to save work and partly because he knows that the company work is well planned. In this page display for “Rich Men’s Wives,” he uses a three-column clipping from the press book for the title, saving that much hand lettering, and giving his artist more time to devote to the original work on the left and below. And you won’t find Sayre wasting space and opportunity with a too intricate design. Note the simplicity of the drawing. It’s as trim as a slender girl, as firm, and more attractive. Instead of a heavy figure, he uses the care with which it has been advertised. Were he trying to put over a heavy melodrama he probably would have used heavier drawing and more punch stuff, but here he sought to gain the air of refinement and class which the title suggests, and he has done this to a nicety. He deserves less credit for it than would another, for we would be surprised did he not do better than the average, for he is a veteran who learned early and never stopped studying. Most of his product is very much above the average, but this is one of those things you like to look at for the sheer enjoyment you get out of it. And yet, with all his own resources, he does not disdain the aid of the press book, just because it is press book stuff. He knows the good wherever he sees it, which is why he is always so good.

-W. T. A.-

A Pathé Release

THE LOS ANGELES “DR. JACK”

Harold Lloyd in “Dr. Jack.” It might have gained something in strength through a light background, but the tint is not as much of a handicap as would be a heavier drawing, and the reverse panel gets a real chance. In the panel the lettering is of a size to permit legibility, and the usual objection does not hold. It would be a good display even out of Los Angeles. In the City of Angels it is better than that in comparison with much of the work. The pen nant in the corner announces that “Dr. Jack” is now doing business, and in the broken panel in the lower corner patients are ad vised to secure morning or afternoon appointments, while the “office hours” are the times of showing and the “rates for prescriptions same as usual” advises there is no increase in admission prices. In view of the background, the chief drawing is too much filled in. More white in that sketch would bring out the attention value, and then the larger head in the background would materially have helped the chief drawing. This is probably easier to discover after the cut has been made than from the pen and ink work, but it is the business of artist and advertising man to know how pen and ink work is going to look in the paper. If they cannot translate white paper and india ink into terms of news print and an ink none too good,
American Releasing


Associated Exhibitors


WHEN HUSBAND’S DECEIVE. This Lea Baird picture did a whale of a business. Guess all the widows wanted their husbands to see it. Used Lloyd reissues and the theatre went with it, and adding fellow exhibitors to grab onto this combination for satisfied customers. First time we stood it up this season. Electric Theatre (450 seats), Del Rey Beach, Washington.

WHEN THE DEVIL DRIVES. Here is a picture that will appeal to any audience. It is good from beginning to end. Not a single kick at all. You can ask yourfavorite in booking this one. Advertising: one three, two ones, slide. Patronage: small town. Attendance: good. J. F. Schles, Columbia Theatre, Columbia, North Carolina.

F. B. O.


FIRST BORN. Star: Sessue Haya-kawa. Excellent picture and business. Sessue is popular with Oklahoma City movie fans and always draws good business. William Noble, Midway Theatre, Oklahoma City, Oklahoma.


TWO KINDS OF WOMEN. Pauline Frederick gives a good performance in Western melodrama of conventional type. Did poorly for a house that has found Miss Frederick a good drawing card when appearing in society or dressy pictures. Good melodrama of its kind, and was well liked by the men. Pathe Review and “Mutt and Jeff” made a fairly well balanced program. No unusual exploitation. Business only fair in bad weather. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

First National


ETERNAL FLAME. Patrons reported it a splendid picture. Norma Talmadge does some strong acting, her beautiful gowns start all the women to raving, but the production is too strong for a mining district; will only suit society people. Advertising: candle stunt, photos, banners, ones and sixes. Patronage: general. Attendance: good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

HER MAD BARGAIN. Star: Anita Stewart. A six-reel picture worth all the boosting you can give it. When you book this picture, advertise it big; your patrons will tell you it’s a fine picture without you asking them when the show is over. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.


SILENT CALL. This one very good. Will please any class of patrons. I ran this picture after opposition house of sixteen hundred seats, Advertising: six, three, ones, slide, lobby. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SKIN DEEP. Leading audience picture; leading daily gave us complimentary editorial on the excellence of this picture, and on “East is West.” Advertising: usual stock, newspaper display. Patronage: average. Attendance: good. J. A. Flournoy, Criterion Theatre, Macon Georgia.


SMILIN’ THROUGH. A fine, clean production in every respect; one that comes close to pleasing all classes. The women raved over it. Patronage: good. Attendance: good. J. C. Rowton, Orpheum Theatre, Quinton, Oklahoma.


WOMAN’S PLACE. One of Connie’s good ones. If they like her they’ll be sure to catch this one. Unusually handled; all the romantic elements were being held, and it went over good. Advertising: regular lobby with handbills. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Wisconsin.


Fox

 LAST TRAIL. A seven-reel Western that can be played in any small-town house. Holds interest all the way and is one thrill after another. Excellent photography with exception of a few interiors, which were too dark. Maurice Flynn very popular here. Don’t be afraid to exploit this one to the limit. Gives up to all statements made in press sheet. Advertising: one sheets in store windows, threes, slide, 500 dodgers. Patronage: all small town. Attendance: good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

LIGHTS OF NEW YORK. A very, very ordinary picture and absolutely no special features. Written for the local newspapers. The paper put out on the picture leads one to think it is suggestive, which it is far from being; but they stay at home for some unknown reason. Advertising: usual lobby, slide, heralds and extra space in newspapers. Patronage: college town. Attendance: poor. C. W. Capp, Royal Theatre, Arkadelphia, Arkansas.


MONTE CRISTO. It’s a wonderful picture. Gilbert does some wonderful acting. A mighty good picture, but lost money on it. Has some very unusual dramatic points. Advertising: exploit it properly. Rental too high for me. Advertising: six, threes, ones, newspaper. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

MOONSHINE VALLEY. Star: William Farnum. Don’t at all. Picture the patrons want Farnum in. Three more like the last three he has made will kill him.


SHAME. This was a good Northern picture, but shouldn't be compelled to boost the admission as the play doesn't end right but does well in this, and even though the picture ends up in a rather peculiar fashion you can "Tade out" to a "Kind Good Night" before you see the end. Class of rating this will be a class B picture. Advertising: extra. Patronage: country. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SKY HIGH. Tom Mix always gets me business and my patrons simply wish for more; they never get tired of his plays. Advertising: Town of 3,000. Patronage: all kinds. Attendance: very good. Frank Pera, Victory Theatre, Rossiter, Pennsylvania.

TROOPER ONEEL. Just another Buck Jones "shoot stem up, treat 'em rough" production. Where anyone can see art, quality or even business in this stuff is more than I can see. Advertising: posters. Patronage: good. Attendance: poor. B. A. Aughinbaugh, Community Theatre, Lewis-town, Ohio.

WESTERN SPEED. Good. W. M. Ven- turo, New Mill Theatre, Eleale, Hawaii.

WEST OF CHICAGO. A very good picture with a good many thrills. Splendid action all the way through. Photography and execution both good. Star: Charles Jones. Patronage: general. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

WITHOUT COMPROMISE. A good picture, but nothing to boost. Advertising the stars, the producers, the public, the town, the owner, slide. Patronage: small town. Attendance: good. F. C. Bunt, Ideal Theatre, Blue Ridge, Georgia.


YELLOW STAIN. An average program picture; in my opinion not up to Gilbert's previous standard. Business only fair at ten-thirty. Five dollars and lobby. Patronage: neighborhood. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

OLD NEST. Positively one of the finest "mother love" pictures ever played by us.

Between Ourselves

A get-together place where we can talk things over

Friend A. L. Middleton, Grand Theatre, De Queen, Ark., is the first in town to in with praise for the new report blanks that are being sent out.

He writes a crackerjack letter—so good, in fact, that Sumner Smith's "Regional News and Gossip" department is printing it in this issue, as Straight From The Shoulder couldn't spare room for all of it and it is too good to cut down.

An exhibitor in Brooklyn asked why the new blank has "Advertising Angles" instead of simply "Advertising." That's because Straight From The Shoulder wants to give even better service than ever and the space after that new "Angels" will give them the exhibitor a place to say, "Go after the star—story won't pull, or "Bear down heavy on such-and-such—that will help pull them in."

Hope you'll all like the new blank, find it easy to use—and USE IT.

VAN.

Should be played by every theatre in the land as it carries a wonderful mission. The print was in poor condition, but fixed it up. It went through well. Paid a good rental and did not make any money on account of cold weather. Patronage: village and country. Attendance: fair. Lindrul & Guetting, Cohebra Theatre, Cohebra, Wisconsin.

PENALTY. Star: Lon Chaney. Here is a feature that was under-rated and I will advise any exhibitors not to give his patrons a treat. Chaney at his best. Direction and settings extraordinarily good. Pleased universally. Advertising: ones, two threes, slugs, threes. Owed: $1,100. Patronage: factory people predominated. Admission: regular 10-25, special up to 50. Attendance: fine.

W. W. brick. Republic theatre, Great Falls, South Carolina.

REMEMBRANCE. Here is supposedly "Big" picture—in Goldwyn estimation, all of which it is not! The picture was not liked here. They came to the initial performance and stayed away after that with a vengeance. It is not a subject they will criticize very much, but I think my ordinary picture with a very thin story to spread over six reels. It's a masudine "Old Nest" with the sympathy thrown to the father—something that can't be done. Claude Gillingwater is a great actor but leans principally to comedy; and while the play is possible, it isn't probable. A very fine picture; the finest box-office "hitters" I ever played Advertising: heralds, mailing list, photos, etc. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

SLIM SHOULDERS. A good program offering and one that will please you. Especially pleasing to the fair sex, and enough action to excite the men. Advertising: usual plus a photo of your favorite college town. Attendance: average. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

Metro

BROADWAY BUCKAROO. Absolutely the worst this star has made. We have shown about twenty features with him but this one is his worst. Absolutely nothing to recommend this girl—her jealous rival; that's all to it. Attendance: good. M. Oppenheimer, Lafayette Theatre, St. Louis, Missouri.

BROADWAY ROSE. Here is a one hundred per cent production. One that will please. Some good acting in this one; it will stand a raise in admission. Business good but no fault of picture. Town of 3,000 Patronage: all classes. Admission: 10-20. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FASCINATION. A-1 from any angle. Has a variety that should suit all classes. Mr. Frazier is better than Valentino every time I can think of. Patronage: mixed. Attendance: fair. T. S. Moore, Gem Theatre, Snyder, Oklahoma.

FIGHTIN' MAD. I had read many good reports on this one and was not disappointed. The picture is really great. It went big here. An Advertising feature for ordinary promotion Advertising: extensive. Patronage: small town. Attendance: excellent. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

FIVE DOLLAR BABY. A program picture, that's all. Clever enough, but not enough to draw a house. Star is good but the story is too much like an actor. Patronage: rural town. Attendance: fair. Arthur B. Hancock, Columbia Theatre, Columbus, Indiana.

PRINCE OF ZENDA. Great picture, but the distributor got the receipts, not me, of them. Advertising: extra twenty-ﬁfths, newspaper and fifty cards. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

THERE ARE NO VILLAINS. All Danas are good and they pull. Metro treats you right. Can't say the same for some theatres. Patronage: small town. Attendance: rain, but fair. H. Harvey, Palace Theatre, Dixon, California.

THEY LIKE 'EM ROUGH. Would class this as a program; not bad at that, but not as good as she usually makes. Had a Christie comedy with this, "Falling for Fanny," and this helped to put up the Dana features. Advertising: lobby and six sheets. Patronage: small town. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TURN TO THE RIGHT. There may be hundreds of theatres that have not seen this picture and your patrons will not admit it. Will please any or all classes. Many came to see it twice and proclaimed it the best yet. Book it and step on it. Advertising: double usual amount (the heralds are good). Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

TURN TO THE RIGHT. A big time and much talked about show that disappointed here in its drawing powers. The story is there, but the production looks as though this was the day for the many characters walked on and off a stage from the sides. It has no outstanding characters. The woman who plays the mother 'mushes' the part. Patronage: downtown, general. Admission, 10 to 40. Attendance: poor. Ben L. Morris, Temple Theatre, Bellaire, Ohio.
**Paramount**


EXPERIENCE. Very good picture which will please the most critical audience. The kind of picture my people like. Advertising: two papers, one three, one photos, slide. Patronage: family. Attendance: fair. E. T. Dunlap, Dunlap's Theatre, Hawarden, Iowa.

GHOST BREAKER. An excellent picture which enjoyed pleased capacity business for the week. Book this one and you will make no mistake. Stars: Wallace Reid, Lila Lee, William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

GOOD PROVIDER. Fair picture. I went out and sold it on this one which I should never have done as it is not as good as "Humoresque." Went flat second day. Advertising: special printed ones, photos, newspaper. Patronage: mixed. Attendance: fair. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

GREEN TEMPTATION. Betty Compson. A good picture for the advertising department. Made in Goldwyn's "Always the Woman." Story is very pleasing, acting good, direction good. Entertainment value, ninety per cent. When it comes to pictures that please our audiences, Paramount delivers the goods. A Paramount picture for us always means a good audience, well pleased. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.


LOVE'S BOOMERANG. Fair little picture, but didn't draw well. Royal Theatre, Reading, Pennsylvania.

MANSlaughter. A wonderful picture, but, as usual, on most specials we had to go out and suggest it. Advertising: good. Patronage: country town. Attendance: poor. H. V. Harvey, Palace Theatre, Dixon, California.

PINK GODS. Nobody home! Bebe used to be very popular with our patrons, but the advertising is not up to par. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.


PRIDE OF PALOMAR. Stars: Marjorie Daw, Downt Stanley. Excellent picture and well pleased business. A sure "no box office attraction. No kick of it; that's all this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

SLAUGHTER. A Cecil De Mille production and a most wonderful picture. From every standpoint a credit to any house to show it. Pleased all classes. Our business was only fair because of local conditions, but it is a picture that should draw and will please. W. Ray Erne, Rialto Theatre.


THREE LIVE GHOSTS. One of the best we have ever received. Will please 100 per cent. Book it. Advertising: one, three, and insert card. Patronage: mixed. Attendance: fair. H. V. Harvey, Liberty Theatre, Montezuma, Georgia.

VALLEY OF SILENT MEN. Good picture. Did not prove worth more than we paid for it. Cost is a weak proposition in any picture for us. They like everything in it but this man's acting. Sets Rubens and the scenery are fine. The action holds interest to the last. Patronage:

**Good Talk from the Pontiac**

Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York, is a busy man and a modest one. It's hard to get him to talk—but when he does, as the boy said about the radio machine, "Real words come out." Here they are:

"I wouldn't tell anybody how to run a theatre, but I felt that a word of warning was due when I saw, not a great while ago, where an exhibitor took a mediocre picture, billed it like a circus, did stunts and then BOOSTED on this picture for a one-day showing.

"He did great business. But!—He was only kidding himself and he'll find it out in the long run.

"I can take a picture—any picture!—that's not downright bad—and go after it; get out a herald, go out extra newspaper space and teasers on my screen; and for one night I can get 'em in. But how I'd fool myself! Because I'd injure my very best showman's asset—reliability and the fact that when I said a picture was good, IT WAS GOOD. I can tell these folks here that a picture is good, and they believe it and come in droves. That's because I never misrepresented; and that's the policy that pays in the long run."

That's straight from the shoulder—and worth thinking about, you can bet.

PINK GODS. Nobody home! Bebe used to be very popular with our patrons, but the advertising is not up to par. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.


WHILE SATAN SLEEPS. Here is an extraordinary good picture, one that has audiences under a spell from the first show. You say it's going to be a dud. Anybody who says that's a poor stork in every respect of any house. Ben L. Morris, Temple Theatre, Bellaire, Ohio.


WOMAN WHO WALKED ALONE. Excellent; it is one of the best vehicles Dorothy Dalton has had in many months. Plot, directions, acting of all types is that holds patrons' interest. Many good comments. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.


THE YOUNG RAJAH. Stars: Rudolph Valentino, Wanda Hawley. Pleased a capacity audience for a week, and could have continued for a week longer had booking arrangements been sufficient, but other expectant movie fans prohibited. Book, and no mistake can or will be made. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Pathé

**Selznick**


**SCANDAL.** Constance Talmadge in a class C feature. The title is too popular in a small town. I think that they were afraid to go for fear they would see themselves in action. This was Constance's first appearance here. Advertising: regular. Patronage: county, Attendance: poor. R. K. Rupe, Opera House, Lansing, Iowa.


**United Artists**


**LOVE FLOWER.** Although somewhat old, the film was in good condition and the picture was well enjoyed by all. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

**Universal**

**AFRAID TO FIGHT.** The best thing of Frank Mayo's yet. A very good fight picture from start to finish. Played it with a "Leather Pusher," so had a regular fight show. Everyone seemed pleased as we had a good many good reports on the show. Advertising: regular. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Savannah, Georgia.

**CONFLICT.** Pleased nearly everyone, but was rated a little too high. The log jam was a big thing, in fact, none better, out taking everything into consideration, "The Sagebrusher" was a much better picture at the same price. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

**THE LOADED DOOR.** A good Western that holds their attention to the end. As good as a lot of Tom Mix pictures, at half the price. Town of a couple-a thousand. Patronage: county seat and surroundings. Admission: 10-25. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

**THE MILLIONAIRE.** A very good picture, and will please; but if you book it, be sure they guarantee the condition; it was very much cut and in very poor condition, which makes it hard to put over when you receive a film in this condition and it is no credit to the producer. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.


**PLAYING WITH FIRE.** This was our first Gladys Walton picture, and if all of them hold up as well, any exhibitor can feel safe in booking them. The majority of our patrons were satisfied. The subtitles were humorous, and served to help make this a high-class feature. Pictures of this type will add prestige to any theatre. Advertising: admission: 10-25. Send to town and rural. Attendance: fair. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.


**WILD HONEY.** With Priscilla Dean. For me, not a very good picture; not as good as "One of the Law."

**Vitagraph**


**FROM MANGER TO CROSS** (Old Kalem picture now released through Vitagraph). Brand new prints. Tied up with one of the churches. Spent a week getting up the sacred music for this, but when I turned the old Photoplayer loose on 'em I knocked 'em dead. Very appropriate picture for this season of the year. Can also be used to good advantage at Easter. Town of a couple-a thousand. Patronage: county seat and surroundings. Admission: 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

**HEART OF MARYLAND.** An excellent Tom Terriss production of the Civil War. Pleased all who saw it. Photography excellent, and some of the most beautiful scenes ever shown here. You can advertise this one heavy, fellows, but be sure to call attention to the fact that story is in time of the Civil War. Advertising: one, three, six, mat slides. Patronage: small.
Comedies

CHESTER COMEDIES (Educational). These comedies are fair, but I don’t think we should give the audiences too many, as they get tired of kid and animal stories. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.


THE ESKIMO (Fox). A Clyde Cook, full of fun; and everything is original. One of the best comedies of the season. Get it and they will thank you. Advertising: regular. Patronage: small town. Attendance: good. S. H. Miller, Liberty Theatre, Mopazia, Georgia.


HARD LUCK (Metro). This is the 20th Metro’s Buster Keaton comedies I have used, and it brought down the house. Even some of the Crepe Hangers got a laugh out of this one. Used this as a filler with my Monday plays. Advertising: not using them. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HOLD YOUR BREATH (Universal). Not much to this Century Comedy, has some comical moments, but is not good. Film is a poor subject for entertainment, especially for those who want to laugh. Patronage: community. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

MY WIFE’S RELATIONS (First Nat’l). Star: Buster Keaton. Very good comedy; in the same class as his former efforts for Metro. This is the 20th Keaton comedy and seems to be the most popular with the audience. Advertising: the best of the season. Patronage: small town. Attendance: very good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.


SHOULD STEPMOTHERS TRIFLE? (Universal). For me, a piece of fromage. Same old story, same old plot, same old everything. This is the 1st installment in a series of plays of this type. Those who do not improve much over those in the same sort of comedy we have shown before. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SPEEDER (Educational). Hamilton pleased all who saw this comedy. Many novel stunts and this is a good one to use if you have not used it. Advertising: double space, press and billboards. Patronage: general. Attendance: very good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.


Serials

DAYS OF BUFFALO BILL (Universal). On episode eleven. The most entertaining serial I have ever run and through a tie-up with the other three kids a special five-cent matinee I can say that it has made me more money than any serial I have ever run and I do not hope to get any more as good as “Buffalo Bill.” Advertising: angles: as above, and general. Town of 1,800. Patronage: factory people predominating. Admission: regular 10-25, special up to 50. Attendance: matinee, children; evenings, everyone. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.


Short Subjects

FUN FROM THE PRESS (Hodkinson). Clippings not as well selected as they were some time ago. J. A. Flournoy, Criterion Theatre, Macon, Georgia.


State Rights


FALL OF BABYLON (Griffith). A magnificent production, but of little box office value to the small-town exhibitor. We lost money on this picture for the simple reason that pictures of this type are not appreciated by the average rural community. Advertising: six, three, one, window cards, slide. Patronage: small town. Attendance: poor. F. E. Schiebe, Columbia Theatre, Columbia, North Carolina.

FIGHTING KENTUCKIANS (Plymouth). Sorry; was not even a good program Western for small town. Fewer pictures and better ones we need. This is the kind that makes people wish they had stayed at home—next time they do stay at home. Advertising: slides, newspaper. Patronage: small town. Attendance: fair. H. L. Perkins, Dixie Theatre, Bastrop, Texas.


HERITAGE (Richard & Flynn). Every hearted devil should see this picture; every father, mother, sister and brother should see it. It’s a dandy. Good moral. Good acting. Picture can make the kid as mighty good. If you play it, boost it strong with the kids. It will go big with the whole family. Business off, account of rain. Admission: 10-20. William Thacker, Royal Theatre, Salina, Kansas.


STORM GIRL (Anchor). Star: Peggy O’Day. A good, clean-up-to-date picture. This is one that can be run in the morning and can be the best of patronage. Francis Ford supporting star. Advertising: six, three, one, slide, lobby. Large city Patronage: all classes. Admission: 10 at all times. Attendance: very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


WATCH HIM STEP (Goldstone). This boy is A-1. Showed him in “Gathering Change,” “Cub Reporter” and this. Each one is great. Extra good paper on these subjects and exhibitors in this territory can get these pictures at a fair price. Attendance: good. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

Send in More

Straight from the Shoulder Reports and Help the Other Fellow

January 13, 1923
**NEWEST REVIEWS and COMMENTS**

**EDITED BY CHARLES S. SEWELL**

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### "Salome"

Artistic Excellence the Dominating Note of New Type of Production Starring Nazimova

**Nazimova**

**Reviewed by C. S. Sewell**

Quite different from anything previously presented on the screen is the Nazimova production, "Salome." Either from a reading of the biblical story, of Oscar Wilde's drama, hearing Strauss' opera or seeing the presentation on the stage during the vogue of a few years ago, the majority of picture patrons are doubtless familiar with the story or at least that portion dealing with the dance of the seven veils before Herod, for which she was rewarded by being given the head of Jokanaan (John the Baptist).

It is a gruesome and unpleasant theme at best, but in this instance Director Charles Bryant has done a masterful job of impressing the impression that she was innocent, and simply capriciously spoiled and impetuous, though this effect is largely dissipated by her continual demands for the prophet's head by the horror her request creates even in Herod's decadent court.

This production is described on the screen as an "historical phantasy." In keeping with this the producer has given his staff free rein, with the result that many fantastic effects in costuming, scenery etc. have been achieved. Apparently the idea is for the production to appeal primarily from the standpoint of art and from the magnetism and dramatic ability of Nazimova.

Along these lines, success has been unquestionably achieved for it, if not the most, at least one of the most, artistic screen portrayals along the line of what is popularly termed "high art." As to its general appeal, that is a matter of very serious question. Its appeal to largely the aesthetic senses and throughout it is radically different from other screen productions. It would be more of a theatrical effect would depend largely upon the extent of artistic appreciation of your spectators. Certainly it is that it will provoke a more appreciative reaction from the art critic and representative of the better class of patrons, those who are more interested in the better things of art and literature, etc.

A unique feature of the production is the fact that with a theme of this kind, the producer has not attempted to gain and hold the attention by means of a melodramatic story with cross currents of intrigue, nor with a production which is stupendous from a spectacular standpoint. There are no introductory episodes or explanatory incidents. The picture opens during a banquet in Herod's palace, all the action takes place during a single night, and with the exception of cut-ins showing the prophet in his dungeon cell, and symbolic sky effects, the entire action takes place in the banquet hall or on the terrace in front of the palace.

Those who are familiar with the story and expect to see a sensational portrayal of the dance of the seven veils will be disappointed. Nazimova's handling of this scene is excellent, minus the contortions that sometimes have marred his dance, but in no way has she been suggestive, and the scene where she receives the prophet's head and kisses it has been subtly handled as you never see the head and the kiss is imparted under a cloak. Though her costumes are quite abbreviated, it is no more so than in the earlier scenes, and the extreme girliness of her figure takes away any unpleasant effect in even the most fadish of topics.

Regardless of whether financial success attends this release of this picture, which is a fine one, with the historical and dramatic merits to be judged on its artistic and dramatic merits. This production appears to have produced a picture that is undeniably artistic, in striking out along a new line of screen productions and in achieving a result that will appeal to the better class audiences. The costumes, settings, make-up and production details are strikingly effective and highly imaginative and lends greatly to the enjoyment of the picture.

Nazimova's portrayal of the title role is entirely convincing and she certainly holds your attention if not at all times your sympathy. Mitchell Lewis gives a fine performance as the degenerate Herod and the remainder of the cast are entirely satisfactory.

**Cast**

- Salome: Nazimova
- Herod: Mitchell Lewis
- Jokanaan: Nigel De Bruieler
- Young Syrinx: Enri Schrack
- Page: Arthur Jasmin
- Naaman: Frederick Peters
- Yilellinos: Elia Dumar

**Based on story by Oscar Wilde.**

Directed by Charles Bryant.

Length: Six Reels.

At a feast in his palace, Herod, much to the discomfiture of his wife Herodias, is attentive to his step daughter Salome. His attentions are unwelcome and she leaves the ball on. In the court-yard she demands of the Captain of the guard that she be allowed to see the prophet Jokanaan (John the Baptist), who is in a cell. The Captain finally consents. Salome tries to "vamp" Jokanaan, but he repulses her. She determines, however, that she will kill him and when Herod beholds her to dance, promising her anything she wishes, she does, and then demands the prophet's head. Herod at first hesitates, but gets the head and kisses it. Herod then demands her death and the soldiers set upon her with their spears.

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### "The Hero"

Grab This Gasnier Red-Blooded American Production For It Is Al Lichtman's Best Box Office Bet Yet

**Reviewed by Roger Ferrri**

When B. P. Schulberg sent Tom Forman's "Shanghai Express," to Al Lichtman, close on the heels of "Rich Men's Wives," a winner at the box office, this writer thought that Preferential Concentration had accomplished quite a feat. However, it developed this comparatively new producing-distributing corporation has merely started on a career that promises to breed healthy dollars and cents for theatre owners throughout the country, for in "The Hero," the trade in general has got a new glimpse of the veracious of show business can be characterized a "wow," a "knockout," a "surefire" among office "plugger." Land on "The Hero" for it is a genuine news item of the writer, the best offering that has come from Al Lichtman Corporation. It is the greatest red-blooded American human interest, rip-roaring, drama ever depicted on any sheet. A David Wark Griffith could not handled this production better than did Gasnier, for the screen version of Sam Harris' stage success, as adapted by Eve Unsell, represents a merchandise that the motion picture theatre-going public will eat up. And so confident is this writer of the contention that "The Hero" will better the ratings of either "Rich Men's Wives," "Shadows" or any other live picture in the market today, that we'll back it two to one, good old U. S. currency, double.

Gasnier has injected into this production a personality with whom everybody is acquainted. He has injected into "The Hero" a breath of life itself with a successful typical rural community furnishing a background that prompts the introduction of human interest, creating the scene with hoakum. It presents real people in a realistic fashion amid human surroundings with the artificial and superfluous relegated to the scrap heap. There are types that will cling to you for a long time, for they seemingly step out of a page of life itself. They animate with a realism that is refreshing true and grips the heartstrings so tightly that tears are shed when tears were meant to be shed and smiles illuminate the face of the audience. The hero has been thrown into suspense time again, but it is not overdrawn, overdose suspense, it is just the sort you expect in life, in fact, not artificial of heroism. And there are other thrilling, straight-to-the-heart moments, too numerous to mention.

The cast is a good all-star affair with Gaston Glass at his best as the hero. John Ska callis, however, as the elder Lane, portrayed the character with such diverting interpretation that he becomes one of the most conspicuous and welcome players. Barbara Stanwyck, as his wife, and Doris Parnell, as his mate, are well cast, though a bit too much for the part. Doris Pawn as the Belgian girl, Frankie Lee, Lewis Butler and Ethel Shannon all do very creditable work throughout. The setting, both interior and exterior, are picturesque.

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**IN THIS ISSUE**

**Face on the Barroom Floor (Fox)**

**Hero, The (Al Lichtman)**

**Last Hour, The (Mastodon)**

**My American Wife (Paramount)**

**Strangers' Banquet, The (Goldwyn)**

**Woman Conquers, The (First National)**
with the photography consistently satisfactory throughout.

The One

Oswald Lane

Gaston Glass

Hester Lane

Andrew Lane

Sarah Lane

Andrea Lane

Bill Waters

Martha

Doris Paw
t

Hilda P
t

Adapted by Eve Unsell from Gilbert Emery's

Noel Myer

Produced by Gasnier

Length, 6,500 Feet

Oswald Lane, who twelve years before had run away from home, returns to his village and members of the family are ac-

cepted as a hero. His aged mother forgives and forgets the past in her present pride. However, back home, Oswald declines an

offer from his elder brother, Andrew, to settle down to a job, preferring to "getting acquainted" with his sister-in-law and flint-

ing with Martha, a Belgian orphan, whom the Lanes had adopted. Some time later An-

drew, treasurer of the church, is entrusted with $500, which he hides in his desk. Os-

wald offers the pastime of saving his sa-

mey. Hester Lane has a talk with Oswald, confessing to him that she is tired of making

his taste of life and how she hates her prosaic existence. He goes to bed, but returns

with a blanket, discovering Oswald in the act of theft. The money. Martha also witnesses

the act, and Hesters decides to help Oswald, who promises to send for Martha, and

leaves. On his way he discovers a fire in the school house, and saves the school

tending. Oswald rescues the boy. The hero is brought home, unconscious, but his life

was saved by the water. When he awoke, they were in

to be grafted to the wounds. This paves the way to happiness for everyone.

The Last Hour

C. C. Burr's Melodrama Of Straight Crooks

Mingled With Beautiful Love Story

Carries Box Office Wallop

Reviewed by Roger Ferri

"The Last Hour," based on the story

"Blind Justice," by Frank R. Adams, looks

likes a lot of fun. For all it is a

construction it carries excitement of the

most intense sort, suspense and romance.

Insofar as the story is concerned it is melo-

dramatic, and inasmuch as there has been

woven into this yarn the adventure of human

beings who typify real men and women. There

is a touch of war, of the underworld, of the downtrodden and the aristocrats, of "rats" and "regulars," of
dicks and "strait" crooks, of true pals and a woman, in fact, Edward Sllgan in-

jected into this production a series of box

office values that, combined, go to make this

Mastodan Films, Inc., feature one no ex-

hibitor should overlook.

There is action galore, but the most

striking feature lies in the human vein that runs

throughout the production. There are

a series of climaxes, some that will make

your patrons want to hop out of their seats

and yell. The story is a powerful one inso-

far as crooks and cops go, but the manner in

which it has been handled and constructed by Mr. Sllgan and a cast of superlative

players makes it a unique and compelling

production of meritorious entertain-

ment. There are certain twists that are not

altogether new, fundamentally, but they do

serve the plot. When the action is intro-

j ected into the production, namely, to maxi-

mize the melodramatic value of the piece, which starts with a bang, rushes through at

a pace of almost breaknecked—but, for-

tunately, this does not happen—and closes

with a punch that satisfies. There is noth-

ing pretentiously elaborate, but the action,
“The Face on the Barroom Floor”

Big Heart Interest and Walthal’s Fine Acting Mark Fox Melodrama Based on Well-Known Poem

by Swall

Nearly everyone is familiar with the poem which tells of the “bun” who wandered into a saloon, was jeered by the hangers-on and with a face of Start making the scene and told his pathetic story of how he was at one time a great artist and had sunk to the lowest depths because of disappointed love.

Using this as a basis, there has been prepared an original scenario which was produced by William Fox under the title of “The Face on the Barroom Floor.” The picture is a moving story of which the usual interest and the story has been elaborated and changed so that a happy ending is provided.

While sad and filled throughout by what is commonly known as “sober stuff,” and unrelieved except during the incredibly effective and pathetic climax, it is a picture which is unusually rich in heart interest and the story has been elaborated and changed so that a happy ending is provided.

In addition to this, Director Jack Ford has provided an interesting lead story with several melodramatic thrillers, for instance, where the artist saves the life of the governor and the scenes in the lighthouse where he saves the doctor who is in dire strait. He has also made this a beautiful picture from a photographic standpoint. There are some exceedingly fine shots along a rocky shore and in a fishing village, where he tells the story of the finest performance ever seen on the screen.

Because of the nature of the story, practically the entire cast was shown by means of fading back to the events as they are described by the hero and this device is also employed in the developing actor. The result is a very amusing and appealing story, where the audience is left in the lurch at the story and supply the missing links.

It is a production which should appeal strongly to the average audience as it strikes the heart-strings of the spectator in no uncertain manner and should produce a responsive chord. In this sense there is the usual fine acting and the beauty of the scenic shots.

Cast

Robert Stevens as Henry B. Walthal Mrs. Margaret Mann as Mrs. Margloke Russell (Henry's) Richard Van Vleck as Walter Emerson Thomas Waring as Frederick Sullivan Lotte as Alana Bennett Ex-Governor Watson as Norval MacGregor Henry Drew as Hattie Gus Saville

Story by G. Marion Burton Scenario by E. B. Lyle Directed by Jack FordPhotographed by George ScheldermanLength, 5,757 Feet

Just as a “down-and-out” is about to eat a saloon, a distinguished looking man recognizes him and gives him money. The bunny goes into the saloon and is jeered by the hangers-on. A tramp artist starts to paint a picture on the wall and the bunny stops him, and, urged by the other, he starts to tell his story.

The bunny was once a great artist, he loved a beautiful woman, they became engaged, but she moved away. The bunny was accused of ruining a young girl and did not defend himself as by so doing he shielded his fiancée. The bunny started on the downward path and finally landed in jail accused of a theft he did not commit. There he saved a young girl's life and this event finally brought him happiness, for just as he (the artist) was painting a face on the barroom floor, the girl who had heard the whole story from the governor and her brother, comes to him and all ends well.

“My American Wife”

Delightful Production Released by Paramount Features Gloria Swanson Effectively Reviewed by Mary Kelly

A delightful production has been accomplished by Sam Wood in this latest Paramount release, starring Gloria Swanson. The story is charming and the cast, a group of box-office attractions, is well chosen.

It is an unusually fortunate vehicle for Gloria Swanson because it gives her an opportunity to play a role of the race and possesses all the opportunities to be picturesque. Her personality is especially appealing in this picture. She employs the best of her talent in picturing an exquisitely delicate and subtle picture of the race and possesses of a dainty that gives her life a fascinating trend. Her appearance and manner of many of the wishes and cures and now and then the tendency toward the extreme development may not produce an appeal, but it is a big value in exploration.

The entire production bespeaks excellent showmanship. In the broad sweep and in the finer details, the production, as directed by Sam Wood, gives a show of box-office appeal. The horse race, the pistol duel, the flower festival as well as several brilliant interludes, including an impressive view of an Argentinian parliament hall, are some of the material reasons for enjoyment. Antonio Moreno is introduced as a new member of the Paramount fold. In giving chief support to Gloria Swanson he has a favorable opportunity for effective acting. His name as well as their others should prove an appealing combination.

Josef Swickard is one of the several pictures that the artist plays the heavy with customary realism, and the part of the jockey is a light comedy touch as handled by Loyal Underwood. Artistic photography is one of the most impressive features.

Cast

Natalie Chester as Natalie Chester Gloria Swanson as Gloria Swanson Don Fernando de Costas as Josef Swickard Carlos de Gruzen as Eric Mayne Pedro de Cordova as Bruno Casals Donna Isabella La Tassa as Edythe Chapman Louis Lambert as George Washington Gomez as Walter Long Horace Bercroft as P. R. Butler-caption Denny Darby as Danny O'Harra Loyal Underwood as Loyal Underwood Maid as Mary Land

Racial Study by Antonio Moreno Scenario by Monte M. Katterjohn Directed by Sam WoodPhotography by Alfred S. HitchcockLength, 6,001 feet

Story

Natalie Chester's favorite horse wins a big race in Argentina. In her enthusiasm, she marries the race horse, La Tassa, son of one of the noble South American families. In the end, she marries the horse herself, and falls madly in love with her. In the end, she marries the horse herself, and falls madly in love with her. In her enthusiasm, she marries the horse herself, and falls madly in love with her. The horse, La Tassa, is by a prominent politician who was responsible for La Tassa’s wounds.

“The Woman Conquers”

Katherine MacDonald Wins New Honors in First National Picture of the North Review by C. S. S.

Katherine MacDonald in a new and rugged role reveals her ability as an actress in a way that should add to her popularity as she plays the appealing role of “The Woman Conquers.” If your patronage should suit, you will surely like the picture. It emphasizes her beauty against a variety of backgrounds in some of the most rugged Arctic wilderness. Many striking close-ups and an elaborate wardrobe that includes an array of gowns and fur coats that interest the feminine fan help to make the film a success.

The romance of a society girl who journeyed to the wilds of the north to find a man capable of heroism, is pictured with few touches of humor, a number of spectacular incidents and a fight charged with an unusual amount of human interest.

Bryant Washburn is seen as the faithful Freddy who eventually proves his mettle. He is an outstanding figure and his characteristic moves against an unevenly matched against the brute, played effectively by Mitchell Lewis, that a long drawn out fight at the close is most exciting. The story is a realistic and the blossoms add to the thrills.

The Cast

Ninon LeCompte as Katherine MacDonald Frederick VanCourt as Bryant Washburn Lazar Mitchell Lewis...Plora O'Hara...Kathy Leavitt June Flavidos Jeannette Duval...Clarissa Selwynne Rosal Marie...Boris Karloff...Lawrence Perri


The Story

Ninon LeCompte is a young social leader, bored by the frivolities and dissipations of her friends. In her longing to get away she becomes interested in the primitive. Then her adventure dies and leaves her large fur interests in the Hudson Bay country. When Ninon arrives there she finds that her uncle's partner, Lazar, a half-breed, has been trying to steal the furs from her.

The struggle between the refined girl and the brutal backwoodsmen forms the basis of the picture. Miss MacDonald plays the part of Miss Ninon LeCompte, a wealthy young woman who inherits a fur trading post near the Hudson Bay. Miss MacDonald is assisted by a young man, played by Mitchell Lewis, who is the son of a wealthy aristocratic family in France. The two fall in love and decide to rescue a young girl, played by Plora O'Hara, who is being held captive by a group of Indians.

The Indians are led by a powerful chief, played by Mitchell Lewis, who is aided by a group of other Indians. The group of Indians are trying to take over the trading post and the young girl is their prize. The young man and the girl are able to escape and are able to reach the trading post just in time to prevent the Indians from taking over.

The young man and the girl are able to rescue the young girl and are able to reach the trading post just in time to prevent the Indians from taking over. The young man and the girl are then able to return to the United States and are able to recreate the trading post.

“Screen Snapshots”

(Pathe—Magazine—One Reel)

An unusually large number of picture stars are shown in this issue of Screen Snapshots, as the cameramen secured shots of them while preparing for rehearsal for a benefit theatrical performance in Hollywood. Those shown include Mary Miles Minter, William Farnum, Spottiswoode, William Desmond, Viola Dana, Enid Bennett, Charles Ray, Larry Semon, Stuart Holmes, Conrad Nagel, Lois Wilson, Claire Windsor, Charles Beach, Lillian Gish, Anna May Wong, Bebe Daniels and Charles Chaplin. Other sections show Mary Pickford and Mary Pickford's brother, George Bebe, and also Charles Murray. Preparing for a scenario. — C. S. S.

“Felix Turns the Tide”

(Winkler—Cartoon—Comedy)

Though many will be able to anticipate the climax of this cartoon comedy executed by Pat Sullivan, it is nevertheless put over in great shape, making this an entertaining offering that should please almost everyone. The story deals with a war between the rats and the cats. At the crucial moment Felix saves the day by calling on his friend the butcher who sends an army of frankfurters to his assistance.— C. S. S.
Johnny Jones in a Two-Reel Comedy
Heads Pathe Schedule for January 14

Pathe's program for January 14 leads with the Johnny Jones two-reel comedy, "Sting," in which Johnny Jones is assisted by a large cast, including Gertrude Messinger and several necessary grown-ups. One of the latter is a young actor who arrives in the country town from the city and proceeds to break up a youthful love affair by taking charge of an amateur performance of "A Midsummer Night's Dream." Johnny turns the performance into a riot by placing a wasp's nest in the donkey's head, which the actor puts on to play the part of Bottom.

"Risky Business," the thirteenth episode of "Speed," shows Sprague ready to give up his film career and get into the newspaper business, which he does. He later plots to get the hero into their power.

"Royal Chinook" is the title of the one-reel Kiser art film which depicts the life-hist-ory of Columbia River salmon. The coach presents Paul Parrott in the one-reel comedy, "Paste and Paper." The hero, a newsie at the business, has everything possible at his command, and Abu has a rush job of decorating the drawing room of a fashionable family. The Harold Lloyd one-reel comedy re-issue, "He Leads, Others Follow," has been released.

Pathe Review No. 2 shows how men fly in a section called "Contact"—starting an airplane. In Photographic Gems there is a brilliant scene called "The Swamp." "The Grafters" is an Aquarium picture series showing the shark and his parasite followers.

Screen Snapshots No. 17 shows picture favorites in an actor's Fund Benefit setting; "Risky Business," "The Spider," "A Man and a Woman," "Little Girl, Big World," has been released, and is available for booking.

In the newest Hamilton comedy for educational release, titled "Extra, Extra!", the title is used on a newspaper page with the word "Extra" in it. The hero is a reporter who has just finished his story. Hamilton is said to have an unusual comedy role, that of a newspaper photographer.

It is stated that Hamilton got his idea by watching the tribulations of a cameraman who was vainly trying to get a picture of a criminal who had just been arrested. Just when he would get ready to shoot, something went wrong. Finally the crook got away and a chase ensued.

Hamilton supported Hamilton in this comedy, with Tom Kennedy in the role of a neighborhood tough. "The Spider" is a criminal who appears in a leading role of the city's leading theatres and has received much praise. A St. Louis writer says: "Lloyd Hamilton steals the honors" at the New Grand. "The Spider" is an early production and is circulating in the West.

"The Spider" serves to keep the audience in a continual uproar for two reels. Anyone who can keep large gatherings of people laughing must be an artist, and Hamilton is just that. He knows comedy values and he knows how to construct them cleanly. His pictures are never in the least offensive and can be depended on for clean entertainment.

Educational Comedy "Extra, Extra!"
 Shows Hamilton As a News Cameraman

In the newest Hamilton comedy for educational release, titled "Extra, Extra!" on which production work has just been finished, Lloyd Hamilton is said to have an unusual comedy role, that of a newspaper photographer.

It is stated that Hamilton got his idea by watching the tribulations of a cameraman who was vainly trying to get a picture of a criminal who had just been arrested. Just when he would get ready to shoot, something went wrong. Finally the crook got away and a chase ensued.

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The first of the Educational-Hamilton re-

Newly Notes of Short Subject Field

Marjorie Marcel, an English beauty, has been signed by Julius and Abe Stern to appear in leading roles in two-reel comedies. Her first appearance will be with Buddy Messinger in his first Century release.

Fion Finch, well known for her comedy work with the late John Buni in Vitagraph releases, and who has also appeared in many feature produ-
tions, has been signed for a prominent role in one of the series of All-Star comedies which C. C. Burr is producing for Hodkinson release.

After viewing the Christie comedy, "Pardon My Glove," Balaban & Katz selected it for an-
niversary week at the Chicago Theatre and wired Educational: "It is without doubt a one hundred per cent comedy." The story of a polka that due to the demonstrated value of the series of Leo Maloney two-reel West-
ers, an additional line of special advertising accessories, including an attractive six-sheet have been prepared for this series.

The next issue of Tony Sarg's Almanac, which is now in preparation for early release by Edu-
cational, is titled "The Ogling Ogre."

W. F. Howell, manager of the Grand Theatre, Tuscaloosa, Ala., advises Metro that the Grand has signed Bill "Mad Paul" Smith, the best comedy actor ever shown in his city. Mr. Howell says he saw the first picture and enjoyed the last time as much as the first.

Harry Edwards is now engaged in directing his second Century comedy for Universal release, in which Edwards, the Century star, will appear with Buddy Messinger. It has been titled "De-

Bull's Partner
Billy Elmer, former scrapper, who plays the role of Little Joe in "Rob 'Em Good," a Three-Weeks comedy for Metro, starring Bull Montana, used to be a sparring partner for Kid McCoy.

Bray Makes Sales
Bray Productions, Inc., has just closed a contract placing the "Buddy" comedies, re-

All-Star Comedies Heavily Booked
Reports from W. W. Hodkinson Cor-

Many Big Circuits Book "Plunder"
Pre-release showings of "Plunder," the new Patheserial with Pearl White, are a feature of holiday amusements in several of the larger cities. Among the circuits which have booked this serial are Wilmer and Vincent's, of Pennsylvania; Hostetler's, of Iowa and Nebraska; Southern Enterprises; the Sawyer Amusement Co., of New Orleans and Louisiana.

of Hong Kong. The show, which is mus-
ing in Western athletic sports as well as jiu jitsu, while other views show old native

New Stories for Century Stars
For the season of 1923 a number of stories have been purchased by Julius and Abe Stern from which scenarios will be made for the Century Comedy stars.

Baby Peggy will be seen in the following: "Hoot Stenning, Mace, Rex; "Little Trouble Mender," by Zackery Miles; "Smile Maker," by Rae Blumer; "Kissable Tess," by David Brown, and "Sweetheart of the Mounted," by Bert Sterling.

Brownie, in "Dogdom," by Thomas Wim-

For Buddy Messinger, two stories have been booked, the Lubbers and Frizzi circuit and "Amateur Gangsters," both of them by Harold J. McBride.

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

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**“The Social Buccaneer”**

In a page from *Moving Picture World* (January 13, 1923), the article reviews the film *The Social Buccaneer*.

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**“The Fresh Heir”**

Chester Conklin plays the part of a swindler who applied in heaven in the first scenes of this Sunshine comedy, which has some novelty and many amusing scenes. He is rejected by St. Peter and hurled to earth by this of the archangels. His real home, it proves, is in jail. With the aid of a dog, who is in for stealing bones, he makes his escape from prison, though he has had his he in a vast sum of money left by his uncle. The money is concealed in the lining of a checked suit which he unwittingly throws out of the window. The rest of the picture shows how he pursues various checked suits in an attempt to get the right one and how finally the dog brings it home. Much of the action is new, and as a whole the comedy should be well liked.—M. K.

**“No Luck”**

(Educational-Comedy—Two Reels)

This Lloyd Hamilton comedy has a wealth of funny situations which are cleverly handled: It should bring hearty appreciation in almost any house. Hamilton plays the part of a good boy who goes fishing. The fish elude his hook but one slips down his neck, a scene in which he handles the comedy skillfully. He smokes his first cigar — another good scene — and becomes so ill that he has a wild dream. He is transported to a fashionable ball room where rubber gloves fail to keep him from making his performance exceptionally entertaining. The action ends with a gale of goose-gossip taking up the garb. This comedy shows plenty of originality and keeps up a fast pace.—M. K.

**“Stung”**

(Pathé—Comedy—Two Reels)

As soon as you discover that in this comedy Paul Parrott is an apprentice to a paper hanger, you know what to expect. Of course, he does everything wrong and manages to break a lot of things and creates considerable commotion with the whole material that will provoke merriment, though it is not all new. This is one of the best of the recent Pathé comedies.—C. S. S.

**“Tea N. Tea”**

(Educational-Comedy—One Reel)

A story of a tea party and high explosives is used to get the laughs in this Cameo comedy, featuring Jimmy Adams. There is an average amount of shunt but no marked novelty. Most of the interest consists of waiting for the explosion which everyone knows will be the ending. The hero's plan seems sensible but it all falls flat and the whole house goes up in smoke. The performance is somewhat entertaining but not unusual.—M. K.
Activities at the Goldwyn Studios

Director Rupert Hughes and the members of his company who have been at Palm Springs, Calif., taking exteriors for his screen version of Goldwyn's "The Daisies for Sale," have returned to the Goldwyn studios where the interiors are now being photographed.

Hugo Ballin has completed work on 'Vanity Fair,' starring Mabel Ballin. June Mathis, editor-director, is completing work on the continuity for "Ben Hur." King Vidor is preparing for his first production with Goldwyn. Eric von Stroheim is still in San Francisco preparing the continuity for his first Goldwyn production, a screen version of Frank Norris' "McTeague."

Closes Deal with Big Theatre

Goldwyn Distributing Corporation announces the closing of a deal with the Delmonico Theatre, St. Louis, Mo., said to be the largest one-floor theatre in the world, seating 3,000, whereby all of the seventeen remaining Goldwyn pictures for the season have been purchased for the Delmonico.

"The Ingrate" to Be Neilan Picture

Marshall Neilan's second production in association with Goldwyn will be "The Ingrate," written by Mr. Neilan and adapted to the screen by Carey Wilson. The players thus far cast for "The Ingrate" are Hobart Bosworth, Claire Windsor, Bessie Love, Raymond Griffith, George Cooper and Tom Gallery.

Paramount Releases "Thirty Days"

"Thirty Days" is Wallace Reid's latest comedy-drama, which is released by Paramount January 8. It was adapted by Walter Woods from the stage farce by A. E. Thomas and Clayton Hamilton, which scored a conspicuous New York triumph in 1917. James Cruze, producer of "The Old Homestead" and "Is Matrimony A Failure?" was the director.

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
Theatre Club Endorses “Bill of Divorcement”

Following a pre-view which had been arranged exclusively for the organization and its guests in the grand ballroom of Hotel Astor, New York, the Theatre Club, Inc., composed of more than 400 women interested in club, educational and social activities, gave a special Holiday Season Associated Exhibitors feature, Constance Binney in “A Bill of Divorcement.”

Conceiving Photoplays

The Theatre Club was formed primarily to study and pass upon the merits of stage plays. Meetings are held twice monthly. The members vote to attend a given production, and, having witnessed the performance, discuss the story, the acting—every point which makes for interest in the offering. Recently it was decided to extend their activities to a consideration of outstanding photoplays also, and a motion picture committee was formed with Mrs. L. E. Bardwell of 453 West 152d Street, as chairman.

With the co-operation of Associated Exhibitors, Mrs. Bardwell arranged a special photoplay show, entitled “A Bill of Divorcement” as the central feature, an uncommon interest having been expressed in the picturization of this subject because of the great success of the play. The special screening at the Astor was the only pre-release showing of any picture which has ever been accorded the club. Mrs. George M. Clyde, president of the Theatre Club, presided. Both she and Mrs. Bardwell, in addresses before the assemblage which filled the ballroom, expressed the club’s thanks to Associated Exhibitors for permitting this pre-view. “We wanted to see ‘A Bill of Divorcement,’” said Mrs. Bardwell, “but some of the cynics told us that it would be impossible to arrange a private showing. They said there had never been and never would be a special showing for a women’s club prior to the release of a great picture. These doubts were mistaken. We have found one motion picture organization which looks upon our activities in a different light and we are grateful.”

Applauded Vigorously

These felicitations were extended before the picture was shown. After the showing of the last scene the women remained in their seats and applauded vigorously, and after that officers of the club and other prominent members expressed hearty admiration of the production itself.

Willy Collier, the comedian, has turned motion picture critic. He has made a faultless adaptation of his famous stage success “The Hottentot” as it has been presented by Thomas H. Ince. In fact he declares this First National release is bigger and broader entertainment than his stage play. Collier wrote: “Through the courtesy of Bab- alan and Katz I witnessed a private showing of Thomas H. Ince’s picturization of ‘The Hottentot.’ As a play, I know all about ‘The Hottentot,’ having written it, directed it, and starred in it for two years. Now I have the added honor of criticising it as a picture.”

Story Followed Carefully

“After viewing ‘The Hottentot,’ I cannot understand how, in writing the play, I missed so many wonderful opportunities for laughs and thrills, which Mr. Ince fortunately thought of.”

“The story of the play has been followed most carefully and what I forgot or couldn’t think of, he supplies. The photography is fine, the situations are funny and the action is furiously fast; and above all it is as clean as a hound’s tooth. The subtitles I know are great because I wrote them.”

“Of course, the story all centers around a young man who is frightfully timid about horses, but after getting one peek at the heroine, played by Miss Madge Fellamy, he takes desperate chances and rides ‘The Hottentot’ to victory. I don’t blame him as she would only have to give me one look and I would ride ‘The Hottentot’ myself—and I don’t ride. In fact I would sell my car and buy a horse.”

“The cast is excellent, and if ‘The Hottentot’ as a play could run a year in New York and another in the larger cities throughout the country as it did—as a picture it should run ten.”

“There are as many laughs in the picture as there are bootleggers in New York and Chicago.”

Described as Play with Many Puncches

“A photoplay full of punches,” was one description by Associated Exhibitors of the forthcoming feature: “When Civilization Failed,” featuring Leah Baird, following the first eastern showing of the picture a few days ago. Miss Baird herself made the screen adaptation from the stage play by Dorian Neve.

There are said to be four big punches, any one of which alone would make an ordinary photoplay notable. One comes when a somnolent volcano suddenly bursts into eruption. Sarcely less “painful,” it is stated, are an encounter beneath the surface of the sea between a man and a shark, an actual shipwreck off the coast of South America and the bursting of a tropical typhoon, with its devastating horrors.

These exciting features are incidental to the development of what is said to be a lively romance in which the character impersonated by Leah Baird is the central figure.

New Booking Record Is Made By Picture

The reception accorded “Quincy Adams Sawyer” by first-run exhibitors throughout the United States and Canada has justified the confidence placed in this Sargent special by William Atkinson, general manager of Metro Pictures Corporation and other leading officers of the organization, Associated Pictures Corporation says.

Following its private pre-view, Metro announced that this special feature, which includes in its cast Elmo Lincoln, Blanche Sweet, Bert Roach, Pauline Lord, Lon Chaney, John Dierkes, Louise Fazenda and others equally as well known, would establish new booking records for returns shown.

Up to date, it is stated, this assertion has been borne out by hundreds of leading exhibitors wiring for immediate dates for the film, following its premiere at the Capitol Theatre, New York, the Warfield, San Francisco and Loew’s State, Los Angeles.

Little Ideas That Make Big Money

If you’ve been exhibiting pictures longer than ten minutes you know that E. W. Sargent is a man whose experience in exploitation of pictures makes his “Selling the Picture to the Public” the one best trade paper department to help an exhibitor get them in—of course he gives you his experience exclusively in Moving Picture World.

Exhibitors who find some new stunt or patronage building idea send their tips to Sargent, and you get them, with his own pithy and helpful suggestions, every week.

Many exhibitors will tell you that “Selling the Picture to the Public” has been a life-saver to them in the past. While it is hoped that you never need a “life-saver,” don’t forget that you may find a tip that won’t cost you much and will bring in a hundred times its cost—this week—and next—and every week after them.
Record Attendance

Greet "Suzanna"

That Mack Sennett's latest photoplay feature, "Suzanna," starring Mabel Normand, opened to record attendance at its premiere showing at the Mission Theatre, Los Angeles, and that the picture is a "gold mine" from the box-office standpoint, are the assertions made in a telegram from Harry David, manager of the Mission, to E. M. Ascher, Mack Sennett's New York representative. Here, in part, is the message concerning this Allied Producers and Distributors Corporation release:

"The "Suzanna" business has exceeded our fondest expectations here. The picture opened to a record attendance and business is now increasing every day. You know this means that the picture is a hit and is being advertised by word-of-mouth. There is no doubt, from every present indication, that 'Suzanna' will do the biggest business in the history of the Mission."

Unique Backgrounds for Paramount Films

Travelers who have visited Cairo and the lower regions of the Nile will find in Pola Negri's first American picture, "Bella Donna," more of the real Egypt than they were ever privileged to see during their actual visits, Paramount states.

According to Dudley Stuart Corlett, special technical adviser and a noted Egyptologist, real Egypt can only be found far from the points of contact with European civilization. Inasmuch as "Bella Donna" calls for the Egyptians of the Egyptians, Corlett has supplied the Fitzmaurice production with genuine and little-known scenic backgrounds, it is stated.

One of the most beautiful and least known is the temple of Abu Simbel in upper or Southern Egypt, which was reconstructed for this picture. This structure is carved from the living rock on the bank of the Nile.

Neilan Film Breaks Capitol Record

The Capitol Theatre broke its record of receipts for any two-day period in its history with Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet."

The gross receipts for Sunday were $13,559.80. The gross receipts for Monday were $10,324.10. Total receipts for the two days were $23,883.90. These figures have been sworn to by Edward J. Bowes, vice-president of Goldwyn Pictures Corporation.

Special Aids

Vitagraph is preparing especially elaborate aids to the exhibitor for its coming release "The Ninety and Nine." The exploitation service prepared to "hookup" the theatre with the local newspaper will be available at all local exchanges of Vitagraph.

Jobyna Ralston to Lead for Lloyd

According to a telegram received from the Hal Roach Studios by Pathe, Jobyna Ralston has been engaged as leading lady for the Harold Lloyd feature comedy just now going into production. "Dr. Jack's" successor, called "Safety Last," was completed before Lloyd's recent visit to New York. The title of the forthcoming picture is not yet announced.

For nearly a year past Jobyna Ralston has been steadily winning her way into the affections of picture patrons as leading lady of the one-reel Paul Fairbrook comedies. Her dainty figure and piquant type of beauty together with her evident keen sense of the comical are qualities which have appealed also to experienced screen reviewers. She is a Southern girl not yet nineteen years old, born in a little town in the hills of Tennessee. After a year in a New York dramatic school she was "discovered" by Ned Wayburn and appeared in the musical comedy, "Two Little Girls in Blue."

She preferred pictures, however. Going to California she was engaged by Max Linder for his burlesque of "The Three Musketeers." A little later she wandered into the Hal Roach Studios one day—and has worked there ever since.

Paramount to Make "The Cheat" Again

Pola Negri is to be starred in a new Paramount production of "The Cheat," which will be directed by George Fitzmaurice, according to an announcement by Jesse L. Lasky, who stated also that Jack Holt will be featured with the star, and that Charles de Roché will head the supporting cast. The picture will be started at the Lasky studio about January 22.

Produced originally, nearly eight years ago, by Cecil B. DeMille, "The Cheat," written by Hector Turnbull, is still regarded by many as one of the greatest problem-melodramas ever placed upon the screen.

Some time afterwards it was produced upon the stage by William A. Brady, with Mary Nash and Jose Ruben in the leading roles, the stage version being written by Willard Mack. This event, it is said, established a record in that it was the first stage production of a story which had been originally produced on the screen.

Watch Out For

A Front Page Story
The Truth About Gorham

Scene from "Down to the Sea in Ships," Hodkinson Super-Special, showing boat being overturned by a whale.
What Will Your Two Cents Get You?

A stamp has brought exhibitors services that they never dreamed of when they began reading Moving Picture World.

Regional News and Gossip has given exhibitors touch with each other, has brought them closer together—and will answer their questions whenever they need real help.

Straight From the Shoulder has secured reports on pictures for exhibitors who were undecided on their bookings. It will do the same for you—just ask.

Selling the Picture to the Public is a known exhibitor how to turn their weakest days into profitable days. It will help in your picture exploiting—just unload your troubles.

These are only a few services that Moving Picture World stands ready to render. If you want anything that any trade paper is able to give you—your stamp will bring the request to the right place if the letter is addressed to Moving Picture World.

Critics Eulogize Neilan's "Banquet"

Marshall Neilan's first production in association with Goldwyn, a film version of Donu Byrne's novel, "The Strangers' Banquet," was shown at the Capitol Theatre, New York, this week to crowded houses. The public took the picture to its heart and the critics were lavish in their praise of it.

"A fine film feast," says the News. "Goldwyn starts off the new year with a bang by presenting 'The Strangers' Banquet.' This photoplay certainly belongs on your holiday film shopping list. It is novel, it is interesting from the opening scene to the last. Mr. Fellowes is the best hero we have seen in ages."

"Has plot that is different," said the American. "With plenty of action and sentiment, intelligent direction and spectacular settings."

"Gives the director a wide field of photography in which to display his virtuosity and affords the camera some fine shots," said the World. "The cast is a huge one."

"A typical Marshall Neilan production," said the Herald. "He has splendid ideas with a terrific punch, and do it in a way that is essentially his own. Good acting contributed by Claire Windsor, Rockcliffe Fellowes, Hobart Bosworth, Ford Sterling and Eleanor Boardman."

"Mr. Neilan has a knack for spirited narration," said the Times. "He selects good casts and gets the most out of the people who play for him."

"We have never seen a picture with so many principals in it," said the Tribune. "Miss Windsor is a good actress, but it would be very generous of her if she were not. She is so beautiful and she wears such marvelous and always suitable gowns. Rockcliffe Fellowes gives a good performance."

Evening World: "Marshall Neilan has done both himself and his new associates (Goldwyn Pictures Corporation) proud in turning out what we think is one of his best. A mighty entertaining and highly artistic film. The roster of the cast looks like a page torn from the Hollywood telephone directory."

Mail: "Almost epic in its proportions, Moves swiftly; not dull at any time."

Globe: "In actual direction of separate scenes this picture is as nearly perfect as any ever showed on Broadway. Well worth seeing."

Sun: "Is indeed a feast for the eye. Marvelous adjustment of tempo to running story, that alone makes the picture leap at the spectator."
Variety of Roles for Marion Davies

What can justly be called "the cream of the costume plays" have been purchased for Marion Davies by Cosmopolitan Productions. No screen star ever had a more pretentious program planned for her than that which confronts the star of "When Kindighth Was in Flower." So tremendous was the success of Miss Davies as Princess Mary Tudor is the latter big production of the Paramount costume plays was revived all over the country. As soon as it was proven that costume plays pay back to stay, provided that no pains or expense were spared to present them properly, Cosmopolitan Productions immediately negotiated the screen rights to books which will provide Miss Davies with some of the most colorful historical backgrounds and a most stirring dramatic love stories imaginable.

Miss Davies will work on the first of these forthcoming pictures "Little Old New York," adapted from the popular Lillie Reed play that the stage play by Rida Johnson Young. This portrays New York of a century ago. The settings and costumes will involve an immense amount of research work as it is planned to make everything as near a replica of the scenes of New York a hundred years ago. Miss Davies plays the role of Patricia O'Day, a little Irish girl. "Alice of Old Vincennes" will afford Miss Davies a big opportunity. She will play the part of a Revolutionary heroine who later becomes a spy. The story is filled

with action and patriotic thrills. It is a great success on stage and has wide success as a novel. In "The Forest Lovers," by Maurice Hewlett, Miss Davies will have a novel role and something entirely different from anything she has heretofore portrayed. She will be the fiery girl, rescued from a hateful marriage by the light-hearted wanderer, Prosper. "The Forest Lovers" recalls the charming fantasies played by Maude Adams. In "Yolanda," the Cosmopolitan production is a historical romance by Charles Major who wrote "When Kindighth Was in Flower." The scenes are laid in 1476. When Louis XI reigned over France, Miss Davies will again be a Princess Mary, who is barred of court ceremony, assumed the disguise of a simple bargirl maiden. "La Belle Marseillaise," by Pierre Beron touches the heights of fine dramatic acting and gorgeous settings. The Cosmopolitan star will have the role of Jeanne, charming girl wife of Marquis de Tallemont, plotted to overthrow Napoleon and restore the king to his throne.

Another Revolutionary heroine, Anne Tellottson, will fall to Miss Davies when she makes "Courageous" by Hallie Erminie Rives. Here is another plot full of thrilling interest sustained until the very end. It is in this story that Anne outwits the British by feeding them a wonderful breakfast while she rides to warn Patrick Henry at Charlottes- ville.

"Enemies of Women" Shows Russian "Reds"

What is said to be the most realistic of all European terror, which overtook Russia following the overthrow of the Czar that has ever been filmed as a photoplay is that shown in "The Enemies of Women," by Vicente Blasco Ibanez, which Cosmopolitan Productions is now making in accordance with the same lavishness of production that featured the wonderful "When Kindighth Was in Flower." Never has there been a more graphic illustration of the devastation caused by the war than the scene which depicts the destruction of the Russian palace of Prince Lubimoff, the chief character in the story impersonated by Lionel Barrymore. It is here that Lubimoff stages the wildy extravagant parties, in which beautiful women of different nations

Watch Out For

AFrontPageStory

The Truth About Gorham

"Knighthood" Breaks Records

"When Kindighth Was in Flower," Cosmopolitan's photoplay starring Marion Davies, which closed at the Criterion Theatre on Saturday night after 15 weeks and three days run, broke every record of the house, it is stated.

In the 15 weeks and three days, "Knighthood" was at the Criterion, 122,086 persons paid to see it at prices ranging from 50c to $1.50. The total receipts from the week were $157,900.90, or an average of $10,329.90 weekly during the entire engagement.

The nearest competitor to "Knighthood's" record, at the Criterion, is "Flirt," held by the Cosmopolitan Corporation, whose picture "Humoresque" played to approximately $148,000 in 12 weeks, continuous, noon to midnight.

Crowds at Rialto Enjoy "The Flirt"

Hailed as one of the foremost examples of screen excellence and as a picture that everyone should see, Universal's Jewel production "The Flirt" had its premiere last week at the Rialto Theatre in New York City. From press and public there was great praise for Hobart Henley who directed it, and for the actors and actresses who played in it. Universal also was warned for giving its people a screen world, a high class production.

Despite the fact that the picture opened on Friday, it is sprinkled with scenes from the year, "The Flirt" drew an astounding crowd to the Rialto. There was the sensation of a popular novel from the pen of Booth Tarkington. Christian croxton taxed the capacity of the theatre the following day, and the rest of the week saw record-breaking attendance.

The week's run was far above the average for the Rialto. "The Flirt" broke all records except those established by "The Spanish Main" and "Blood and Sand." The picture ran far ahead of its opposition. It is estimated that more than 4,000 persons came to the Rialto during the week.

Eileen Percy, who plays the title role; Helen Jerome Eddy, the bashful sister; George Nicholas, the father, and Buddy Messinger, the mischievous kid brother, all came in for exceptional praise at the hands of reviewers and public.

E. V. Durling, in the New York Globe, said: "Additional proof that nothing is wrong with the movies when made by the right people can be found tonight. The Universal Company has been producing pictures for more than a decade, but "The Flirt" is the best thing it has ever made."

"Booth Tarkington's "The Flirt" at the Rialto Theatre, is one of the biggest hits of the season," wrote the reviewer in The Mail. "Though primarily a comedy of American life, it is packed with rich humor, most of which is supplied by Buddy Messinger."

In the New York Sun the reviewer wrote: "Although it is not considered a critic to show wholsome enthusiasm, the rule must be broken in the case of Booth Tarkington's "The Flirt" at the Rialto. The actor who should be presented with highest laurels is George Nicholas, who plays the role of the working, home-loving, always honest Papa Madison. The scene with the oldest son is something to remember."

The Evening Journal said: ""The Flirt" is a significant proposal for the benefit of the typical American family. Among the men, Edward Hearn and George Nicholas shine brightest."

The Evening World said: "It must be said for "The Flirt" that it has in its every frame a remark to have, and that's a strong statement coming in these days of thrills. But we enjoyed "The Flirt" and think most movie goers will agree with us."

P. W. Gallico, in the New York Daily News, acclaimed the picture as one of the best he had seen in some time.

Other reviews praised the picture in like terms.

"His Good Name" for "U""His Good Name" is the title of one of the new all-star productions being initiated at Universal City in line with a policy of making only the highest class features for the 1923 market.

William Slavens McNutt wrote the story and Collier's published it recently.

"His Good Name" is in the hands of Harry A. Pollard, who achieved in "The Leather Pusher" something above the accepted two-reel standards, and has directed various stars at Universal City in features of different lengths.

A cast of unusual promise is indicated in the first selections, which include Rockliffe Fellows, who played in "Gold Stevens- son, Buddy Messinger and Frederick Stanton. As the title indicates, "His Good Name" is a story of honor and the valuation placed upon it by a man. The picture will surely be in line with the clarion suggestion of Will Hay's to "Make better pictures."
Many Big Special Productions Are Listed for Release by Fox Company

William Fox has rounded out a special program of super features for January release that contains six productions, all artistic endeavors as well as box office attractions. Early this season the Fox Film Corporation offered eight super specials that scored and are now playing over the country.

To the theatregoers William Fox is known as the man who gives them big specials with splendid casts, fine direction and artistic settings. "Over The Hill" came with the gunners' specials made by the Fox organization in 1921. It opened on Broadway. It ran for two years, and at practically every performance an S. R. O. sign hung in the theatre lobby.

Following his early specials of this season Fox offers six specials for immediate release that vary widely in story but do not a iota in appeal. Universal appeal to movie fans of every sort that will bring them in keen anticipation to the theatre and send them home feeling content.

This new series of specials, however, does not mean that Mr. Fox has forsaken the star or the program features. He has a strong galaxy of stars in Tom Mix, Charlie Jones, Shirley Mason, John Gilbert, William Farnum, and Dustin Farnum.

In addition there is Fox News, released twice weekly, the News that has established a record of getting the "best" on important happenings in the diplomatic, the sport, the political world—every phase of life. The new film "baby" is Fox Educational Entertainments. One reeles that cover the world of science and nature. Already this infant prodigy has the sort of pace that makes for theatre-goers.

Mr. Fox brings Henry Wadsworth Longfellow's famous poem to the screen in "The Village Blacksmith," a special, which when it made its New York debut received the highest praise of the critics, the Telegram saying of it, "It does for the poet what "Blackie" did for the bard. It is a wholesome and interesting story of family life. While the Evening Journal says: "This picture is one of the best of the season—a brilliant cinema."

The cast contains one of the most distinguished players popular to the moving picture going public. Jack Ford directed this special.

Mr. Fox has again visualized public demand by putting out Lupino Lane in a five reel comedy special, "A Friendly Husband," Lane has proved himself to be one of the foremost of the lot, and the near going public will be given the opportunity to see him in a masterpiece of fun that is worth its weight in gold.

"The Net," a 1923 melodrama of thrill and mystery directed by J. Gordon Edwards, is a drama of women's conventions and men's intentions. A daring, brilliant romance of Bohemian life in the hectic existence of the latest quarter, vividly and faithfully portrayed by an all star cast.

"The Face on the Barroom Floor" brings to the screen that distinguished author Henry B. Walthall in a story of sensations, thrills, prison escapes, startling storms at sea and a charming romance. Jack Ford directed.

"Does It Pay?" is an engrossing picturization of life featuring Hope Hampton supported by a notable cast and directed by Charles Horan.

"The Custard Cup" with Mary Carr is adapted from the popular story of that name by Florence Bingham Livingston, a sparkling story of every day life with a surprise climax following a series of humorous and dramatic developments.

These six specials Mr. Fox announces for immediate release. Coming soon, however, will be two that everyone is waiting eagerly to see. "The Town That Forgot God" which ends a successful ten-week Broadway run and "Making a Wonderful World" by John H. Crofutt and "An Apartment in Paris" by Mary A. Rockwell are well on their way to the screen.

Thus it appears that Fox is in a position to meet every demand of the exhibitor with a new special each week through the winter.

Longfellow Poem Is Made Big Special

According to the Fox Film Corporation, its production of "The Village Blacksmith" from the immortal poem by Longfellow, is one of the best box office attractions the corporation has presented. This production which leads off the list of six new Fox special productions for 1922-1923, should unerringly strike and hold the interest of popular interest. It contains all the ingredients of a strong box office attraction.

The story is wholesome and interesting; beginning with a prologue of a day when the smith's children were in school and training their growth, sorrows and joys through the succeeding reeds. Strong exploitation possibilities are contained in this production which should prove to be one of the winners of the 1923 season.

Soon Released to Exhibitors

"The Town That Forgot God," a Fox special production that comes to exhibitors fresh from a ten-week run on Broadway, is soon to be released with text.

All the New York newspaper critics dwelt at length on the power and tenacity of the story as a vehicle with which the director "Over the Hill," created this screen production.

"Does it Pay?" Has Prominent Cast

The domestic problem referred to by the title "Does It Pay?" is one that strongly effects the happiness of modern life and is a topic that appeals to theatre-goers.

Directed by Charles Horan its scenes range from the calm domesticity of a Connecticut village to the hectic existence of the fast set in the Metropolis.

The cast is a notable one. Hope Hampton, for the past three years the leading lady of all New York productions, has been especially engaged for the part of the "gold-digger." As a woman she has the opportunity to wear several of the elaborate gowns for which she is famous. The character of Mr. West is in the capable hands of Robert T. Haines, who was last seen on Broadway as the leading support of Marjorie Rambeau in "The Goldfish." The cast in full follows: Hope Hampton, Robert T. Haines, Florence Snow, Oliver Garrett, Ray Layton, Frederick Shaw, Charles Wellesley, Mary Thurman, Claude Brooks, Pierre Gendron, Marie Shotwell, Buny Grauer.

Sistrom Returns to Coast

William Sistrom, Western producer and manager for Columbia Productions, returned to California this week after several days in New York. Shortly after his arrival on the Coast work will be started on two new Cos- mopolitan Productions, "The Love Pike," by Frank R. Adams, and "Mother McGinn," by Jack Boyle, author of Cosmopolitan's "The Face in the Fog," which was hailed as a big hit and that most popular of novels, "If Winter Comes," by A. S. M. Hutchinson, directed by Harry Millarde with a cast of brilliant players.

To Be Released Soon

"If Winter Comes," the William Fox screen version of A. S. M. Hutchinson's widely read novel of the same name, is soon to be released to the exhibitors. As a book it has surpassed all expectations in circulation. Harry Millarde directed the entire production.

An extensive and elaborate advertising campaign will be started before the release date is set for the production.
"Face on Barroom Floor" Listed by Fox

A box office announcement of moment is made by Fox Film Corporation in the immediate release of a five reel comedy special, "A Friendly Husband," starring Lupino Lane, the droll pantomimist and tumbler favorite of two continents. This unusual step on the part of Fox Film Corporation is the country-wide popularity of Lane which has grown not only from the release of each of his previous two-reel comedies, "A Friendly Husband" starts off with a bang. Most people believe hot weather is enervating. Not Lane. The picture opens on the hotest day of the year. With more enticing than to go on a camping trip and take your little wife away from it all? Lane purchases a novel camping outfit, all the comforts of home being folded up in an enormous trunk, which is fastened to the car and driven to wherever you may care to go. By working a lever, you have rain, sun, wind, rain, table, chairs, dish washing machine and what not. Then the fun begins.

After dinner, never lets up. For five reels, Lane romps with mirth provoking seriousness. In its frivolity and its solidity there runs a depth of sincerity. This is suggested partly by the whimsical appeal of Lane and partly by the extraordinarily engaging way in which the picture develops.

Lupino Lane's comic ability is not a recent discovery. For some twenty odd years, since he was a lad of three, he has been on the stage, playing the London Hippodrome in the capacity of his father. He is a popular comedian of two Continents. As a pantomimist and a tumbler he is unsurpassed.

It was this great popularity of the agile comedian that played a role in the making of "A Friendly Husband," signifying him to the dotted line. It was the metronic speed with which he leaped ahead to become foremost among screen comedians that prompted this company, after the successful run of his character, "Barroom Floor," to release him in a five-reel special. The hundreds of fans who have asked for a Lane special have their answer in "A Friendly Husband."

Special accessories are ready to be shown on this production. Examine this picture over with unusual exploitation suggestions. One twenty-four frame, and three sheets and three one sheets, novel window cards, circus heralds, slides, folder heralds and a host of other advertising aids and suggestions have been prepared for the exhibitor's use.

Fox Lists "The Net" Based on Stage Play

Dramatic strength is the outstanding quality of "The Net," which will be released in the not too distant future by Fox Film Corporation. Directed by J. Gordon Edwards, the picture has been given every advantage of elaborate settings and a fine cast. Based on a novel mother love theme, not since "Madame X" has so moving and powerfully emotional a story been written for the stage or screen. "The Net" is one of the most interested settings of the present season. It shows the interior and exterior of the studio belonging to a wealthy artist. Remodeled from an old place through the cunning hands of an artist, it is transformed into a novel arrangement of six different styles of architecture. In the contrast with Greek and Italian decorations, the walls being hung with valuable paintings and tapestries.

In this room is enacted a tragedy that throws the net of circumstances about a devoted wife and mother and forces her to choose between the shadow of a crime over her young child or of condemning an innocent man to prison for life. The play, which the picture develops, is simplified but at the same time it is strengthened by the angle of the plot. The acting company has been selected with great care. Barbara Castleton, whose beauty and sympathetic acting have won her a high place as a screen favorite, will be "The Net." Raymond Bloomer is the handsome but unprincipled husband, and Albert Roscoe is the man unjustly accused of murder. As a Ziegfeld Follies girl, makes a fine appearance as the model. The acting company has been selected with great care. Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordon, Cornelius F. Keefe, Helen Tracy, Edith Nadel, Alexander Gaden, Guy Combs, Byron Douglass, Claire De Lores, Eileen Trout.

Big Scenes in Fox's New Carr Special

In its original form "The Custard Cup," one of the new Fox specials, ran as a series of short stories in McCall's Magazine. These stories have been the delight of readers and were written by HarLivingston were widely read, the author, having established a fine reputation as a writer. In book form "The Custard Cup" reached another large circle of readers. As presented in the screen version produced by Fox Film Corporation all the delightful humor and human qualities of the story have been retained, the full resources of the art of the camera having been drawn upon to bring out the dramatic and scenic possibilities of the plot. There are a number of changes in the screen picture, including the most realistic steamboat explosion ever filmed and a thrilling ride down the Mississippi. The steamboat is a thing of beauty, being a dashing, strong, fast boat running down a gang of counterfeiters. G. Marion Burton is credited with the scenario. While the boat is burned to the water's edge, the passengers are shown enduring a life raft and over-turning boats or struggling bravely to reach the distant shore. Directed by Herbert Brenon, this famous maker of moving pictures has accomplished his purpose by giving the screen something new. Another selling point in the picture's favor is the strong cast headed by Mary Carr, the celebrated creator of "Ma" Benton in "Over the Hill," is given a character totally unlike any other ever before for the screen. As Mrs. Penfield she plays a cheery, self-sacrificing little woman who is always ready to do good to friends and neighbors. The foster-mother of an interesting family of three lives this year in a famous four-footed member "Filibuster Caesar," she plays the part with that deep heart appeal. That has given her so loyal a following of moving picture patrons.
Dollars and Sense

PUTTING sense into dollar-making independent productions is the big task with which producers have to contend. All about us we find excellent examples of productions backed with good sense. And these sensible ventures are bringing no few cents to the box office. Which is as it should be. But we have noted many other pictures lacking sense—seen in box office lounge are cooped. Independent producers have the opportunity. They must make the best of it.

THIS writer, for one, refuses to believe that only million dollar pictures are big pictures. Some of the most terrible flops we have viewed represented extravagant expenditure of hard-earned money. It isn't a question of lump sums of money; it's a question of real pictures, pictures that justify motion picture theatre patronage. And we have seen many pictures that most certainly are not entitled to any patronage whatever.

THE independent producer is making rapid progress. We think of no better example of this than those producers who have been turning out Preferred Pictures for Al Lichtman under the guidance of E. Schultberg. Gastner turned out a wonderful box office winner in "Rich Men's Wives," and followed it up with "Thorns and Orange Blossoms," and this writer has stood in lobbies of seven theatres playing that splendid produktion, which has been fighting to get into close houses to see Lon Chaney in his master character. And now along comes Gastner with "The Hero." Personally, we believe "The Hero" to be a better box office attraction than any of the preceding Lichtman releases. In the vernacular of show business it is a "knockout." And we'll venture to say that none of these splendid pictures cost the expenditure of a substantial amount of money some other productions not one-cent as good represented in financial investment. Warner Brothers typify the new producer, the producer who weighs every penny, the producer who makes pictures that will make money—and not eat it up wastefully. Warner Brothers have turned out a long string of box office winners, pictures that have grossed moneys running deep into six figures and more. And everybody made money. Why? Because the production cost was kept down to earth.

THERE was a time about a year ago when a distributor in possession of what looked like a successful picture thought nothing of incurring a $100,000 valuation on the film, regardless of the low production cost. This is another evil that must exit. The producer and distributor, like exchangemen and exhibitor, are entitled to substantial profit on their investment, but when that profit takes on the cloak of profiteering, it is time to stop it and put a stop to such unreasonable tactics.

RIGHT now this writer recalls a certain production shortly to be placed on the market. This production cost $22,000 to make. The producer has placed the picture in the hands of a distributor who is handling it on a percentage arrangement, namely, taking thirty-three and one-third per cent for distribution. He has set a $150,000 valuation on the production. But that is only half of it, for the distributor, maintaining an interest in eight exchanges, is "selling" the picture to these offices on a low percentage arrangement. Others are being forced to pay exorbitant cash amounts for territorial rights. Yet, this gentleman insists on complaining about business.

SOME of us can locate the source of our troubles by gazing into a mirror.

Lichtman Effects Nifty Book Tieup

The Al Lichtman Corporation is arranging for a special motion picture edition of "Thorns and Orange Blossoms," the novel by Bertha Clay, which has been dramatized by Gastner, a feature director with Preferred Pictures, Inc. According to present plans, the edition will run about 200,000 and will have space on one of the covers for the theatre to imprint its name. Distributed on the bulletin will be arranged for by the various Lichtman exchanges which intend disposing of the books at a nominal price. Frank G. Hard, publicity director for the Standard Film Service Co., the Lichtman franchise holder in the Midwest, is launching his own campaign with an initial order of 40,000 copies. Other exchanges have signified their intention of using the copies in bulk.
Merry War Anticipated Over Three “David Copperfields”

As a consequence of three discussion over several weeks from various sources exhibitors throughout the country are very much interested in the ultimate fate of “David Copperfield,” based on a story written by David Copperfield, and with their plans to produce this production which will be one of that firm’s big features of the 1923 output. Principal Pictures Corporation also have announced that it is proposing the production of a “David Copperfield.” This week received from the Coast this week reiterated a previous despatch from Los Angeles several weeks ago that that concern had signed a foreign boy “for” the picture.

And late this week Hopp Hadley announced that he will release in the independent market another “David Copperfield.” He announced receipt of this foreign version of the Dickens story, stating that Ande’s pictures are “25 years old” and that the one

Holidays Set New Record for S. R. Productions

The holidays furnished a means of setting the new high water mark for booking of independent productions in theatres in the New York territory. Several important bookings were quoted during the current week. One notable premiere was staged at the Camo Theatre, New York, where Johnny Hines made his entrance in an independent feature, Burt’s “Sure Fire Pilot.”

In New York, including Charles C. Hadikey’s “The Plating of an Emperor” was given an enthusiastic sendoff.

Without exception all the leading independent exchanges in New York City reported a decided increase in bookings over the same period, ending Dec. 31. In many cases the increase reached the 300 cent mark over same period of the preceding year in 1922. However, exchanges report a steady discount of business entering the new year, the business continues at the present gait the season will end in a drop, an increase that will compare favorably with the business done by program concerns a year ago.

Independent exchanges in New York have hit upon the personal appearances of presidents and other high-office figures. Many have been promised to take up the Lichtman 1923-24 product.

“Shadows,” the Lichtman special, made its metropolitan bow this week at the State Theatre. It will play all the metropolitan houses.

At Lichtman, rather than meet the exoduses of Broadway exhibitors for Broadway showings of his special, Lichtman has arranged to have independent theatre owners who prefer the city to exhibit the special. The project is so arranged that figures compiled by Common Sense Exchanges, which is handling the picture in New York, as well as the production in New York.

Capitol Film Exchange announces that its exclusive privilege to release will be “Speed King.” This star is proving a big money-maker at the

“Secrets of Paris” Stands Them Up at Philadelphia’s Victoria

PHILADELPHIA—(Special)—“Secrets of Paris,” the Whiteman production distributed by Mascot Films, Inc., is setting new markets this week at Stanley’s Victoria Theatre, where it opened on New Year’s Day. The opening day’s receipts equalled those of any other picture with every prospect that the production in which appears an all-star cast headed by Lew Cody, will establish a new record. The presence of box-office names plus the high-class production that backs the attractive title drew crowded audiences to the show, which is posted as big as any just as big, despite the unpleasant weather that prevailed those days.

New Title for King Special

The Burton King special which will be released under the brand of Arrowways Deluxe, was the first release of Wall Street,” has been changed to “None So Blind.” “None So Blind” is from an original story by Leota Morgan and is said to be exceptional. Story concerns the personal direction of Burton King and possesses a star cast.

West Coast Circuit Book “Shadows”

The success attendant upon “Shadows,” Tom Ferman’s production featuring Lon Chaney, is evidenced by a recent booking of the picture at several leading houses covering the State of California. This chain controls the Kinema and the Alhambra in Los Angeles in addition to forty-six other theatres in that city and other points of the stage.

Arrow Completes Two of Its New Pictures for New Year

Announcement is made by Arrow Film Corporation this week of the completion of the production work on two of the big Arrowways Deluxe specials to be released in the near future.

The two productions in question are the Blake Tralid Production, “Lost in a Big City,” from the screen play by Binley, starred by John Lowell, and the Martin J. Hey film production of Hal Reid’s famous old stage play “The Young and the Broken Violin,” “Night Life in Hollywood” and “Jacqueline of the Blazing Hear.”

Hines Film Hit

“Sure Fire Flint” has gone over big in Sweden. Its premiere was held in Stockholm last week and a cablegram from M. Lennart, the foreign representative reached C. C. Burr several days ago announcing the Johnny Hines’ latest had gone over with the Swedish public with Stockholm audiences.

Foreign Sales

Australasian Films East, Ltd., have purchased from the Al Lichtman Corporation, the rights to the first eight specials produced by Priss for Australian release. Indian, Singapore, and the Strait Setlements.
Al Lichtman Establishes New Service to Aid Exhibitors

As part of a special service to exhibitors, Al Lichtman is developing a special sales force which will spend most of its time in the field, except for conferences at the home office from time to time. Along with a review of the sales force, there is a strong emphasis on increasing that number as the need develops. They are Leon D. Neter, Edward Grossman, Foster Moore, Joseph Klein and V. P. Whitaker, all of them for many years connected with companies in the sales end of the business.

Klein and Whitaker have just been added to the staff. The former has been assigned to the Chicago branch of Lichtman in that city, and the latter to the Washington office and when that company was absorbed with Famous Players, Mr. Whitaker was placed at the New York office, replacing Whitaker with Arthur S. Lane at Select. For that latter company, Whitaker was special representative with duties that took him into every exchange center in the country. Later when Associated Pictures was organized and formed he was placed in charge at Los Angeles, and when that company merged with First National, he moved to the Thomas H. Ince Corporation. It was with the latter company that he was connected when he decided to join the Lichtman Corporation.

It is Lichtman's intention to send his sales staff to every city over the country where they may be needed in a special capacity. At the moment, Neter is in the center of the nation, forming the Skouras territory; Moore in the Friedman territory; Klein in the Chicago area, and Whitaker's first stop will be Washington. Later he will go to Atlanta and New Orleans.

Kunsky to Show All Warner Films

DETROIT—(Special)—What is characterized as a feather in the cap of independents was recorded here, when John H. Kunsky affixed his signature to a contract giving first run in Detroit to five Warner Brothers specials which will be shown at his Capitol, Madison and Adams theatres. Mr. Kunsky, has been described as a "Bettor of the Street," but on the strength of the contract of Warner Brothers doing big business contracted for this season. He is a man who says, "The Best is Good and the Good is Better,"

Word comes from Los Angeles that Monte Collins, Jr., formerly with the metropolitan enterprises of Jeanne and Von Herbert, has been made head of the art and accessories department of Anchor Distributors, Inc., of which Morris Schank is the head.

There is some talk prevalent here to the effect that Phil Ford, son of the late noted actor, will organize a series of pictures to be offered in the independent market.

Road Showing a Thing of the Past

BOSTON—(Special)—Road showing of pictures is a thing of the past in New England. Film folks in this section who are familiar with the early days of the industry for none of the attractions that have come to this section since the days when top have made any sort of good financial return. A few years ago the audience would be attracted away from such showings, preferring the big local houses to the small local movie theatres.

While it was announced some time ago that the world rights to "Yank," the latest of the "On the Road" series of features, have been purchased by some of the largest motion picture exchanges, it is thought that this picture plays the local movie theatres.

"The Hero," starring Gaston Glass and an all-star cast, will be Al Licht- man's next release in this territory. The current releases of the local Al Lichtman exchanges are "Blackie's Bird," "Wildcatters," "Shadow of the Poor Man," and "Tommy and His Tennis Partner." The Franklin Film Exchange is one exchange that is exerting great effort to encourage exploitation in this highly neglected territory. Exchanges have complained about the increasing failure of the independents. It is surmised that this fall none made any effort what- soever to exploit the films. The Franklin concern is handling the Warner Brothers product in this territory.

Charles Garfield of the Orpheum Theatre, Flint, Mich., is placing an unusual stress on "The Found," which is the only feature showing at the Orpheum during the last week of the month. The record shows that De- troit's Orpheum Theatre has done some of the best months experienced by local ex- hibitors, which are getting up from Los Angeles that there are few things clearer up satisfactorily.

All Features Film Exchange here is in the middle of a stronger exploitation plan for the upcoming year. The latter part of 1922 was a difficult period for the exhibitors, although the headway was not quite as rapid as that which was expected. However, Grossman showed a marked increase, with a substantial profit resulting on all moneys invested in current releases.

There is considerable interest being manifested here in the Al Lichtman exchange plans for "Rich Men's Winter." The company has just sold another major picture to the exhibitors in this territory, for the coming season. "Rich Men's Winter" has proved a big winner at the box office, and first run reports on "Shadow of the Poor Man" are making a very good business. The company has also introduced an exploitation campaign that has attracted the attention of the profession. The Lichtman exchange plans to put these pictures on a territory-wide basis. That means to utilize this in Chicago newspapers, with the assistance of the leading exchanges, including those in the Detroit area. There has been a most successful campaign of all local papers, that for the first time in their history assigned special reviewers to write feature stories on both pictures. Streets of New York" received particular attention by the local newspapers and large feature额外的上文。
Warner Brothers’ 1923 Production Activities to Involve $5,000,000

THE LIVE WIRE SHOWMEN WHO ARE MAKING HISTORY WITH WARNER BROTHERS

Left to right:—Lon Young, publicity director; J. L. Warner; Abe Warner; Harry M. Warner, president; S. L. Warner; Sam Morris, and W. L. Parker, advertising manager.

An announcement of significance to the independent field was made this week by Harry M. Warner, of Warner Brothers, who revealed the names of twelve of the eighteen popular novels and stage plays scheduled for production for next season. While the names of the six others were not divulged, it is intimated that within the next fortnight negotiations for their purchase will have been completed.


In accordance with the policy of securing the best known screen players, directors and scenario writers, Mr. Warner said that Monte Blue, Harry Meyers, Marie

“Notoriety” Goes Over with Bang in Newark Despite Very Stiff Opposition

NEWARK, N. J.—(Special)—Following the footsteps of its two previous first-run records at the Clinton Square in Albany and the Alamo in Louisville, ‘Notoriety,’ Will Night’s latest hit, forged to the front of its field when it entered the Strand Theatre of Newark and kept them coming from the opening of the doors at 10 in the morning to the exit march at midnight. In the week that is considered to be the worst of the year for exhibitors throughout the country, Will Night’s society smash successfully lured Christmas shoppers away from the stores. While other first-run houses in Newark were offering some inducements and novelty attractions to strengthen their features, the Newark Strand spread no extra fare before its fans. It offered the feature and never reeled and a two-reel comedy, and every patron that paid his way was drawn by nothing else but the Strand’s regular program. The title, “Notoriety,” brought them in and the picture itself kept them in.

The extraordinary feature attending the run of “Notoriety” at the Newark Strand was the public attention that the theme of the picture received from officials and the press. A few days before it was booked the Essex County officials bestowed civic attention on “Notoriety” when they requested it to be shown to the inmates of the Essex County Prison where the Mayor and city dignitaries attended. The newspapers naturally interested by the title of the picture as “Notoriety” involved the press.

BOSTON,—(Special)――Warner Brothers’ “Beautiful and Damned” is winning much favorable comment at the Modern and Beacon theatres here this week. It opened Monday, New Year’s, to excellent business.

PROVIDENCE,—(Special)—C. C. Burr’s “I Am the Law,” with an all-star cast, stood them up all day Monday at the Criterion Theatre, with the newspapers at his side, with indications that the week would see top booking, for the production received unusual notices and reviews in the face of the stiffest opposition this city has known in years.

BALTIMORE,—(Special)――The surprise of the season here comes in the form of a romantic picture, “Wildness of Youth.” After selling three records at as many houses, the picture this week got off to a flying start at the Strand Theatre.

OMAHA, NEB.—(Special)—Rock Talmadge, Phil Goldstone’s “find” has opened into one of the best neighborhood drawing cards in Nebraska according to exhibitors. His last picture, “Putting It Over,” was shown at the Gem here and played to satisfac- torily.

CHICAGO,—(Special)—“Where Is My Wandering Boy Tonight?” the Warner special, has been doing a phenomenal business in houses west of and including this city. Crowds exploitation backed with a good story plus a well-known title has helped this picture draw a lot.

MINNEAPOLIS,—(Special)—Arrow’s “Ten Nights in a Harem” that again started a rumour up in this section. This picture, which has only been on the market in this territory for a few weeks, is duplicating its Eastern successes, but again is running up its own house record version of “Ten Nights.” A merry war is on over these pictures, with the Arrow version running ahead.

BURLINGTON, IOWA,—(Special)――Manager C. A. Moore of the Auditorium Theatre is authority for the statement that Warner Brothers’ “School Days,” with Wesley Barry, set a new record at his house.

NEW YORK,—“Beautiful and Damned” did a phenomenal business at R. S. Moss’ Broadway Theatre last week, the holidays helping considerably in pushing up the office receipts.

SEATTLE, WASH,—(Special)――Theatre business for independents in this territory is steadily increasing, particularly in larger cities, some of the houses in the latter places booking independent pictures and paying big prices, whereas two years ago they turned them down. In the smaller sections business is holding up well.

Deserted at the Altar

from the famous stage success

PHIL. GOLDSTONE SPECIAL PRODUCTION

"The Devil's Doorway," the fourth in the series of William Fairbanks' popular Westerns being produced by Ben Wilson for Arrow release, was received at the home office of that organization this week and viewed by Arrow officials.

"The Devil's Doorway" was produced from a story by W. C. Tuttle, the well-known Western writer.

Arrow Receives Western Picture
Will Nigh Ready For Second Film

An unusually large stellar cast is being assembled for Will Nigh's second feature photodrama to be produced and distributed on the independent market by L. Lawrence Weber and Bobby North. The number of stars is greater than that engaged for "Notorious," Will Nigh's first production.

One of the idols of fandom will head the cast. Her name will be announced next week and is expected to be a pleasant surprise to distributors and exhibitors of every territory. The actress in question is a member of that well-known and respected family, which has been making pictures for over a quarter-century. It is not yet definitely ascertained whether or not the sisters will appear as a unit in this production.

Just what disposition Murray Carsonov will make of "Way Down South," directed by Ralph leem, is not definitely ascertained. The understanding was that this production was to be made by Select Photographic Corporation.

Harry Houdini, according to reports in the trade, is making his initial appearance in a production for independent producers. He is expected to be the star of "The Man from Beyond," with Joe Lee as the racing driver. Houdini is in the process of forming a company to stage these productions.

If a deal opened this week is successfully negotiated, a certain big independent producing-distributing company will have acquired a lease on a New Jersey studio where this firm will make its pictures for 1923-24.

Nadine Carsonov, who is playing in C. C. Burr-Ali Star comedies, is making a complete change in the type of role she is playing. Miss Carsonov is playing a striking Spanish type and will play a similar role in a forthcoming production.

Dick Thorpe, formerly leading man in the Champa-Bissey Theatre in Paris, has been offered the starring role of "The Man from Beyond." Mr. Thorpe has also been offered the starring role of "The Man from Beyond" by several American companies.

An extensive advertising and exploitation campaign, which will include the leading newspapers and periodicals in the country, has been outlined by C. C. Burr for his latest production, and will be in effect in several weeks.

Raymond S. Harris, assistant to C. C. Burr and in charge of the short subject department for the Burr Studios, Inc., has received much favorable comment on the latest Ali Star comedy just finished. It is titled "The Fatal Photo."

Gregory La Cava is back at the Manxton studios in Glendale, L. A., with the working script of a new Ali Star comedy which he will put into immediate production. It will feature the Burr trio of stars, Raymond McKeon, Charlie Murray and Mary Anderson.

It is reported that Russell Griffin, the child actor who plays an important part in "Fire of Youth" with James Kirkwood in the cast, will appear later in several pictures. Little Russell has proven that he's got lots of talent, and with a little more training should be the equal of any of the present day child actors on the screen;

"Has the World Gone Mad?" New Equity- Goodman Feature Ready

Daniel Carson Goodman, author and producer of "Has the World Gone Mad?" which will be released by Equity Pictures on the independent market, is now cutting and editing this production. Actual filming was complete last week under J. Scarle Dawley.

Mr. Goodman expects to complete this work within a few weeks time and have this latest production available to State Right Buyers at an early date. "Has the World Gone Mad?" is a society drama picturing the efforts of a middle-aged woman to re-enter the youthful world of fun and excitement. It is enacted by an all-star cast, including Charles Richman, Mary Alden, Hedda Hooper, Vincent Coleman, Robert Edeson, Elinor Fair and Lyda Lola.
Popularity of Melodramas Is Proved by "Shop Girl" Success

The unusual demand for melodramatic productions by exhibitors throughout the country is exemplified by the past few months by reports covering the first-run showings of productions of this type. Particularly surprising is the manner in which the first two C. B. C. Film Sales Corporation melodramas, "More to Be Tasted Than Seen" and "Only a Shop Girl," have gone over. The second release of the announced "Big Six" program of C. B. C. is making even a bigger showing than its predecessor. A carefully compiled record of showings during the first month of December show "Only a Shop Girl" a cleanup at every house where it has played.

There is seemingly an unlimited clientele of theatregoers who delight in seeing melodramatic offerings for "Only a Shop Girl," although in its sixth week, it is playing the best circuits in the country, with the second-run and neighborhood houses clamoring for dates. The popularity of the titles, together with the strength added thereto by all-star casts, has meant considerable to the drawing power of this picture. Clever exploitation contests have also helped considerably, but what more vital is the fact that the picture has held audiences attentively, for business has been more than the program of the moment.

So interested has C. B. C. Film Sales Corporation become in the development of these pictures that it has given the matter practical application a stunt that will tend to arouse even more interest in "Only a Shop Girl" and "Shop Girl's Counterpart." With this end in view, word has gone forth from the C. B. C. offices to the territorial holders of this feature that they may arrange with one of the exhibitors who is showing the picture in their circles a chance to have the most beautiful shopgirl in the city. An exhibitor and the exchange may do this in any way they wish, by tying up a local newspaper on the idea, or by selecting a committee of prominent citizens of the community.

Only shopgirls in that city are to be considered eligible and are to be selected not by photograph, but by actually seeing those girls who believe they are beautiful and are not to be publicly "voted upon" because they are popular but personally selected.

The shopgirls who are selected as the most beautiful in each locality are to be given an opportunity to be judged in turn by another committee headed by Estelle Taylor and Marc Busch, who play the shopgirls in C. B. C. picture, Joe Brandt, Harry Cohn and Director Edward J. LeFemina will select the winners, and it is expected that the most beautiful shopgirl in the city will appear in "Temptation," third of the C. B. C. box office winners.

Scott Back with Sales

Lester F. Scott, Jr., general sales representative for C. C. Burr, president of Mastadon Films, has returned to New York last week after an extended sales tour through the South. Mr. Burr brought back with him several contracts for Mr. Burr's latest Johnny Hines feature "Sure Fire Flip" in the territory on "Sure Fire Flip" has been closed to date. R. D. Craver, head of the First National Exhibitor Circuit of Virginia bought the rights for this picture for his territory which includes the first six southern states, North and South Carolina, Alabama and Florida. Mr. Scott also closed a contract with True T. Thompson of the True Film Corporation for exhibition in Texas, Oklahoma and Arkansas.

Business Abroad
Is on Increase;
Foreign Chatter

Business in the British Isles and continental countries is on the increase, according to reports compiled by various corres- pondents for Warner Bros. in London, Paris, Rome and other film centres. In England, Zeidman's, the London premiere, has been a decided encouragement and that the production will be carried on with the understanding that 1923 will bring an improvement over 1922, which, although a better year than the previous one, was not considered normal by film producers. As a result of increased production activities in these countries there has been a very great increase in demand. The higher class American stars will find an enthusiastic audience in continental countries where production is being made of the many months increased considerably.

C. B. Cowhan, England's leading theatrical manager, has finally de- cided to put his plans into effect. The London Pavilion is now being shown. Douglas Fairbanks' "Robin Hood." In adding to Moving Pic- tures' London correspondent that he had decided to join the exhibi- tion class, he said, "I am entering on a side of show business which I know nothing about. I do not know as much about films as a man in the street. I have not seen, all told, more than twenty films in my life, and what I have seen with the exception of Charlie Chaplin, I do not care very much for." Yet he be- lieves there is a splendid opportunity to elevate picture showing in London to the exhibitor class.

"The Virgin Queen" is the latest production of The Stuart Brothers made for distributing through Rose Film Company and for which negotiations for American distribution are now under way. Starring in the produc- tion are Diana Manners and Carlyle Blackwell. It is a costume pic- ture, with Diana Manners playing Queen Elizabeth and Blackwell as- suming the role of Lord Robert Devereux.

Equity's "What Wrong With the Women?" made by Daniel Carter Goddard, has been handled by the British trade press as one of "the best pictures of the year." Consider- able favorable comment has been in- ded to "Dancing with the Deuce," which bids fair to make history abroad.

If reports current in cities in the canton can be taken seriously, we also recently completed the acquisition of foreign stars from Europe.

According to reports prevalent in London the Warner Brothers, through Ges Schlesinger, have negotiated a deal relating to the complete distribu- tion of Warner Brothers 1923 produc- tions in Europe.

English films are not as strong in the maritime provinces of that country as they were a year ago, according to the Canadian Film Digest, which adds: "English films were ex- cluded from the province for a year and three English films opened exhibition in the province, covering the maritime provinces."}

Lichtman Films
Heavily Booked

The next four Preferred Pictures to be released by the Al Lichtman Corporation have been booked by Eugene H. Roth for his large circuit of theatres in the West, the most important of which are the California, the Portola and the Grand in San Francisco. These are "The Drunk and the Dead," "The Story of a Fair-A," "Poor Men's Wives" and "The Girl Who Came Back." The booking is the result of a special trip made by Roth from San Francisco to Los Angeles where he visited the Schulberg Studios.

"Brass" Ready

Los Angeles — (Special) — The Warner Brothers' picturization of the Charles G. Norris novel, "Brass," has been completed under the direction of Sidney Franklin. It was adapted for the screen by JulienJosephson, who has recently taken the adaptation of Sinclair Lewis' "Main Street," now in the course of produc- tion at the Warner coast studios.

Zeidman's Picture
Reported a Pippin

LOS ANGELES—(Special) — Early pre-review reports here indicate that the Zeidman has scored another great hit with his latest production, "The Spider and the Rose," which those who have seen it already are saying will prove one of the big hits of the independent market this year. This picture is based on a story of the early days in Spain, and the influence held fully sway. The cast includes Gaston Glass, Alice Lake, Noah Beery, Louise Fazenda, Edwin Stevens and Robert McKim.

Florence Vidor Engaged by Warner

Florence Vidor has been engaged by the Warner Brothers to play the feminine lead in the screen version of Sinclair Lewis' novel, "Babbitt," under the direction of Harry Beaumont under the supervision of S. L. and Jack Warner. A num- ber of other prominent screen players have been added to the cast, and these include Noah Beery, Louise Fazenda, Robert Gordon and Josephine Crowell.
C. C. Burr's Road Agent Finds Business Generally Improving

That the southern territory is rapidly assuming an important position for Hollywood produce was evidenced by the report of Lester F. Scott, Jr., general sales manager of Mastodon Films, Inc., producer of the latest Johnny Hines feature, "Sure Fire Flirt."

"Conditions in the South today are infinitely better. There are marked improvements in exchanges and among exhibitors. Four months ago when I visited this territory I was struck by the general apathy in the industry there and the pessimism which prevailed everywhere. Particularly the northern section of the South is in better shape. I found that exhibitors were making more money than in the preceding months and were highly pleased with independent pictures."

"Burns Em Up Barney," his road agent, in a letter to the company's home office, said that the territory was still un-sold. That a lively battle is in store is admitted in this city, for it is said that some exhibitors have contracted for this production.

To a representative of Moving Picture World Tony Luchese, president of the De Luxe Film Exchange, stated that he had made a contract to exchange his pictures in the local region, but added that he had acquired the pictures. Later negotiations, he added, resulted in the De Luxe Film exchanging for the privilege of exhibiting the fact that the picture is still open for this territory.

First-run showings at Stanley house in Schenectady are numerous these days. This week, at the Victoria, "Secrets of Paris," the Charles C. Burr-Waltman Bennett spe- cial and a good old-timer and business is unusually big.


Second National Plans for 1923 Are Completed

Second National Pictures Corporation, owners of many popular films, states in an announcement for the new year that American made productions exclusively will be handled hereafter. Officials of the corporation state that two American producing companies now are under agreement with Second National to deliver their entire product to Second National. These are Mission Film Corporation of Hollywood, Cal., whose first production, "Wasted Lives," is a feature release by Second National and Better Day Pictures, Inc., of New York, producers of Bruce Barton pictures, signed humorous releases.

Beginning the new year, Second National's list of current releases consists of six feature pictures and one short, first of the Bruce Barton series. These are "Wasted Lives," with Richard Wayne; "The Night Riders," with Albert Ray; "Her Story," with Madge Tither- age; "One Moment's Temptation," with Marjorie Villis and James Knight; "The First and the Last," with Elizabeth Joel; and "David and Jonathan," with Madge Titherage, scenarios by "The Jazz:" "Little Club," one reel "Bruce Barton."

The new year statement declares that several factors entered into the decision of the corporation to accept only American made pictures for distribution in the future, chief of these being the fact that the product of American independent producers now is notably superior in many ways, and especially in interest to American audiences, to the best product of foreign concerns.

The second Mission Film picture is now in work and the second "Bruce Barton" will be begun next week, and arrangements are being made for the release of other American pictures by Sec- ond National in the current season.

"Streets of New York" Open in Philly Section

Philadelplia Special) — Despite the fact that De Luxe Film Ex- change has been extensively advertised Arrow's newest special, "Streets of New York," from the New York office of Arrow Film Corporation this week has been announced as an American production. Burton King production was not controlled in Eastern Pennsylvania and the famous New Jersey Panhandle, and that territory was still un-sold. That a lively battle is in store is admitted in this city, for it is said that some exhibitors have contracted for this production.

"Secrets of Paris," a product of "The Exporter," a local regional publication, is a hit in Philadelphia and business is unusually big.

J. J. Goldburg Lines Up Pictures For Independent Film Corporation

Interest has been aroused amongst branch buyers by the consistent yet modest announcements and advertisements inserted in the trade publications with regard to the formation of the Independent Film Corporation for the year 1923.

It has just been revealed that for the past twelve months, Jesse J. Goldburg, president and general manager of that company, has been perfecting his organization and acquiring productions and contracting for releases of its new product. The release of the first series of twelve two-reel Biograph subjects released under the name of "Favorite Star Series." These attractions are in two-reel lengths and were the pick of the most popular subjects in which stars among whom is Lillian Gish, Harry Carey, Blanche Sweet, Henry Walthall, Mae Marsh and Lionel Barrymore, appear.

Thereafter, Mr. Goldburg ac- quired the world's distribution rights to the new series of Nick Carter subjects, the first four of which are completed and produced by Murray Pictures, Inc., in the first four pictures the cast is made up of motion picture favorites among whom are Edwin Love, Harry Lach, Ben- delph, Henry Sedley, Vincent Cole- man and Diana Allen. These productions are staged upon an ambitious scale and are replete with thrills and situations of mystery that characterize the many stories written by Nick Carter.

The exploitation of these subjects involved the production of advertising matter usually circulated in connection with feature attractions.

Although the above is only a portion of the announcement, the contract having been entered into with the Iroquois Productions for delivery during the year 1923 of six feature attractions the first two of which are to be produced under the leadership of Edward Seiter who will produce and direct all. The company's other product will be "Paradise," an adaptation of the novel by F. King, and "The Country Doctor," a silent which will be produced by Marion Garrett.

Business in this territory has made marked progress. Particularly won- derful has been the showing of the product of bigger companies, which are exploiting their pictures on an elaborate basis. However, the fact that the few big independent pictures early in the season made money for exhibitors helped considerably, for exhib- itors in this section are clamoring for all the big independent produc- tions they can procure.

The Arrow Exchange of this city has acquired local distribution of the "Woman's War," a Western, film, which are to be released daily and date with the circulation of the magazine bearing that name.

Warner Float Is Still on the Go

The huge Warner Brothers' float advertising the seven screen classics that have been released in the past few months is still in Washington, D.C. and is being used by the company in the advertising of the new production for 1923, "The Big Parade," which is scheduled to be released early next year.

The float is equipped with a large screen and a sound system, and is equipped with a large screen and a sound system, and is the center of attention wherever it appears.

Seattle 'Change Winner of Suit

Seattle, Wash. (Special) — Seattle 'Change, the legal name of the company which has been awarded $600 in its counter claim against De Luge Film Exchange, has been awarded judgment against the corporation for $1,300. Seattle 'Change, it is alleged, was to be distributed the Seattle company's pictures in Portland, where the local office, up to the time of the suit, was being handled by the company.
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 matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART
Are You Working by "Guest" 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, stampless.
Address Moving Picture World, either 516 Fifth Ave., New York City or 28 East Jackson Boulevard, Chicago, Ill.

Be a Worker
Let me enjoin you to enter the new year determined to be a worker, and not a drone in the motion picture industry hive. It is upon YOU the whole industry must depend for placing the finished product before its buyers at 100 per cent. value. Upon YOUR knowledge, ability and enterprise depends, to a large extent, what value the tens of thousands of people who pay money to be entertained will receive, also what popularity the productions you place before them will attain in their minds.

I set for 1923. Let's go!

A Much Needed Device
Recently I was asked to go the sales room of a New York City supply dealer and examine a rewinder which is the invention of, or at least was designed by a practical projectionist. This device was described in this department some time ago. I went to the sales room, as requested, and found the device on the floor in one corner, with ample evidence that, although it had been there for some time, it had not been examined by any one in any thorough way.

I was told that several New York City projectionists had looked at it and "did not think so much of it." I mention this as illustrative of how careless the average projectionist and supply dealer are in matters of this kind, and how little they seem to care about things vital to the welfare of the industry.

Several New York projectionists had "examined it," and yet all its vital parts were tied up with string, exactly as they were when it was unpacked, and not a soul could possibly know anything about its practical operation.

I set the device on a counter, undid the contents, seeing its utility, and showed the dealer's man several things which seemed to surprise him quite a bit, though it could not be run under power as the motor was A C and the current D C.

Not a Waste of Ink
There, gentlemen, the foregoing most emphatically is NOT a waste of good ink. It would be very much better and show a considerably greater degree of care and intelligence if men would carefully examine and TEST things (including books) brought to their attention.

Some time might be wasted on poor inventions, but that is the price one pays when the man who really has an article of merit, if those to be benefitted will not even give it an intelligent examination.

It has a rally excellent automatic arrangement, B in diagram, by means of which the motor circuit is opened when rewinding is finished, and the machine thus automatically stopped. The tension of the automatic speed control is governed by springs C. It may be altered at will.

Braking Arrangement
There is an excellent arrangement by means of which any desired amount of braking power can be supplied. The reel from which film is being wound, so that rewinding may be as tight or as loose as may be desired. The magazine in enclosing the reels is so made that when it is open, it is completely open—nothing left in the way to interfere. The cut shows the rewinder without magazines.

The point I wish to make in all this is that if such a device were in all projection rooms and were worked diligently, the damage to the film would be greatly reduced. As I have repeatedly pointed out, and as every projectionist knows, high speed rewinding with rewinder heads usually out of line, plus crooked reels, means nothing less than film BUTCHERY.

The inventor, who is himself a working projectionist, is entitled to credit and a vote
of thanks for having given us what seems to me to be a really pretty nearly 100 per cent rewinder, also it is up to the industry to decide whether or not it will act intelligently and adopt this piece of most excellent equipment.

**Information Desired**

George A. Lindsay, projectionist, Palace Theatre, El Centro, California, desires the following information:

Inclined find six dollars and fifty cents for the new handbook and lens charts. Am anxiously waiting for the book, which I consider as being indispensable to any projectionist.

Please give me what information you can regarding the following problem. House in question is equipped as follows: Two Simplex projectors, a 55-ampere Westinghouse motor generator set, an aluminum screen, projection axis almost horizontal; picture must be about 14 feet wide.

It is desired to obtain a brilliant picture of the highest class. What kind and size lenses, both condenser and projection, would you recommend? What would you think of a meniscus bi-convex condenser for this layout? Approximately what amperage would you say is necessary to get the desired result? Compare results as between a good kalsomined screen and an aluminum screen.

**Apply Data**

First and foremost, if you will examine and study the matter under "Characteristics of Screen Surfaces," pages 258 to 269 inclusive of your new handbook which you will have before this is published, and apply the data therein contained, coupled with an intelligent application of Figure 76, page 262, you should get all the information necessary to the complete answering of your question as to comparison of aluminum and kalsomine screen surfaces.

It would be impossible for me to advise as to the best screen for you unless I knew the width and depth of your auditorium and the number and height of your balconies, if any there be.

You may accept Nos. 3 and 5 in Table 12, page 260, as approximately the equal of a good kalsomine surface. Figures 66 and 67 will show you the difference in effect of a good diffusing surface, such as cloth, plaster, paint or kalsomine, and most metallic surface screens, and Figure 76 shows you exactly how to apply that bit of exceedingly important information in practice. Also see "Kalsomine Surface," page 229, and "Caution," just under it; also "Testing Screen Surfaces," page 230.

**Warning:** Examine subject matter under "Painted Screen," page 227, and note the percentage of deterioration per year in reflecting power of paint and kalsomine, remembering that the figures given are for the average condition. In very dirty or smoky air they may be very much increased.

As to what amperage will be required for best results, I would advise the installation of a high intensity lamp if high brilliancy is demanded, but in purchasing the high intensity lamp also get one or more duplicate parts for those parts which are likely to give out. For the ordinary arc, provided the optical train be correct, and correctly adjusted, you should get all the required brilliancy with sixty amperes D. C., and still more with 70. I would not advise the use of more than 70 amperes, since above that the waste becomes very great.

Of course, I assume that the crater angle and spot size will be correct, and kept so pages 124 and 405 of handbook—and that no slide carrier be used (see page 177 of handbook). I also assume that the lenses will be kept clean (page 141). All these various things have much to do with ultimate results in screen illumination.

And now as to lenses. Get the best grade of condenser you can. I cannot recommend any one brand in this department. The projection lenses advertised in the Moving Picture World are excellent. This is not said merely because they advertise, but because it is quite true. There are other excellent lenses, but none better. Your lens charts will give you all the information it is possible to give at this time. After you "get going" you will have to test out and see if you have things right because it is impossible to figure necessary lens diameter until amperage and working distance of projection lens is definitely known. I cannot tell what you need because you did not tell me the projection distance, which is necessary if I am to know what focal length lens you will require, and what its approximate working distance will be. A meniscus bi-convex combination would help some in your case. I think, but that depends upon what the projection distance is. Your lens charts show you the difference—about two inches added distance condenser to aperture. But you will locate the arc further from lens by using the meniscus bi-convex, which pretty well evens things up. So—well, I guess there would be no gain at all by its use. Better stick to the plane, I think. For results attending increased distance crater to collector lens see Figure 36 H, page 162 of the handbook.

**Right Wins Out**

Local Union 306 has just held an election and Harry Mackler, after a strenuous campaign, was elected president. Mackler's victory was decisive, and there is much to be thankful for that at last right has won, and the disgrace of the past is wiped out.

I was, myself, obligated to take a withdrawal card from 306 four years ago because of the fact that the leadership was such that I could not afford to have my name in any way connected with it. The surprising thing is that New York City projectionists have maintained their position as well as they have under the conditions.

However, no matter what the drag might be, the men could not but go ahead, and the union too. Almost every branch of labor one can mention has progressed, and even the common laborer has been pretty well organized. Had the New York City men been blessed with good leadership they would undoubtedly occupy an enviable position.

As it is Brother Mackler will head an organization having a large membership, a very considerable number of which the organization would be far better off without. However, a good majority of the local is composed of good men, and in it are many of the best men in the country.

**His Work Cut Out**

Mackler has his work cut out for him in whipping things into shape, but I have faith to believe the task will be too big for him. I desire to tender to him the service of myself and this department in all right things for the advancement of it. New York City projectionists and their organization.

The first BIG task will be to make over the local into something for its membership as a whole, and not for a few individuals. Brother Mackler has a fine large chance. It is up to him to MAKE GOOD. I think he will do it.
BETTER EQUIPMENT
EDITED BY E. T. KEYSER

Long, Narrow Without Galleries
Dallas’ Capitol Has Fine Projection

THE new 1,200-seat Capitol Theatre, Dallas, Texas, is reported to represent an actual expenditure of about $120,000, and the appearance of the house, which is said to have set a standard in the South by reason of that fact that it has no boxes, loges or balconies, seems to justify that statement. Irene Castle in “Slim Shoulders” was the opening attraction, and turned thousands away on the evening of Saturday, December 16.

The Popular Amusement Company built the Capitol, which is ideally situated on Theatre Row, at 1521-23 Elm Street, immediately between the Old Mill and Jefferson Theatres. All three of these theatres, incidentally, are owned by different groups, the Jefferson being handled by R. J. Stinnett and the Old Mill by Southern Enterprises, Inc., so it will be seen that the program is very much the thing in this immediate section of the row.

Leon S. Gohlan, old-time exhibitor, is the power behind the Capitol and president and general manager of the Popular Amusement Company. Associated with him are L. A. Goodwin, vice-president and manager and J. Rude, secretary-treasurer.

The Capitol was planned by Bertram G. Hill with first thought for the comfort of its patrons. Its decorations are tasteful and lavish, its appointments most fitting and its conveniences carefully arranged. The Capitol was built from the ground floor up, for-motion pictures and not for the spoken drama or vaudeville. It is long and somewhat narrow. In this connection it is noted that the first row of seats is twenty-nine feet from the screen.

French Renaissance style of architecture has been followed, mainly. On the outside, the semi-rotunda forms the principal motif of the front and has red and black tile flooring with marble base. All floor coverings as well as stage draperies were purchased from Rodgers-Meyers Furniture Company of Dallas.

A circular colonnade in the lower part of the rotunda, has marble and tile walls, with indirect lighting in the cornice above the columns which are spirally carved, according to the Moorish trend. The ceiling of the rotunda is vaulted with ornamental plaster ribs at the intersection of the groins and recesses from the front to the rear. In the rotunda, is studded with more than 2,000 lights of different colors.

A large relief mural, with a sixteen-foot spread, dominates the top of the facade, over the cornice. The approach to the seats is through a richly decorated foyer. The ceiling-tune is below and lighted by concealed colored globes.

$20,000 Worth of Ventilation

An elaborate $20,000 air conditioner has been installed. This device is claimed to be an ideal cooler.

Electrical work was done by the Riggsbee Electric Company and 2,000 working hours and more than 150,000 feet of wire were consumed in the undertaking. Work started July 1 and December 9. A total of 3,000 outlets were installed.

The air-cooling system includes six 6-foot Typhoon fans. In the ceiling of the auditorium are located six big ventilators through which pour currents of washed and cooled air from the ventilating system below. Six huge fans drive through a chamber where constant sprays of water maintain a sieve that cleans the air of dust and does away with offensive vapors. One washing cools the air in ordinary weather, but for the hot days of midsummer Mr. Gohlan will have a system powerful enough to practically bring about a chill in the theatre if desired.

The cool circulating medium is brine, which is conducted through the big radiator, fanned by the entire air system stream that pours from Pacific Avenue at the rear of the theatre on the outside through the ventilating tubes.

Mr. Gohlan claims that it is possible to cool the inside atmosphere as much as twenty or thirty times the temperature below the air outside. In summer, he believes that the most hygienic practice is to make the inside air about fifteen degrees cooler than that on the sidewalk in front of the house, so that those coming inside are not subjected to a too sudden change of temperature. On days when the temperature is below 80 degrees, fresh air, changed every two minutes, will be continually blown and sucked through the auditorium.

In the auditorium the stone wainscotting is surmounted by handsomely paneled and decorated walls and arched ceiling. A proscenium arch with organ grills at each side frames the short picture stage and the screen occupies the end of the theatre.

The house is fifty feet wide by two hundred feet deep. Interiors are tinted in subdued colors. Openings are of Gothic rather than Renaissance style, but do not clash.
FOYER OF CAPITOL
Connecting the Lobby with the Auditorium.
Stairs at Right Lead to Ladies’ Parlor

with the design. Stage draperies are of satin and soft plush. Flood lights from the rear play faintly on the orchestra and organist. The pit is directly in front of the stage, with the organ console to the left.

A Barton organ, the largest in Texas, according to Phil H. Pierce of the Phil H. Pierce Company, Dallas Barton agents, has been installed.

The building was designed with the view of providing for the tone effects of the instrument and for this reason four tone chambers were inset in the walls and ceiling near the front of the house. Pipes placed behind these tone chambers give the flow of melody a beautiful effect.

Distance from the projecting room to the screen is one hundred and fifty-seven feet.

Fine Projection Room

A projecting room twenty-five by thirty feet, built of quarter-inch asbestos lumber lining, supported by steel frames is equipped with three W. T. E. Proctor Automatic projectors, one spot light, three Hallberg are controllers, three Hallberg speed indicators and one Hallberg motor genera-

ator with 80 to 130 ampere capacity, all installed by General Theatre Equipment Co. of Dallas. All switchboards, panel boards, film storage cans, rewinds and other paraphernalia are built-in features.

G. L. Luther, chief projectionist, has had twenty-two years’ experience in projecting. The projection room is well ventilated and is wired for 110-volt A. C., 220-volt A. C. and 220-volt D. C. current, which provides against the possibility of a dark screen at any time. Two large exhaust fans at the ceiling, connected with vent pipes at the roof of the building, carry all smoke and fumes out of the projection room in case of fire.

“We are,” says Mr. Luther, “always guarded against not having juice. If we have generator trouble, we’ll switch on street car or elevator current at 220 volts, and if that stops we can switch on 235 volts, three phase, alternating current.” A floor covering of rubber, tested up to 4,000 volts, is on the floor. Charles Cross is associate projectionist.

Lights in the house, stage and everywhere else, including the stage curtains, are controlled from one switchboard in the projection room.

Officials of the Capitol claim they have heating troubles solved by the “gas-steam” heaters. Steam is formed in the radiators by gas heat, which eliminates boilers and does away with coal dust.

Christian Franke will be director of the Capitol Orchestra, while Albert Harris, one of the pioneer organists in this section, and Mrs. Genevieve Clements, for six years organist at the Rex Theatre, previously man-
aged by Mr. Gohman, will preside over the Barton organ.

First-runs will be the rule of the house.

Shearer Shows What a Supply House Can Do When Given An Opportunity

In our issue of December 30, we touched lightly upon the troubles and tribula-
tions of a supply dealer when he is not given an opportunity to handle installations to the best advantage.

Now here’s a bright and shining example of what a supply dealer can accomplish when a far-sighted exhibitor gives him the chance. It shows what B. F. Shearer, Inc., of Seattle, Washington, supplied and in-

stalled in the way of equipment and decora-
tions for the new Whiteside Theatre of Cor-

vallis, Oregon, of which Messrs. George and Samuel Whiteside are the proud pro-

prietors and H. Ryan the architect.

Starting at the front. The marquee lights are of a most approved type, designed so there will be no shadows on the ceiling of the marquee and they are also dust-proof.

There are eighteen of them under the mar-

THE NEW WHITESIDE THEATRE, CORVALLIS, OREGON
Showing the Dignified Front with Its Recessed Entrance; also, the Orchestra and Balcony Seating, as Viewed from Screen
INTERIOR VIEWS OF CORVALLIS WHITESIDE

At left, the foyer with stairs leading to mezzanine. At right the projection room, equipped with Simplex projectors and Hertner transverter.

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view one encounters is that of the pro-
cenium opening, organ grilles and flower
gardens. The front four rows of the bal-
cony constitute the loge section. The floor-
is heavily carpeted, the chairs mounted
upon the carpet. The front railing of the
balcony is upholstered and covered. A
velour and velvet drapes are on a railing
at the rear of the loges.
The loge seat is a wide velour upholstered
chair in deep seating cushion. The re-
main ing seats are of the same design but
upholstered in fabricoid.

The Color Effects

The stage is equipped with full stage set-
ing with lambrquin and side drapes of old
rose velour and the drape curtain proper of a
rose tinged toupe, the color being se-
lected from the reason it absorbs any color
thrown upon it beautifully. Blue foot lights
and border lights turned on make it a blue
curtain; red foot lights turned on make it
a red curtain, etc.
The walls have tapestry panels. The
color scheme of the house is grey and old
rose.
The chairs were built especially by Hey-
wood Wakefield according to the design
submitted by B. F. Shearer, Inc. They are
finished in Circassian walnut, old rose up-
holstery, monogramed standards. The seats
are a combination of air and spring.
The interior of the auditorium is lighted by
a large dome fixture and four flood lights
inserted in the front of the balcony which
illuminate the ceiling.
The electric flower gardens on each side
are used during intermission and overtures.
The flower gardens have four circuits con-
trolled by dimmers in the projection room.
All the lighting in the theatre is controlled
by dimmers located in the projection room.
The velour curtain is also controlled by a
push button control located in the projec-
tion room.

Two Simplex Projectors

Two Type "S" Simplex Projectors with a Brenkert Dissolving Stereo picon and Spot Light and a specially constructed film

Building and furnishing run approximately
$175,000. This includes the organ, which
cost $18,500.
Record of Last Week’s Albany Incorporations

Motion picture companies incorporating in New York State showed a slump not only in number, but in the amount of capitalization represented during the closing week of 1922. The records in the Secretary of State’s office revealed the incorporation of five companies showing a total capitalization of $31,500.

These were: J. Parker Read Productions, Inc., $5,000; Isabel Kaplan, Pearl Cohen, J. Parker Read Jr., New York City; John Golden, Inc., $500; Anne Eichel, Marion Elkin, L. I. Fink, New York; Combined Theatre Corporation, $40,000; Samuel Hoffmann, Rose Heberman, New York; H. D. Maffts, Brooklyn; Strangest, Inc., $1,000; Milton Winn, Abraham Durst, M. B. Cohen, New York; Screenads, Inc., $5,000; D. W. Gregory, Bayside; P. Trachtenberg, Brooklyn; L. V. Reilly, New York.

Resume of 1922 Incorporations

A total of 327 motion picture concerns were incorporated in New York State during the past year, according to a statement just issued by the Secretary of State. These companies represent a combined capitalization of $19,412,900. During the year 1921, there were 455 motion picture companies incorporated in New York State, these showing a capitalization of $28,373,400.

During the month of December, 1922, there were 38 companies incorporated in the State of New York, these representing a capitalization which amounted to $130,800. The importance of the motion picture industry to the State as a whole is shown in the fact that the total number of companies incorporating along all lines was 18,010 with a combined capitalization of $676,994,410.

Many Automatic

Sales Are Reported

Since taking over the sales management of the Automatic Ticket Registering Machines, Joe Hornstein has booked a bunch of orders.

Among the recent installations reported by him are the following: Claridge Theatre, Montclair, N. J., two three-unit registers; Stadium Theatre, Brooklyn, N. Y., one four-unit register; Merrick Theatre, Jamaica, L. I., one four-unit register; Arcade Theatre, Lynbrook, L. I., one two-unit register, and Ritz Theatre, New York, N. Y., one three-unit register.

New 900 Seat House

Building for Bezold

Fred Bezold, who formerly owned the Gem Theatre, has let contracts for a $90,000 house to be erected in Sheridan, Wyoming, which when finished will be one of the finest houses in the state. The house will seat 900 and will be ready about May first.

The Seattle firm of B. F. Shearer, Inc., will be in charge of wiring, decorating, drapes, carpets, seating and Simplex projection.

Special lighting effects will be a feature. The wiring being on four master circuits with four basic colors, making a full complement of colors available from any part of the house.
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Any Two Simultaneously Same Amperes in each Arc

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Motion picture projection in theatres the country over has greatly improved since the perfection of TransVerteR—the original series arc M-G outfit, which set a new standard for the entire industry.

TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, and no wasteful, current consuming ballast is used. It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharply defined pictures which patrons appreciate and come again to enjoy.

Write today for TransVerteR Facts. Room for only a few here—but you should know all of them.

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Theatre Owners all over the country are enthusiastic over the results obtained with Gundlach "Radiant" Projection Lenses. Letters like the following are being received every day:

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100% Of All The High Intensity Equipments Installed Were Power's G. E.
The masterpiece of the author of "Tol'able David"; the novel that was a sensation in the Saturday Evening Post and a best-seller in book form, made into a tremendous picture by a perfect cast.

Staged in the original locations, in the most picturesque part of America. A story with the same kind of box-office appeal as "East Is West."

By Joseph Heresheimer

Script by Waldemar Young

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The United States is worried!
Everybody is worried!

ALL THEY NEED IS A

GOOD HEARTY LAUGH!

Of course, everybody remembers Keystone Comedies. No Program was complete without them, and, since then, real laughs have been few and far between. Audiences pay to be amused; that's why Keystone is the best known Trade Mark in pictures throughout the world. Recently, for whole days, we looked at Keystone comedies with some of the greatest laugh experts in the world and decided they would cure both world and Box Office troubles.

So, we're going to release, during the next six months, twelve of them, re-edited and re-titled by a well known comedy Producer and assisted by one of the screen's cleverest titlewriters, they will be protected as such by copyright.

All theatres are warned against the use of dupes or unauthorized prints of these subjects, as all violations will be vigorously prosecuted.

State-right exchanges are wanted in each state to cooperate with us in an intensive campaign of exploitation which will put these high class comedies on every screen in America. They must be of good business standing and financial responsibility.

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565 FIFTH AVENUE

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                        Oscar A. Price
Here’s the Picture you’ve asked for, Mr. President!

"Next to studying history by living through its epochs, is seeing its actors and evolutions presented before our eyes. This might be accomplished by a proper use of the motion picture."

WARREN G. HARDING.
(In a recent letter to Will H. Hays.)

In a two thousand word letter, President Harding pleads for motion pictures which shall make the great epochs of history live again, in all their romance and drama. And Paramount, simultaneously with his appeal, has produced “The Covered Wagon.”

Here is the most romantic period in all American history, the days of ’49—a period in which thousands of men and women braved hardship, danger and death and opened up America to civilization.

Three thousand actors spent three months in the desert, eighty miles from a railroad, to make it. Everything in it is real—a thousand Indians were used in the attack scene; nine square miles of prairie grass were burned for the prairie fire; five hundred bison were used for the buffalo hunt; scores of actors were nearly drowned in the scene where 300 wagons ford a mile-wide torrent.

Great in theme, in love story, in production, “The Covered Wagon” marks a new epoch in film history, and is destined to be the biggest box office attraction ever made.

It is a James Cruze production, adapted by Jack Cunningham from the novel by Emerson Hough.

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DIRECTED BY GEORGE AACHAINBAUD
PRODUCED BY MYRON SELZNICK
JACK PICKFORD

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

Mother Love and Sweetheart Love,
The two great ruling factors in every person's life, form the golden threads that bind together one of the tenderest, most endearing, most compelling heart stories of the screen in

Jack Pickford's "Garrison's Finish"

A picture full of romance for all ages and both sexes; a film of rare pathos, thrills and smiles—and yet with plenty of action, adventure, mystery and magnificent scenes from the famous Kentucky Derby and the great Metropolitan Handicap.

A Wrong Righted

Through patient and long-suffering Mother love which braves poverty, ceaseless toil and hardship to find the son unjustly accused of crime.

A Young Girl's

Tender first love is put to harshest test while she struggles against big odds to clear the Boy she loves of charges that smirch name and character.

A Woman's Jealousy

Then sifts through a maze of mystery and intrigue. In seeking revenge she exposes the real villain and thus brings happiness to all.

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Eugene Sue's "Mysteries of Paris."

“All the thrills that go to make up life in the Paris underworld are unreel ed in the story. Shared honors with Johnny Hines in 'Battling Torchy' on a splendid program.”—Evening Telegram.

“A thoroughly entertaining picture. Sue's book is filled with the sort of material precisely suited to the screen. Good direction is coupled with an unusually capable cast.”—Ben F. Holzman, Evening Mail.

“It has everything necessary to tickle the spine and move to tears. The acting was uniformly excellent.”—E. V. Durling, Evening Globe.

“Acted with such perfectly fine characterization that you are likely to experience the shiver-a-minute the producers intended.”—Quinn Martin, The Morning World.

“The story itself moves crisply and the romance adapted from this old-fashioned novel is picked out clearly. A cast of excellent actors.”—Gertrude Chase, The Morning Telegraph.

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READ THE DETROIT EVENING TIMES

**Something New!**

Capitol Has "Dangerous Age"—Good Omen for New Year

By JOSEPH L. KELLEY

We’re glad to note the “something-new” note ringing New Year’s tidings from the Capitol screen. We’re glad to note a producer who saw a chance to entertain with the silent drama without recognizing the romantic flapper, the puppy-dog love stuff, the cake-eater, the villain and the final “clinch” and wedding bells stuff as the inevitable “happy ending.” We’re glad to note John M. Stahl, the director and Louis B. Mayer, the producer, of “The Dangerous Age” didn’t resort to the Where-Is-My-Wandering-Boy” sob-stuff to “touch our hearts” or give us a thrill by showing a “close-up” of the villain turning the key in the heroine’s room.

"The Dangerous Age" is noticeably minus all these so-called showman’s tricks to prey on the curious public.

We’re glad to note the Detroit public showed it’s appreciation, warmly and frankly, of a motion picture that depends upon good, clean comedy, domestic naturalness, true-to-life types and that tells a story we all understand. No, we have seen it before, we told a thousand times in the American home.

Simplicity marks its every incident, wholesomeness marks its every episode, cleanliness marks its every character and nice appreciation of detail, photography, and that tells a story we all understand. So it is with the picture at the Capitol this week. It’s natural—In theme, type, and action. It’s original in the way it has been handled. The producer Louis Mayer, is a theater owner himself, controlling one of the largest chains of motion picture houses in New England. He understands his public and he has given them “The Dangerous Age.”

Louis B. Mayer presents

the John M. Stahl Production

"The Dangerous Age"

Directed by John M. Stahl

By Kirkpatrick Boone; Scenario by J. H. Hawks and Bess Meredith; Photographed by Jackson J. Rose; Assistant Director, Sydney Algier.

A First National Picture
Biggest Business of 1922

Read

From MOVING PICTURE WORLD of DECEMBER 2, 1922

The world's sweetest love story

R. D. Blackmore's famous novel directed by Maurice Tourneur and produced at the studios of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

MAURICE TOURNEUR presents

Lorna Doone
The Editor's Views

Music Tax Mumblings—High Rentals and Starving Distributors
—Film Selling or Film Peddling—Trailing Trailers

The Federal Trades Commission finds it can do nothing in particular to help exhibitors in the matter of the music tax problem.

And no one seems to be very much disappointed by the news; no one seems to have expected that much could be done.

When is this sparring and feinting on the subject of the music tax going to end? When is something going to start that will give evidences of ability to end somewhere?

There seem to be but two courses of action on the music tax that have any excuse in logic:

The securing of Congressional action amending the copyright act;

The carrying of a test case under the present act clear through to the United States Supreme Court.

All other moves—attempts to interest the Federal Trades Commission, the Department of Justice, and other agencies—are rather obviously mere clouds of dust intended to render action.

The M. P. T. O. A. at one time instituted steps looking towards amendment of the act. The effort seems to have been asphyxiated by the Congressional committee route. Let's start over again. And fight it through.

Frank Rembusch declares he is going to carry on with his court fights if he has to go clear to the august Supreme tribunal. Let's encourage Frank.

Let's see something happen.

What's the betting on how long S. A. Lynch will resist the urge to get back in the film ranks?

The only exhibitors who are making real money—aside from the big and solidly entrenched organizations—are the good "shoppers"; the only way the good "shoppers" are making money is at the expense of seventy-five per cent. of the distributors.

That is the summary of a New York hotel chat the other day in which exhibitors, distributors, and mere lookers-on happened to be evenly represented.

One exhibitor put it up this way:

"If a salesman from Such and Such Company comes into my office and says 'Two thousand dollars' I just start talking business with him like a business man and try to make the best bargain I can.

"If a salesman from So-and-So comes in to me and says 'Two thousand dollars' I call for the police, the local insane asylum and a hot water bottle.

"I finish by buying the picture for five hundred if I want it badly—or for nothing if I am in a mean mood and slip over a one-way percentage deal.

"And often the comparative quality of the pictures offered by the two companies or their box office value never enter into the calculation."

One of the distributors had started to tell his story but he contented himself with saying, "Righto" to the exhibitor's words and adding:

"On the one side you are yelling 'Rentals are too high' and on the other you are starving seventy-five per cent. of us out of business.

"You won't make it possible for me to gross one hundred and fifty thousand dollars on a picture for which you will give the other fellow a half million."

And all those present endorsed the motion.

There is something wrong. It can't go on.

Why not tell "Fatty" to forget the United States and make pictures for the foreign market for a few years. He can do it and make money.
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THE gathering we have been talking about also brought an expression of opinion from the exhibitors on the subject of trailers.

"I see," said one man, "that all the companies are feverishly making plans for 'featurettes' which are going to be such snappy advance workers that the salesman will sell us with one look.

"I wish they'd give the same thought to the subject of trailers and help us sell the patrons.

"They couldn't start any better way than to forget that word 'trailer' and substitute something like 'featurette.' Calling them 'trailers' means that they are just that and nothing more.

"When I have a lot of money invested or an extra big picture I make my own trailer. The right kind of teasing, curiosity arousing trailer shown two or three weeks in advance is sure-fire box office insurance for me.

"But the trailer that shows no ad-sense and might just as well have been assembled by the rewind boy is just waste motion—and nothing more."

The motion is made and seconded that the word "trailer" be consigned to limbo and "featurette" or "teaser" substituted.

Follow this with a motion that the best "show" brains in the organization be devoted to the task of making the "featurettes."

EVERY editor has a hobby. But the average editor is self-conscious—so that the one thing you seldom hear him talk about is his hobby.

We have ours. It concerns the importance of the film salesman; and a dream of the future of film selling.

It is our opinion that there is no selling field in all of commercial life making the demands for ability that are made by the film business. It is our opinion that no other field can offer potentially greater rewards than film selling.

Too often, we believe, the men in the selling end have not been taking full advantage of their opportunity; too often, also, the motion picture industry has not taken full advantage of the good men at its disposal.

We have known hundreds and hundreds of film salesmen fairly intimately. And we could never quite shake the discouragement brought on by the fact that even the good film salesman finds it difficult to keep his enthusiasm at top pitch over any stretch of time.

"Too much politics in this game," some corking salesmen have told us. "We're going back where your sales records tell the whole story."

"Too many alibi-hounds getting away with it," others have said. "We either have to quit quickly or slip as badly as the rest."

We think the days are growing brighter for the film salesman. Men like S. R. Kent, Elmer Pearson, Floyd Brockell, A. S. Kirkpatrick, Art Schmid, Harry Berman, Ed. Saunders and Jack Woody have come all the way up the ladder themselves.

They know. And at this minute they are being given more free rein than sales brains possessed in this business some few years back.

Now we'll tell how we happened to ride our hobby this week:

Jimmie Grainger caused it with a talk just before he started his swing around the country. Seemed to think it was his hobby.

We know it's ours.

But we are ready to share it with all applicants. Especially Grainger. Who says:

"Ninety-nine per cent. of our energy, ambitions, brains, and efforts in this business have been devoted to production. And one per cent. to advancement of sales strength and sales efficiency. The balance is all wrong. It has to change."

Robert E. Welsh
Announcement:

The Chalmers Publishing Company, being an organization composed of several separate and distinct units is tending more and more towards specialization in each of these activities.

In this connection I am sincerely happy to be able to make this announcement:

Robert E. Welsh, who has for the past several months been Editor of Moving Picture World, on January 8th assumed full direction and responsibility for the editorial, circulation and advertising departments of that publication.

The whole-hearted co-operation and complete resources of the Chalmers Publishing Company will back Mr. Welsh up in his task of continuing the mission of Moving Picture World and his plans for still further broadening and intensifying its service to the motion picture field.

In addition to keen publishing sense, Mr. Welsh has had such varied and intimate experience in active motion picture work as to be unusually well equipped for the labors he is undertaking. I feel modestly confident that this occasion is one of congratulation to the motion picture field as well as to the Chalmers Publishing Company.

John F. Chalmers

Chalmers Publishing Company.
Washington Exhibitor Says Business Is Getting Better

BUSINESS in Washington, D. C., is on the up grade, according to Tom Moore, of the Rialto Theatre, pioneer Washington exhibitor, who declares that there is every indication that the theatre game in Washington is due for marked improvement.

There are several things that have had the effect of making conditions brighter, chief among which was the removal by Congress of the excess profits tax, according to Mr. Moore, who, at present, is championing legislation which would prohibit the Federal, State and municipal governments from issuing any more tax-exempt securities as a means of driving tax-exempt money into business.

"I feel very optimistic over the prospects for 1923," declared Mr. Moore to the Moving Picture World correspondent upon his return from New York, where he booked a large number of photoplays for early showing.

"It certainly looks to me as though this season would take us back more nearly to normal—the last two seasons just sang the song of hope; the feeling of optimism that generally prevailed was not warranted by actual conditions then. However, the foundations for a return to more nearly normal conditions were laid then and now we are going to build further upon them."

"One of the biggest things involved is the application of the straight twelve and a half per cent. corporation tax in the revenue law instead of the excess profits taxes to which we formerly submitted. The excess profits tax took practically everything we made and its application removed the incentive for business men to go out and do things and to push ahead. There was also a great uncertainty as to what taxes would have to be paid."

"With the tax uncertainty removed, business will go ahead by leaps and bounds. There now remains but one more thing that should be taken care of. The government should either remove surtaxes on individual income to a point where it will no longer be an inducement to men of large incomes to invest in tax-exempt securities, or better to prohibit the issuance of that class of securities."

"In order to escape the high surtaxes, men of large means are putting their money into Federal, State and municipal bonds, instead of into various business enterprises. That keeps the money out of circulation and it is estimated that millions of dollars have been invested in that way. Business needs that money now and if it could be put into productive enterprises a big boom would result when there is general prosperity we benefit in common with all other lines. There is a bill now pending in the National House of Representatives which would have the effect of making all such securities subject to taxation, the same as other property, which measure I hope will be adopted and sent to the States for ratification."

Every Facility for the Treasury Department will be extended to producers of moving picture films desiring to secure the return to this country of films which were exported for exhibition. Officials of the Division of Customs have been giving consideration to complaints which have been filed regarding the difficulty of securing evidence of exportation on moving picture films shipped by parcel post which is satisfactory to the collector of customs when the films are returned to this country for free admission under Paragraph 1514 of the new tariff act.

Under the terms of the tariff law domestic articles are entitled to free entry only when returned by the person who exported them from the United States, and collectors of customs have been required to receive certificates of exportation in all cases in which such evidence can be obtained.

It has been determined by the Division, in the opinion of the Bureau of Customs, in the case of a parcel post, to accept in lieu of an export certificate a foreign landing certificate showing exportation from another country by the person for whose accounts the merchandise has been imported. Such certificates may be secured from the customs authorities in the countries to which the films have been shipped and should be presented at the time of entry, or bonds may be given for their production. It is also suggested that films which exporters desire to return to this country may be submitted to the appraiser of customs for identification and registered at the Custom House with a view to facilitating their release on their return. However, it is held that if found to be satisfactory to the appraiser to be of American manufacture and not advanced in value while abroad, domestic films sent abroad for the purpose of exhibition would be admitted to free entry without the production of a certificate of exportation or evidence in lieu thereof.

Valentino Explains

Open Letter to Fans Gives Reasons For His Stand

Photo play Magazine, in its January issue, prints an open letter from Rudolph Valentino, addressed to motion picture fans, and giving his own side of the controversy through the development of which he is unable to appear except in Paramount pictures.

Mr. Valentino, in this letter, credits his publicists with having given him his position as a star through their favor, and states that he feels to be his duty to respond by opening only to engagements. He explains his failure to appear at present in more pictures by giving details of the controversy which has arisen over his contract as a star, and states he feels his stand will be vindicated.

Duty Free Return of Films, Exhibited Abroad, Made Easy

EVERY WEEK MOVING PICTURE WORLD prints more news of exhibitors, more names of exhibitors, than any two other publications in the field.

Reader interest is the quality that makes a publication of value as a means of carrying your advertisements.

Readers are interested in themselves.

That is why—

In circulation and reader interest MOVING PICTURE WORLD is the fastest growing picture trade publication.

—R. E. W.
Storey Back from Trip

Is Delighted With Showmanship Displayed by Exhibitors

Returning from an extended trip taking in the large cities of the Middle West and far western territories, John E. Storey, Pathe general representative, expressed himself as delighted with the live showmanship displayed by leading exhibitors whom he visited.

During his stay in the Pacific Coast region, Mr. Storey personally closed first run bookings of "San Francisco" in the Portland, Spokane and Seattle branch territories. He was already so favorably impressed with the general advance of exhibitor enterprise that he was not surprised to find a number of the attendance records broken there with the latest. Harold Lloyd feature comedy, marked especially by the fine handling of the decorations, was the end of week, at patron demand, to six weeks of unprecedented business during exceptionally unfavorable weather conditions.

Mr. Storey found good going also at San Francisco and Los Angeles. The only depressed conditions he met with in the western territory were limited to the small west belt south to the apple areas in this same district, where much of the crop had been left on the ground owing to the shortage of refrigeration and transportation.

In Salt Lake City, Denver and other interior cities he found business much improved. Mr. Storey found the northwest generally enjoying present active business and very satisfactory prospects.

Federal Control of Film

Again Strongly Agitated

A DETERMINED campaign has been started by the International Reform Bureau for the enactment of the proposed bill creating the Federal Motion Picture Commission which would license pictures for interstate commerce only after previous investigation by the Bureau, subjecting members of Congress to receiving letters from Robert Watson, president and acting superintendent of the Bureau, asking for their vote if the bill should come up.

Accompanying the letter is a copy of the "Address of the 2,500 exhibitors," by Canon William S. Chase, president of the New York Civic League, which was the subject of much discussion a year or so ago during the hearings on the Myers resolution to investigate the industry. This book, declares Mr. Watson, "contains much valuable information and should be retained for reference in the future."

D. C. Exhibitors Will Let M. P. T. O. A. Fight Music Tax

WASHINGTON, D. C.—Exhibitors do not propose to take any action seeking relief from the so-called music tax, preferring to leave the matter in the hands of the National Motion Picture Theatre Owners' Association. The exhibitors here are paying the tax, but they believe the music publishers and, therefore, there has been no litigation in the local courts. This, however, does not indicate that the local men are satisfied with the situation.

Had there been a good strong association of exhibitors some years ago with the music publishers first begun their campaign for the collection of a royalty on the music played in the theaters, according to Tom Moore, this activity would have been nippered in the bud.

When an exhibitor declares he does not believe that the publishers are within their rights in demanding the payment of this tax and that developments growing out of the activities of the M. P. T. O. A.

"The trouble is," declared Mr. Moore to the Motion Picture World correspondent, "the exhibitors as a whole did not realize what they were getting into and permitted the music tax to be slipped by without much of a protest. It was a very much like prohibition was to the liquor industry—it came along so smoothly that no one knew it was present. Now we are ready for direct application. I do not believe the publishers have ever had any right to impose this royalty payment upon us."

To save trouble the houses as Chandall's and Loew's the music tax means a big thing. Harry M. Chandall is at present in New York, where it is quite difficult to look into this phase of the matter. Lawrence Beatus, of the Palace Theatre, representative of the Loew interests in Washington, stated that the picture was being taken care of by the executive offices in New York so far as his company is concerned. The local exhibitors with smaller interests all complained of the imposition of the royalty charge, because it is just one more expense that is heaped upon their business. Conditions in Washington are such that all overhead expenses are almost regardless of size, making the conducting of business quite difficult just now.

The exhibitors interviewed by the Wanza correspondent all expressed their opposition to the levy, declaring their desire to oppose it, but being financially unable to engage in the litigation that would follow a refusal to pay the assessment upon them. They are watching with a great deal of interest the moves of their national association and hope for success.

Smith Off to Australia

Cresson E. Smith, assistant general sales manager of United Artists Corporation, is sailing on January 23 from San Francisco, by the steamship "Veourita" for a tour of the Australian offices of United Artists, and a general investigation of United Artists business in that territory.

Mr. Smith, for some years, has been head of the Chicago United Artists exchange. A few months ago he was brought into the New York office and made assistant general sales manager, confining his attentions mainly to the middle western territory where he has a wide and enviable reputation among exhibitors in cities both large and small.

T. O. D. C. Elect Officers

The following officers were elected by the Theatre Owners Distributing Corporation at a meeting held in New York City some time last week.

President, W. A. True, Hartford, Conn.; Vice-President, Harry Davis, Pittsburgh, Pa.; Treasurer, L. J. Dittmar, Louisville, Ky.; Secretary, W. D. Burford, Aurora, Ill.

Permanent headquarters have been secured at 25 West 45th Street and a commodious suite of offices are located on the eleventh floor of that building.

Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
Gleichman Is Refused Permanent Injunction

The State Supreme Court at Lansing, Mich., has denied the request of Phil Gleichman, Broadway-Strand Theatre, Detroit, for a writ of mandamus to keep in force a temporary injunction designed to compel the Famous Players-Lasky Corp. to give him the exclusive rights to exhibit its motion pictures in Detroit first-run houses. Gleichman, according to the records, entered a contract with Paramount, after it had advanced him money to buy out Harry Garson in the Broadway-Strand Theatre, which called for the exclusive showing of Paramount pictures. The contract, Gleichman contended, was made in 1919 for five years, and was intended to give him the choice of Paramount pictures, which Paramount refused to do for the current season. Mr. Gleichman was originally granted a temporary injunction, but Judge Theistrup, Wayne County Court, dissolved the injunction on the ground that the Gleichman contract with Famous Players did not stipulate that he was entitled to exclusive rights.

Griffith Signs Novello

Scans World for a Leading Man and Finds Him in England

D. W. Griffith has signed Ivor Novello to an optional contract for two years. Before going abroad for his material, Mr. Griffith made a survey of all the young actors in this country who could possibly fit into the parts Griffith looks for in his new creations. Mr. Novello, he decided, is just the man he was looking for. Novello is a dashing boy, a most promising young man, and in his looks, and personality, the actor has a great deal of the same quality that made Dwan famous. Novello was at the time three years younger than Griffith when he made his first picture, "The Great Criminal"."The Player," will be the first of the pictures Ivor Novello is to make for Griffith. Novello was recently in Paris on a visit to the Pathe studios and while there secured arrangements for the trip to England and his visit to Griffith. It is expected that the pictures will be presented within a few months. Novello has recently returned to London, where he plans to take his training for a number of years before making his debut on the screen. He will then make a tour of the Broadway stage, with a view to increasing his reputation as an actor, and will eventually return to the screen. Novello is expected to be in the States within the next few months. He is now making plans for a visit to Hollywood, where he will make a trip of the city and the studios. Novello is a great favourite with the public, and his picture "The Player," which was recently shown in London, was one of the most successful productions of the season. It is expected that the picture will be distributed throughout the world, and that it will be one of the most successful productions of the season.

Paramount Engages Dwan

Will Make a Series of Special Productions

Allan Dwan, who was specially engaged to direct Edith Wharton's "The Glimpses of the Moon" for Paramount and now has the production well under way at the Long Island studio, has signed a contract for a series of Paramount productions to bear his name. The series will be extended from the production department of the Famous Players-Lasky Corporation. The first production to be made by Mr. Dwan will be "Lawful Larceny," based on the famous Sam Fielding play, "The Great Larceny," by A. H. Woods, the good picture that made the New York Theatre in New York. The production will be directed by Jack Goudling, who wrote "Peacock Alley," which made the New York Theatre a hit, and who recently directed "The Great Secrets," which made a big hit. The series of Paramount productions will be directed by William Wellman, who has been engaged to write the script. The picture will be completed shortly after the completion of "The Glimpses of the Moon."
Brockell Takes Long Trip to Gather Data from Exhibitors

OF far-reaching importance to exhibitors throughout the country, says First National, is the trip of Floyd M. Brockell, manager of distribution of Associated First National, Inc., which began January 8 and will take Mr. Brockell into all the big key cities of Western United States and Canada with a short trip to Mexico City.

Mr. Brockell will go to Chicago, then to St. Louis, New Orleans, Mexico City, Dallas, Oklahoma, Kansas City, Des Moines, Omaha, Denver, Salt Lake, Los Angeles, San Francisco, Portland, Butte, Seattle, Vancouver, Calgary, Winnipeg, Minneapolis, Milwaukee, back to Chicago and returning to the New York office March 17.

Herbert Brenon Engaged

The production department of Paramount announced this week that Herbert Brenon had signed a contract whereby he becomes a special director of Paramount pictures. His first production, which will be made at the Lucerne studios, will be based on the play, "The Rustle of Silk," in which Betty Compson will star. This will be followed by "The Man With Four Faces," by Bayard Veiller, in which Miss Compson will also be the star.

Now in Fiction Form

Pathe announces that since Pearl White, upon sailing for France, announced that "Plunder" was her farewell to the screen, that they have received numerous requests from publishers of magazines and newspapers for the customary Pathesian fictionalization for this picture. In response to this, a story has been prepared by Herbert Crooker. It is in fifteen installments, corresponding to the serial episodes, and will be furnished on request in matrix form for serial publication concurrently with the showing of the picture.

No Basis to Rumor

There is no foundation whatever for articles in certain trade papers reporting a rumored settlement between Rudolph Valentino and Famous Players-Lasky Corporation, says Arthur Butler Graham, Valentino's attorney.

There has been no final determination of the action in the equity court. Preparations are being made to try the case when reached, and the evidence will be Mr. Valentino's complete justifications. His present self-denial and courageous conclusion, concluded Mr. Graham.

Protests on Arbuckle

(Continued from page 222) board could meet to discuss the matter. At that meeting it was agreed that each Arbuckle release would be judged on its merits as a picture and not on the reputation of the man. No first-run bookings have been announced so far.

A resolution deploring the action of Will H. Hays in reinstating Roscoe Arbuckle in photoplays was adopted by the Indiana Legislative Council of Women at a meeting this week at the Claypool Hotel, in Indianapolis. The resolution was to the effect the organization believes that pictures in which Arbuckle is featured will be harmful to the children and youth of the state. The resolution was introduced by Mrs. Edward Franklin White.

Arbuckle pictures are to be barred from Iowa City, Iowa, picture houses, Mayor Emma Harvat announced. She is the only woman mayor in Iowa.

Mayor DeFrank Howell, of Cleburne, Texas, will not permit the showing of Fatty Arbuckle pictures in Cleburne.

The leaders in the Texas Federation of Women's Clubs have voiced a protest against the showing of "Fatty" Arbuckle pictures in Texas, and in resolutions passed at Waco, December 30, states in no uncertain terms that the showing of Arbuckle pictures would be an outrage against morals and common decency.

The Better Movies Committee of Alameda, Cala, recently adopted a resolution to protest to Will Hays against his action in reinstating Arbuckle.

In San Francisco, the City Federation of Women's Clubs, at a meeting at the Fairmont Hotel, protested against Arbuckle's reinstatement.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of selected items or Richardson's new First Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.
Wants Others to Profit by Plan That He Found Helpful

By JACOB FABIAN
First National Franchise Holder for New Jersey

I

VE just had an experience at one of my Paterson theatres that was so helpful that I want to pass it along to my fellow exhibitors. We all spend a lot of money on exploitation, advertising or publicity—call it what you like—and most of the time we don’t know whether it helps the box office or, at least, we don’t know how much it helps. I take it that all of us are willing to spend money when we can feel sure of getting it back with a profit. And our recent experiment is a sure-fire winner.

Just as the best kind of advertising is the kind that brings the prospective customer directly in touch with the product, so the best kind of exhibition and the exploitation that is a part of the show.

Welding exploitation into the program is a comparatively new idea. Until a short time ago very few people considered it a necessary part of a good exploitation campaign. Today there are some exhibitors—perhaps their poorer is still small but they are increasing—who will not approve an exploitation campaign unless it has a definite bearing right inside the theatre.

At our Regent Theatre in Paterson, N. J., we initiated a winning contest as part of the exploitation campaign for “East is West.” With a portable moving picture studio on a truck, the Regent Theatre was able to send its exploitation emissaries into every part of the city in search of the cutest, the wisest and the most effective winks.

$307,000 Collected in Censorship Fees

According to a statement made the past week in his home town, by George H. Cobb, chairman of the New York State Motion Picture Commission, there has been collected $307,000 in fees in New York State since August 1, 1921, for the censoring of pictures. The Commission has expended the sum of $116,000.

According to Mr. Cobb, his organization has made practically 5,000 eliminations during the fifteen months and has issued close to 20,000 license seals, many of which were for duplicate prints. The Commission, according to Mr. Cobb’s statement, has condemned less than 100 pictures in their entirety.

Mr. Cobb further states that should the Legislature of New York State now pass the censorship law, that it will be the first step backward taken by any State since the enactment of the first law regulating the motion picture.

Seventy-three different candidates for the honors were “shot.” The film was titled, supplemented with regular credit cards and put on at the Regent at the same time that “East is West” was shown.

Our locally made wink reel, 1,000 feet long, got more laughs than the two-reel comedy. Nothing we have ever done attracted so many people to our theatre.

We even put on a bumper film called “The Kid,” which was shown during a holiday week; and if our show hadn’t been so long our renters would have beaten even “The Kid” for never in the history of the theatre have we held out so many people during an entire week, and the Regent seats three thousand.

The whole scheme was carefully planned to hook up the newspaper, the street ballyhoos, studio truck and the theatre.

The newspaper published daily voting coupons which its readers had to bring to the theatre to vote for their friends.

We even sold the scenes we cast, most of them single votes. That was real salesmanship to bring so many people to our theatre; and the cost of the campaign was not too great. We had hit or miss campaigns put on by visiting exploitation men.

I have been a student of advertising for many years, having operated a department store before going into the picture business. One thing I never do—and that is to make false or exaggerated statements in our advertising. I personally pay close attention to the advertising of my theatre and my advice to exhibitors who are in doubt about how to advertise is first: tell the truth, and second, don’t do extra advertising except on exceptional pictures, and third, always advertise with some sort of advertising so that it will become a part of the show. You can’t do this every time, but it’s worth thinking about for when you do hit upon the right kind of exploitation you’re going to have a good week just as we did. And good weeks nowadays are worth working and thinking for.

Packard-Fox Litigation

Former Given Permission to Serve Amended Complaint

Justice Leonard A. Giegerich, of the N. Y. Supreme Court, has handed down a decision in the suit brought by Frank L. Packard against the Fox Film Corporation, in which he denies the motion of the latter to dismiss the first cause of action, but dismisses the second cause, at the same time giving Packard permission to serve an amended complaint as to this second alleged cause of action.

The action is the result of an alleged breach of contract on the part of the Fox Film Corporation, over the sale to them by Packard of the exclusive right to his story, “The Iron Rider,” for motion picture purposes. Packard alleges defendants did not carry out the agreement, but instead produced a picture called “Smiles Are Tramps,” founded on his story of “The Iron Rider.” He sued for $25,000.

Executives Honor Zukor
On His 50th Birthday—Flinn Toastmaster at Dinner

Adolph Zukor was the guest of honor at a dinner given at Delmonico’s Sunday evening by the executives and department heads of the Famous Players-Lasky Corporation in honor of his fiftieth birthday.

John C. Flinn presided as toastmaster, and in introducing Mr. Zukor, reflected the spirit of the gathering with the words: “We are here to do honor to Mr. Zukor, our friend, but in paying him tribute tonight we are really paying homage to ourselves. We are paying honor to our own country, the United States of America, which has made possible such a brilliant and useful career as he has achieved in fifty years. I very seriously doubt, and I am sure that every man in this room will sustain my point of view, that in no other country in the world could such a career be carved as that of Mr. Zukor.”

In addition to Mr. Zukor, those who also spoke were S. R. Kent, E. E. Shauer, Albert A. Kaufman, Frederic G. Lee, Frank Meyer and A. M. Botsford, the last of whom, in a highly humorous speech, presented Mr. Zukor with an elaborate dinner club. Telegrams and cablegrams of congratulation from all parts of the world were read.


Frank Appoints Smith
As Home Office Representative—Other Changes

W. B. Frank, general sales manager of Associated Exhibitors, has announced the appointment of A. W. Smith, Jr., as general home office representative. The home appointment was effective January 1. Mr. Smith who, in his new position, will be in close touch with all the sales branches of Associated, resigned as assistant general manager of Arthur S. Kane Pictures Corporation to accept this appointment.

For the last six months he was manager of the Kansas City, and Irvin Hirsch, in Indianapolis, and of the following additions to the list of sales representatives at various branches: Chicago, E. P. Pickler and Phil Solomon; Buffalo, John Thomson; St. Louis, L. C. Dillon; Pittsburgh, R. J. Matthews; New Orleans, L. S. Collier.

Back from Mexico

Woodle Returns After Consuming Difficult Negotiations

Bertron T. Woodle, who went to Mexico in September as a special representative of Will H. Hays to confer with Mexican Government officials in connection with the recent incident in Mexico, an incident of several American film companies, has returned to New York after a successful adjustment of the difficulty.

The embargo was lifted on November 6, but Mr. Woodle remained in Mexico until the details incident to removing certain scenes from an otherwise completed film released prior to the embargo had been worked out
John Hamrick Brings Christmas Cheer to Astoria Folk Bereft of Homes by Fire

The Northwest is still talking about Astoria. It is the subject of editorials in the daily papers. Large sums of money are being raised by patriotic citizens to contribute towards its rehabilitation. Among other things being said was the inevitable whisper of discontentment and discord, hinted at, concerning the present city administration and the mayor-elect, who took office January 1.

In order to set at rest these rumors, John Hamrick, who with a corps of loyal workmen accomplished the gigantic task of converting a public garage into a comfortable picture theatre within one week, secured a remarkable photograph, taken in the theatre, which shows Mayor Jim Bremner and Mayor-elect O. B. Setters, clasping hands with each other and with Mr. Hamrick, who stands between them, with Chief of Police Carlson at his right.

"The spirit of these men could not have been better," remarked Mr. Hamrick. "They extended to me, to everyone and to each other the fullest co-operation, and were unstinting in their appreciation of my efforts to provide Astoria with some place of amusement by Christmas Day."

From left to right in the lower photograph are J. W. Resner, assistant manager; C. I. Diamond, architect; Sandy Balcom, of Sherman Clay & Co.; Mayor Jim Bremner, Chief of Police Carlson, John Hamrick, Mayor-elect O. B. Setters, Art Hile, resident manager of the Blue Mouse; H. E. Jackey, of the B. F. Shearer Theatre Equipment Company; George Nykleck, organist; Dick Hobson, operator, and A. F. Woersel, of Sherman Clay & Co., music house.

The other picture gives a good idea of the converted Lovell's Garage at Fourteenth and Exchange streets, where a crew of electricians, carpenters and mechanics were rushed on the job as soon as a lease had been secured. It was necessary to remove the wooden posts and replace them with steel braces. Indirect lighting fixtures were a part of the wiring system. Over 1,000 seats were installed, and lavatories, offices and projection booth took shape.

Astoria people had somewhat doubted the accomplishment, but on Christmas Day the doors swung open, making another one of Mr. Hamrick's promises. With the only theatre in the city—with everything in his grasp—Hamrick proved his real spirit beyond question by offering Mary Pickford's new "Tess of the Storm Country" for prices cheaper than it has ever been shown anywhere, at first run—10 and 20 cents. "Tess" has broken every record at the Portland Blue Mouse at 50 and 75 cents, and is still playing to capacity.

Further than that, Mr. Hamrick, as well as several of his assistants, spent his first Christmas away from home, and was the only one absent from the annual Christmas celebration at the Blue Mouse in Seattle. He counts it one of his happiest Christmases and realizes through the personal sacrifice that he was able to bring happiness to others who needed it and is more than repaid.

The spirit of the Blue Mouse organization was further shown by the loyalty of Art Hile, resident manager, and George Nykleck, organist. After the recent fire, Nykleck was offered a big position at one of the theatres in San Francisco. He refused the offer and took a position as stenographer in a local concern until such time as his services were required by Mr. Hamrick, Art Hile, resident manager, and his assistant, J. W. Resner, labored day and night in order to complete the new theatre in time.

On the opening day, when the photographs were taken, Mayor Bremner said: "Hamrick, you're a wonder! I don't see how you ever did it."

All Astoria seems to agree with the Mayor.
Camouflaged Educational Films

C. V. Rakestraw, manager of the Salem Amusement Company, controlling the State and Grand theatres, Salem, Ohio, has favored us with a letter concerning a local exhibitor fight against a school showing motion pictures for profit.

"It is understood," he writes, "that a petition for injunction against the Board of Education of the Salem City School District will be filed within a few days in Common Pleas Court by Attorneys Metzger and McCarthy of Salem and George T. Farrel of Lisbon, who repre the owners of two of the moving picture theatres of Salem."

It is an interesting situation in Salem, and Mr. Rakestraw incloses a newspaper clipping that fully explains it. This clipping details a letter written to the local newspaper by Sam Bullock, field representative of the M. P. T. O. A. It discloses that in two years and seven months the high school theatre, supposedly operated as an educational institution, has a treasury balance of $251,40.

"I wish to submit," wrote Mr. Bullock, "that if the war taxes (collectible and payable by the other motion picture theatres of Salem) were paid as patriotically by those in charge of the high school, there would be a deficit instead of a balance."

Mr. Bullock pointed out that the high school theatre has not devoted its attention to showing educational films but has shown "the same kind of entertainment pictures as appear at the real live theatre paying the taxes, and that it clearly is operating for profit."

Northern California Again
Chooses Griffin President

The annual meeting and election of officers of the Motion Picture Theatre Owners of Northern California was held at the meeting rooms of this organization on Golden Gate avenue, San Francisco, December 26, and well attended, many members coming in from outside points for the occasion.

The election of officers resulted in the following choice: President, C. C. Griffin, of the Piedmont Theatre, Oakland; chosen for the third term; first vice-president, Allan King, of the Bijou, Oakland; second vice-president, H. W. Jacobs, San Francisco; third vice-president, Harry C. Scipio, Visalia; fourth vice-president, George Mann, San Francisco; secretary-treasurer, H. Obish, San Francisco, and financial secretary, Maurice Klein, San Francisco.

The executive board consists of Joseph Bauer, Wigwam Theatre, San Francisco; Robert A. McNeil, Excelsior Amusement Co., San Francisco; Aaron Goldberg, Central, Peerless and Ferry theatres, San Francisco; Ellis Arkush, Burlingame and Palo Alto; S. E. Levis, Francesca Theatre, San Francisco; San Francisco Heights, Clarendon, and Strand theatres, Oakland, and M. Blumenfeld, Orpheus Theatre, San Rafael.

The Monterey Theatres Company has been incorporated at San Francisco by Robert A. McNeil, Eugene H. Emmick and M. Naify, with a capital stock of $50,000. These same exhibitors have also incorporated the Merced Theatre Company with a capital stock of $150,000. Houses were recently taken over by them at Monterey and Merced.

The owner of the Francesca Theatre property on Market street, San Francisco, is considering selling this and in case the deal is consummated the building will be transformed into stores.

Ferris Hartman and Paul Steindorf have secured control of the Rivoli Theatre, San Francisco, for a period of about four years.

J. W. Flood, of the Rex Theatre, Fallon, Nev., was a visitor recently on San Francisco's Film Row, coming from the Sagesbrush State to enjoy the New Year's Eve celebration and to make winter bookings.

Fred Weis, for several months manager of the Warfield Theatre, San Francisco, has departed for Kansas City.

C. J. Cunningham, the new owner of the Iris Theatre, Pacific Grove, Cal., paid a visit to San Francisco the first of the year to arrange bookings.

The New Lyceum Theatre on Mission street, San Francisco, owned by Sol Lesser, is to be remodeled and redecorated. Realizing that no picture theatre is better than its projection room equipment, improvements are being commenced there and new machines are being installed.

Robert A. McNeil and Eugene H. Emmick, in conjunction with M. Naify, of the T. & D. Jr. Enterprises, San Francisco, have purchased the Park, Globe, Fremont, Bell, Casino and Fruitvale theatres in the suburban city of Oakland from Nathan Mamler, Charles Michaels, M. Davis and L. Hillinger. Several of the houses will be enlarged in the near future.

Work has been commenced on the erection of a picture house at Oakland, Cal., by the Oakland Amusement Company, of which Allan E. King is president. The house will seat about 1,400 and will be ready for occupancy by July, 1923.

George Roos, of Roos Bros, San Francisco, is planning to erect a large picture theatre on Grand avenue near Broadway, in the suburban city of Oakland. Plans are being prepared for the house.

L. H. Newcomb, manager of the Oakland Orpheum, has resigned his position and plans to return to San Francisco.

Every exhibitor of a film at Oakland, Cal., with the exception of licensed theatre owners, must first obtain a permit from the Oakland Fire Prevent Bureau, according to an ordinance passed to print by the City Council.

The three bandits who recently held up the manager of the T. & D. Theatre at Sacramento, Calif., have been sentenced to terms in the State Prison. The men were captured in San Francisco.

Nat Holt, manager of the Oakland State Theatre, has achieved the distinction of having a brand of apples named for him, the honor having been conferred by an old business associate who owns an apple orchard in Washington. Hats off to the Nat Holt brand. It's all appearance.

The James Ranch Theatre has been opened at San Joaquin, Cal.
Peace Declared in Cleveland

Peace has been declared between the United Artists and the Loew Eastern theatres, and U. A. pictures are again being played in the Stillman Theatre, beginning with "Our Exciting Night."

The suit, which was one of alleged prohibitive conditions, the Loew people declined to book United Artists and Fox pictures this year, although playing all others. Fox rented a theatre, played their pictures, and when they were all shown, closed up the theatre. It is hitting one of the Loew's financial adventures.

United Artists booked its pictures into the Hippodrome, along with a second-class vaudeville show. It went along fairly well for a while, but the combination pictures and those of other companies were not satisfactory, so they were expelled from the field by U. A. and shortly after the Loew people made contracts for several U. A. films, including "Robin Hood."

Carolinan's Not Surprised by Lasky Theatre Acquisitions

Little interest has been manifested throughout the Carolinians upon the taking over by Famous Players-Lasky of the Southern Enterprises theatres and exchanges in this territory. In fact, it has been generally understood since last September that this would transpire. Then, it is believed, the deal was actually completed. It was understood that at that time, and this turn-over would be made then, but through some unknown arrangement the Lynch interests continued to operate the properties under a lease, for a short period.

At that time it was understood that the transfer would take place around the first of January. 'The Lasky Players' Observer' published the full story of the deal on January 1, four days before the news "broke" in New York City. It is known that within the past three or four months the Lynch interests have released to their former owners or other parties, many of their theatres in the smaller towns.

It is probable that the Famous Players crowd expected to provide the unprofitable theatres before they would accept the actual transfer of theatres and that the extension of time was given so that this could be accomplished.

Motion picture stars will be asked to contribute toward the building of the auditorium which the North Carolina M. P. T. O. will finance and present to Jackson Training School at Concord.

Laurence T. Lester, well-known exhibitor of Columbia, S. C., has again secured control of the Ideal of that city and has reopened the house after being dark for several weeks. The house was formerly operated by Southern Enterprises, then leased expiring some time ago. Mr. Lester will operate the Ideal as a high-class first-run house with orchestra.

R. E. Spencer, of Monroe, has purchased the Broadway, Statesville, N. C., from W. D. Vanderberg. Mr. Spencer immediately closed the theatre for extensive alterations. The screen, formerly at the front, will be moved to the rear, giving 100 extra seats, and other improvements will be made before re-opening.

Without doubt the most thoroughly equipped and well run theatre in the Carolinas has just been opened at Kannapolis, N. C., a community theatre operated by the Cannon Manufacturing Company, under the management of W. J. Shape, and equipped throughout by Southern Theatrical Equipment Company.

All disabled service men in the government hospital of the Norfolk Navy Yards were guests of the Wells Theatre, Norfolk, Va., at a special showing of "Skin Deep," as well as the executive staff of the hospital and yards.

A. M. Tengborg has opened the Plaza, a new house, at St. Stephens, S. C. It is a thoroughly modern theatre, seating 300.

M. Merriweather, of the Ideal, Winston-Salem, reports business up on the upscale since the opening of the new year. The Ideal is the fourth strictly first-run house in Winston-Salem.

C. E. Buckner has returned to the management of the National at Greensboro and Don Nichols has gone to Durham to take charge of the Durham Amusement Company houses there. These were changes effective around the first of the year.

Harry Somerville, one of the best showmen in the South, formerly in charge of the Leitch-Pryor interests in Durham, N. C., has been transferred to Greensboro where he will manage the New Isis and Imperial for the same company. Mr. Somerville came to North Carolina from New York several years ago and has made an enviable reputation as a sure-shot showman in this territory.

U. K. Rice, of the Piedmont Amusement Company, Winston-Salem, is back on the job after spending the holidays with relatives in Columbus, Ohio, and paid Charlotte's Film Row a flying visit the past week.

The beautiful Park Theatre, Asheville, after being closed for several months, is operating again under the direction of a temporary holding company headed by A. Jarmuth.

The combination programs formerly presented at the Academy, Charlotte, which burned, have been transferred to the Auditorium, Asheville. Claude Lee went up as manager.

Exhibitors Make Cupid Behave.

Spooning in the Niagara Falls picture houses has gone to stop. That is the edict of the managers, who are very serious about it this time. They held a meeting Friday evening, Jan. 5, and agreed to rigidly ban "sparking" so far as they are able. It all came about through an incident in one of the Falls street theatres when a young couple were detected making "violent love."

The attention of the house management was called to the situation by a disgusted patron. The house cop was sent down the aisle to investigate, but the couple flew before he arrived. The sluth followed, however, even following a street car which the couple boarded, in a flurry. The spounters were taken off the trolley, escorted to headquarters, where they were "bawled out" and then sent home. In the future picture houses cannot be used in place of the park benches.
New York Showman Tries to Make Unfortunates Happier

A very human person is Harry Kutinsky, who runs the Chatham in the Bowery. This is a 10-cent house and always well filled from the time it opens at 8 a.m. until it closes. The place is kept warm for the sake of unfortunates who come in to sleep. At 9 o'clock Harry starts the organ, and he says it makes them happy. Because he was born in Chinatown, Harry knows all about the unfortunates and he's doing a real service to mankind by trying to make them happy. Three-quarters of the audience are Chinese and are well known to all the old timers. Now he's retired and living in the Bronx.

Marcus E. Davidson's introduction to the picture business was in the accounting department of Loew, Inc. That was two years ago. Now Mr. Davidson is assistant manager of the Victoria, 125th street. Hence the trail of dust we noticed—he's a fast worker.

When a Moving Picture World man recently dropped in on Joe Joel, manager of the Tompkins Theatre, 534 Gates avenue, he met another picture man who has the first copy of The Film Index, now Moving Picture World. Remembering that brought back the old days, and Mr. Joel told how, when he managed the Bronx Casino, the audience used to sit on the back way through a saloon so that they would buy drinks. He also managed the first picture house in Ridgewood. When it rained the water entered so swiftly that the patrons had to sit on the back on the chairs. They didn't seem to mind, for they always came back the next day.

Solomon Shapiro enjoys the distinction of managing one of the biggest houses on the lower East Side, the Florence. It takes in one square block, East Broadway, Henry, Market and Forsyth streets, and the lobby is as large as some of the big theatres in the city. The house is a new one in that district, having been built only a year, and besides being modern in every particular, boasts a fifteen-piece orchestra. Mr. Shapiro has been with the All One Corporation, which controls the house, for four years. Others of its theatres are the New Delaney, the Sunshine and the Ozone Park. Charles Steiner is president and D. Rosenweig, secretary.

Frank N. Schwab, manager for three years of William Fox's Academy of Music, Fourteenth street, New York City, is planning to open the All-Star Theatre, incidentally. Mr. Schwab is one of those fortunate men who keep adding to their circle of friends, as the editor of this department can testify. Two years ago we stepped into the theatre just before the S. R. O. sign went up. Mr. Schwab didn't know us from Adam. He heard our companion complaining a bit unreasonably about the crush and saying she felt faint, came over and guided us to a box and somehow got another manager to get chairs. We were grateful and our companion lost her grouch.

Meyer S. Kantin, who was in the picture game for sixteen years, but embarked in another line for five years, went back to his first love three weeks ago by opening the Savoy Theatre, 420 Tompkins avenue, Brooklyn, taking his brother in partnership. Meyer is a great believer in Epes Winthrop Sargent's department, Selling the Picture to the Public, and he's been doing some renovating and put in a three-piece orchestra.

Neighborhood theatres properly conducted get patrons into the habit of visiting regularly. Manager John J. McNevin has them well trained up at the William Fox Theatre, 107th street and Lexington avenue, and is doing a great business. "Mac" is well known, having been associated with Fox at the Bedford Theatre in 1906, and for five years he was exploiter for Paramount specials.

The assistant manager at this house is Hubert Jackson, who can point to a lot of experience in the picture business. He has been associated with Fox for seven years. He was at the Park Theatre here during the phenomenal run of "Over the Hill" and then went through New England with that picture, and "A Connecticut Yankee." He has managed the Plaza and 1st Street theatres, Denver; the Audubon, Crotona, Academy of Music, City and Star, all in New York City territory. Terminal and American, in Newark; the Jefferson for the Keith people, and the new Miles Theatre in Scranton, Pa.

From theatre policeman to assistant manager describes the history of Harry Ranftel, now in that capacity at the Bedford Theatre in Brooklyn. He started as special "cop" for Harry Crull, then manager of Keith's Prospect Theatre, Brooklyn, and also worked for his old pal Eddie Reilly, of Keith's Flatbush Theatre, three years. Now he's wearing the "cheaters." Kind regards from Ranftel to Eddie Hoffman, manager of the Brevoort.

Back in the old days everybody knew "Bim, the Button Man," who, among other things, made the now defunct Bimweb Company of the old days into a big concern. The man who wore a coat lapel. His brother, John K. Bimberg, is manager of the West End Theatre, 125th street and Manhattan avenue. M. R. Bimberg (the Button Man) opened the West End in 1902 with "Miss Jack." B. K. Bimberg, whose office is in the Astor Theatre Building, is the directing manager of Bimweb Company, controlling the Standard, Schuyler, 103rd and West End.
Ohio Exhibitor Sues Pastor on Charge of False Arrest

Edgar B. Gilmore, manager of the Marvin Theatre at Findlay, has filed suit in Common Pleas Court against Est. Rev. W. F. Hill and Attorney John N. Doty, charging them with having falsely caused his arrest on the charge of violating the Sunday amusement laws, by keeping his picture theatre open on Sundays.

Gilmore recently was acquitted by a jury, in May, of a charge of operating his theatre when brought to trial. Hill and Doty swore out the warrant for his arrest.

All four local exhibitors were bound over to the grand jury Saturday by Mayor Rodabaugh upon charges of operating Sunday movies, following the signing of new affidavits against them by church members. Among those signing affidavits was Mrs. Ruth K. Stephens, county W. C. T. U. leader.

Managers W. K. Richards and A. Kraft waived examination and were immediately bound over to the grand jury, but Managers Gilmore and E. L. Marquilette insisted upon preliminary hearings but were later held to the grand jury.

With the purchase of two theatres in Napoleon this week, Clark Young, manager of the Del-Mar, Lyric and Everybody’s, now is in the process of taking over operations in Weston. Three of the theatres are in Napoleon, three in Bowling Green and one in Weston.

Several years ago Young broke into the picture business with a small house at Bowling Green, which he called his “shooting gallery” on account of the nature of the films shown. Now he is regarded as one of the biggest exhibitors in Northwestern Ohio. He is said to own more theatres than any other individual in Ohio.

Toledo newsboys, both of the News-Bee and Blade circulation departments were given a treat here during the holidays by being the invited guests of Eddie Zorn at a special performance of Wesley Barry in “Heroes of the Streets.”

Business conditions in the Toledo movie houses are rapidly improving. All report that they have made money during November and December and predict a prosperous season for 1923.

“Tess of the Storm Country” made such a hit during the holidays that Manager Gertsele booked it for another week at the Valentine.

Although the January term of Common Pleas Court is under way in Toledo there was no indication when the grand jury will be impaneled. Outside the motion picture cases there is little business on the county criminal docket now. Clerk J. C. Edie says. Until the grand jury acts, the shows will be closed here on Sundays by order of Mayor Harry R. Rodabaugh. They remained dark last Sunday, although the Marvin conducted a benefit entertainment with a local orchestra as the attraction. This kind of an entertainment is not barred, it is said.

Get the men and women behind the movement to close the shows on Sundays has taken the name of the Civic Welfare League, it is announced. A campaign has been launched in the various churches to raise funds to make it possible to carry on the fight through all the courts, if necessary. Sunday school classes are being asked to contribute stipulated amounts, payable in installments. On the other hand, the picture men declare they are ready to go to the mat for a prolonged court battle.

Spokane Experiences Worst Winter Stillwell Has Known

C. E. Stillwell, of the Stillwell Theatres Co., Spokane, spent several days in Seattle this week, thawing out, and incidentally searching for talent to take back with him. He is remodeling the stage of his Cincinnati Theatre in order to furnish patrons an occasional special number or novelty act.

According to Mr. Stillwell, Spokane has experienced the worst winter he has ever seen there, and he went there in 1908. Tremendous snows, bitter cold, chinook thaws, and more of the same, have made it a bit hard on the picture game. However, with the coming of the new year, he can begin to see a bit of a silver lining to the cloud. All of Eastern Washington has experienced the same brand of weather.

George E. Bradley, Jr., who recently went to Everett from the local Universal as publicity manager, has been appointed manager of the four houses operated by the Star Amusement Co., the Star, Everett, Apollo and Orpheum. Carl Mahne, formerly assistant booker at Universal, will be Mr. Bradley’s assistant.

A special Kids’ Christmas Matinee, where anything but money was the admission price, brought about 800 youngsters, armed with food and toys, to a theatre distantly located by the Columbia management, through the Post-Intelligencer, as a Christmas donation. This furnished considerable publicity over the fact that one youngster brought a live pig which was parked by the fire hydrant.

Manager R. W. Case, of the Columbia, was arrested for parking a pig by a fire hydrant. Pictures of the whole affair, even to the book- ing and release at the police station and the return of the pig, made a big hit at subsequent performances.

“Flirt,” now in its second week at the Columbia, looks like a third week’s run. Attendance has grown every day since the start of the picture, with the one exception of the day after New Year’s, when, however, it averaged better than the normal Sunday attendance. Splendid tie-ups were arranged that have helped sustain interest.

J. J. McIntyre, who is building a new theatre at Columbia City, is conducting a name contest, with a $5 prize as the bait. It is for school children only.

Eighty-four entrants registered for the Seattle Blue Mouse Singers popularity contest, alone, during the two weeks books were open. Portland and Seattle have an equally good representation.

Manager H. B. Wright’s live baby prize gift occasioned much merriment on New Year’s Eve, when the holder of the lucky number received a squealing little piggy. All houses reported remarkable New Year’s business.

Councilman E. L. Blaine, Mrs. Julia Blaine, his wife, and Mr. and Mrs. A. B. Gellerman were made defendants in two complaints in which a total of $1,000 was asked, filed in Superior Court on January 3. Mr. Blaine is president of the Puritan Theatre Co., and Gellerman is secretary.

Dean Fred E. Bolton, of the University of Washington faculty and Miss Bertha Hegman, school teacher, are the plaintiffs. They allege they each invested $500 in stock in the theatre company, upon assurance that it would be redeemed upon thirty days’ notice. Blaine & Gellerman have refused to redeem the stock, it is alleged, saying it is impossible to do so. Several previous complaints were filed last week on mortgage, construction and projection equipment. The theatre is at 1303 East 45th street.

A Suggestion

Exhibitors fighting Blue Law fanatics may win a laugh by running the following, written by Don Marquis in the “Sun Dial,” a New York newspaper column, on their screens:

“All hail the Prude, the always conquering Prude, “Who loves the Noodle and abhors the Nude!”

Furnishes the Correct Time

Manager Charles Hoskins, of the Cameo Theatre, Fifth avenue, downtown, Pittsburgh, advertises that he will furnish the correct time to all who call. Whoever answers the telephone always gives the name of the theatre and the name of the person answering. For example: when the telephone bell rings, Mr. Hoskins takes down the receiver and says distinctly: “Cameo Theatre, Mr. Hoskins speaking. After entering the correct time, it is quite natural to ask when the feature starts, what is the name of the show or something of the kind. At any rate they think of the Cameo when they make the call.

He has also arranged with the telephone and telegraph companies, so that when any one calls them and asks the time, they are switched onto the Cameo’s phone number. Mr. Hoskins says he receives several hundred calls each day and most of these come between 4 and 6 o’clock in the afternoon.

The Women Dis agreed

We are indebted to Ryan & Kudert, of the Empress Theatre, Berson, So. Dak., for a history of their fight against the Blue Laws. Though the existence of an ordinance against Sunday shows was admitted by the jury in justice court and the ordinance was upheld by the the six jurors, after a half hour deliberation, could not agree there was a clear-cut case against Ryan & Kudert. Reopening of the case by the city is considered possible.

The dis disinguing jury? Oh, yes. It was the first all-female jury in South Dakota. But seriously, it looks as though Ryan & Kudert stand in pretty well for a going out people, independent, and especially the women.

January 20, 1923
Troy's Lincoln Now Managed by Wilkinson, ex-Select Man

Announcement was made today that H. E. Wilkinson, who has acted as manager for Select in its Albany exchange for some time past, had been named to succeed Edward H. Crawford as manager of the Lincoln Theatre in Troy. Mr. Wilkinson had intended to remain in Albany as a sort of special representative for Select, following the recent change of the local exchange. He left for New York last Friday night, previously wiring his resignation to Select. He will assist in the executive offices of the theatre in New York. Mr. Wilkinson's new position calls for the handling of Troy's newest house, owned by the Symansky Brothers.

Every theatre in the Capital District did a whopping big business on New Year's Day. In some of the houses records were shattered.

Oscar Perrin is planning to do a world of publicity in connection with the week's run of "One Week of Love" this month. He is using over 10,000 heralds, 30,000 throw-aways and $5,000 besides planning for extra newspaper space.

W. W. Berinstein, who has just taken over the Palace in Troy, is spending several thousand dollars in beautifying the house, through mirrors, lobby frames and a change in the lighting system.

William Smalley, of Cooperstown, has just taken over two houses in Fort Plain from Saxton and Richard. Mr. Smalley was in Albany one day this week. He now controls houses in Cooperstown, Hartwick, Stamford, Worcester, Sidney, Fort Plain and Oneonta.

M. Shea Expected to Build New Buffalo, N. Y. Theatre

There is talk again of a new Shea house in Buffalo. It is rumored that M. Shea is planning to start construction in the spring on the site in Main Street, near Chippewa Avenue, which was formerly the house years ago. Plans were completed quite some time ago for the new house, which was to be called the Mark. Shea is building the Mark in order to get away from the other large houses in the city and the illness of Pliny B. McNaughton, president of the company, who died recently, delayed the plans.

For the plans for the theatre as prepared when Harold B. Franklin was managing director of Shea's Hippodrome called for a very elaborate building and it is probable that, should Mr. Shea decide to go through with the proposition, the same design will be used. The site is one of the best in the city.

With the closing of the Mark-Strand on February 1, there is also much discussion as to what the Mark interests will do to keep their name on the Buffalo picture map. The company was the first to enter the local film field and that the Mark has often expressed himself as determined not to leave Buffalo out of the Mark chain. It is understood that the present management, Walter Haynes and Eugene Fulk, all officers of the Strand organization, own the building now housing the Criterion, which is cleared as the best location in the city for a theatre.

Will the Criterion site be the one for the new and greater Strand? That is the question which is on many tongues. In a year or two this location will be in the heart of the city. Here will be the new civic center, the new Hotel Statler, the new Buffalo Athletic Association and the Buffalo Art Institute. What could be finer than a new Strand? Of course, everyone is non-committal on the proposition, but few would be surprised if this idea were definitely announced in the near future.

For the time being, it is planned to put stock into the Criterion. A New York company has announced that it will launch this new policy. Moe Mark is expected in Buffalo soon to close up the details in connection with the Strand passing. The equipment of the house is now being sold by Eugene A. Pfeifer, manager of the Strand, and has not as yet made announcement of his plans for the future, but it is known he will remain in the business.

M. Slotkin, president and general manager of the Monumental Theatre Corporation, operating the Lafayette Square, was host at a big New Year's party on the stage of the Lafayette after the show Monday evening, January 1. Seames & Zeiller furnish large entertainment over 70 employees of the house attended, including those on the bill for the week. The only item mentioned was the fact that Bill Van Dyne, assistant manager, tried to jam enough food into himself to last for the entire week. It is reported that Manager Fred M. Shafter was scheduled to give an address, but fog descended about him soon after the food battle opened and this number had to be called off.

Fire which started in the booth of the Doheny Theatre, Dunkirk, N. Y., on the afternoon of January 2, destroyed some valuable films before the blaze could be brought under control. Edward Lish, the operator, was burned about the hands and face.

Herman Lorence, manager of the Bellevue, Niagara Falls, N. Y., put over a big one last Sunday when he presented "Robin Hood" for the one day only at $1.50 top. The seats were all reserved and the entire house was sold out before the picture began.

The will of the late Pliny B. McNaughton, president of the Shea Amusement Company, has been filed for probate in the Erie county surrogate's office. The value of the estate is not specified other than to state Mr. McNaughton died possessed of property valued at $10,000 and upward and real estate of the same valuation. Mrs. Frances D. McNaughton, the widow, and Mrs. Harriet McNaughton Hubbell, daughter, are the principal beneficiaries, a trust being provided for the education of Thomas J. Powell, attorney for the estate, and Joseph H. DeFreese, a nephew of Chicago, are the principal trustees.

Mr. McNaughton bequeathed his home and its furnishings and his country place at Hamburg to his widow.

Dismissal of the claim of Lodowick H. Jones to ownership of the Academy Theatre has been asked in federal court, Buffalo, by Thomas Powell, attorney for the Amalgamated Burlesque Enterprises, Inc. It is contended that Jones is dead and there is no further action. Jones created a sensation a few months ago by coming out in the lobby of the Academy for several days, claiming that pictures which were due to him a few weeks later he dropped dead. Federal Judge John R. Hazel temporarily disallowed the claim, but has now been forced to make a statement from Jones' widow as to whether she wants to continue to fight for the property. The Academy has been closed all this season.

A change of policy for Sunday shows has been inaugurated at the Court Street Theatre, Buffalo. The continuous picture policy has ended and two shows, consisting of pictures and acts from the week's vaudeville bill, are being given with all seats reserved. The afternoon show starts at 2 o'clock and the evening one at 8. The same picture features as shown at Shea's Hippodrome will be shown.

Another big Buffalo house has been converted to the screen. The North Park has booked Pearl White's newest thrilling, "Thunder," and a big advertising campaign will be given to introduce the picture. The Victoria, another newer neighborhood house, will also show this production as a special added attraction for the Saturday matinees.

Jamestown, N. Y., is soon to have a big opening on February 1 of the new Palace Theatre, which will be one of the finest picture houses in Western New York. It will probably open February 1.
Daring Burglary in Chicago; North Shore House Planned

One of the most daring burglaries of the year was pulled off by expert yeggmen who stole safe of the Pantheon Theatre, operated by Lubliner & Trinz, the day after New Year's, and got away with an amount estimated at $15,000. A truck was used in getting the heavy safe from the building and no doubt several men were in on the job. A liberal reward has been offered for the capture of the thieves and the return of the money.

Another huge theatre is planned for the north shore of Chicago. On the west side of Sheridan Road from Loyola to Albion, which is occupied now by a convent of the Sisters of the Holy Child. The well-known firm of Marks, Goodman, Marks & Harrison, who control several houses on the south and west side, took over a corner on the southeast corner of Sheridan Road and Albion street, where the convent building stands, for a consideration of $25,000, and a record for property north of the Wilson avenue district.

The corner bought a few days ago was $156 per $100 feet and completes the block purchase for the syndicate, who plan to erect a theatre that will seat several thousand people and give at least a million and a half to build. More details of the new building will be announced in the near future.

Business since the holidays shows some improvement in the theatres and with continued gains in general conditions out here most of the managers look forward to a good year.

The Illinois Lodge of Masons, No. 1970, whose membership is composed mostly of the men identified with the business here, installed Edgar Hopp, son of Joseph Hopp, as master of the lodge last week. Joe Hopp served as master during the past year and succeeded by his son, who is quite an honor. Elmer Beach, a brother of Rex Beach, officiated at the ceremonies.

The Illington Amusement Company, which operates the Illington Theatre here, has increased the capital stock of the house from $10,000 to $50,000.

The Marshfield Amusement Company, which operates several houses on the west side, has certified to the Secretary of State an increase in the capital stock of the company from $25,000 to $100,000, which will provide for future expansion of the business.

During holiday week, Ascher's Palace Theatre at Peoria had a combined unit vaudeville show and feature movies, and turnaround business was reported for that period. It is believed that the good showings will be continued in the future as there may be some changes made soon.

The Kedzie Montrose Amusement Company has been formed by Gus A. Zaft, August N. Felton and Dorothy Felton to promote musicals and other amusements, with offices at 4330 North Kedzie avenue.

D. A. Leifke, E. P. Ellwood and P. W. Pisk have formed the DeKalb Theatre Company, of DeKalb, Ill., with a capital of $75,000, and will engage in amusement and theatrical enterprises in that city.

"Broken Chains" packed the Chicago Theatre last week and tied-up with the showing was some unusual big newspaper spreads that brought in the crowds to standing room only.

Word has been received here that Alfreda Goodman, Thomas Leonard and John Olsen, have formed a company in St. Louis, with a capital of $20,000, under the name of the Progress Picture Corporation.

The vacant property south of the Tivoli Theatre, which belongs to May Thompson and his brothers, was leased by Frank R. Balaban and Joseph Schaeffer for a period of $25,000, and an option to buy the property within a period of ten years for $150,000. The advent of the Balaban & Katz house to Cottage Grove avenue has almost doubled the value of property in that district.

There has been some complaint raised by the public on account of automobiles blocking the streets in front of several prominent theatres, especially where the cars are parked diagonally to the curb. The city officials are trying to find a solution to the problem.

The recent robbery of the Howard Theatre was cleared up when a young girl bandit and several of the male assistants were arrested last evening for a series of robberies, of which the theatre hold-up was one.

C. E. Beck has taken over the Rose and Alcazar theatres on Madison street from Jones, Linick & Schaeffer, and these houses, with the Castle in the next block, will give him three houses in the center of the Loop. The Castle and Rose will continue to show feature films and the Alcazar will show preserves and short subjects. M. J. Weiss will be general manager under Mr. Beck and in addition he will continue to look after his own house, the Lake Shore Theatre, at Broadway and Belmont avenue. Some changes will be made in the personnel and improvements in the houses will be made.

Joe Koppell is still booking pictures for the Astor Theatre, according to word from the management.

George Pehlman, publicity director of the Lyric Theatre in Springfield, is passing the cigars, as a baby daughter arrived at his home last week.

A. H. Woods has bought the Columbus Theatre property, which includes the Planter's Hotel, on Clark street, near Madison, in the heart of the city. The house at present is showing burlesque, but when the season is finished many improvements will be made and this will give Mr.

Rules Against Klan

Motion pictures of the Ku Klux Klan with the object of spreading their propaganda, according to a ruling by James W. Breen, assistant corporation counsel of the city. He ordered the final scene of "The Invisible Empire," now showing here, cut from the film.

Woods control of three downtown houses in the Loop.

H. T. Loper, who sold the Kimbark Theatre here recently, expects to make his home in that theatre, which is not located at the Lyric Theatre there and will give the house his personal attention.

Conferences continue between the Motion Pictures Operators' Union and the theatre owners, and both sides are sparring back and forth to gain the upper hand. The operators say they will strike if the wages are cut and the owners say unless business improves they will have to close up some of the houses. One of the boys makes as high as $80 a week in the big houses downtown, while the neighborhood houses pay according to seating capacity.

The Catline Theatre at Catline, Ill., has opened again for business after a short closing for improvements.

The committee appointed by the board of directors of the Illinois Motion Picture Theatre Owners held a meeting in this city last week and decided that all arrangements for the national convention and exposition to be held at the Coliseum, probably in May, will be handled by the state association, and they turned down the offer of the eastern promoters to put on the event.

Among the members present were George D. Hopkins, of the Hammond Theatre; Joseph Hopp, of the Ft. Armstrong at Rock Island; Lewis Frank, of the Halsted Theatre; Allen Reynolds, of the Orpheum; and Sam Abrahams, of the Gold Theatre of this city.

Preparations are being made for an event that will outshadow anything pulled off before, and if the Coliseum is used for the show, it will be the real thing from every angle.

Another amusement palace is promised for Lawrence avenue and Winthrop by Fieteke and Grosby, who plan a $1,500,000 building for the corner from plans by J. E. Pridmore. If the projected theatres and amusement enterprises are all put over in the Wilson avenue district, Randolph street may have to take a back seat as the White Way of Chicago.

Seek Cause of Non-Delivery

Who is responsible? That's the question that Joe Hopp, of the Fort Armstrong Theatre at Rock Island, is trying to find out. It seems that on October 18 the local office of the Pathe Exchange delivered a can of film to the express company for transmission to the theatre at Rock Island. The film showed one day late and Hopp and others who ought to be reimbursed him for the rent of the film for the day and the expense of tracing the delayed shipment.

The exchange says that delivery to the public carrier completed its liability to the theatre owner for delivery in time, and it was up to the express company to deliver the film as per its regular schedule.

Herefoert it seems that the exchanges have adjusted the matter of delayed films, but to test out who is really responsible for the prompt delivery is the object of the present claim that has been filed with the express company. The outcome will be watched with interest by all concerned in the matter.

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Frank Tate and Charley Cella, owners of the Columbia Theatre, have obtained a $30,000 loan on the theatre and site from the Edward K. Love Estate Company. Recently they obtained a similar loan of $125,000 on the Strand Theatre and site adjoining the Columbia. It is said they contem- plate the erection of a lofty store and office structure on the site, which is in the heart of the retail shopping district.

About twenty-five years ago Mr. and Mrs. Dave Silverman, Mr. and Mrs. Hill, Mr. and Mrs. Norman Rinkow, Mr. and Mrs. Cha. Skouras, and Mr. and Mrs. Harry Weiss. On the Eilts' headquarters there is no step except Harry Weiss and his partner.

F. S. Russell is the manager of the Yale Theatre, Anna, Ill., which on New Year's Day passed under control of the Illmo Amusement Company. This company, which has headquarters at 3330 Olive street, St. Louis, now owns three houses, the Yale, Shelbyville, Ill.; the Yale at Anna, and the Yale at Macon, Mo. The latter formerly was known as the Anna, Ill., house as the Main Theatre.

Out-of-town visitors this week were: Jimmy Clayton, Strand Theatre, West Frankfort, Ill., Elmer Brien, Illinois The- atre, Centralia, Ill.; Geo. Newsome, Plaza, Mt. Vernon, Ill., Tom Beitle, New Circuit; Chas. Goodnight, DeSoto, Mo.

Joe Mogler of the Exhibitors' League of St. Louis expects to spend a week in New York, leaving St. Louis shortly.

That was some New Year's party that Spyros Skouras and his wife staged at the Jefferson Hotel and which included Mr. and Mrs. Gene Rodemich, Mr. and Mrs. Dave Silverman, Mr. and Mrs. Hill, Mr. and Mrs. Norman Rinkow, Mr. and Mrs. Cha. Skouras, and Mr. and Mrs. Harry Weiss. On the Eilts' headquarters there is no step except Harry Weiss and his partner.

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Sypress Skoures of Skouras Brothers ex- pects to spend the week of January 15 in New York City. Bookings at the New Grand Central, West End Lyric and Capi- tol Theatres, including its first National releases as "The Dangerous Age," "Rose of the Sea," "Oliver Twist," "Voice from the Minaret," "Lorna Doone," The Hottentot," "Dixiana," and "The Kid" are the kind of the above pictures are to play day and date and on some weeks two separate pictures will be shown. The deal was negotiated by Harry Weiss representing First National and Spyros Skouras repre- senting the Grand Central Amusement Com- pany.

Two Dallas Suburban Houses

Takes Over by Foy Company

Announcement was made today that the Ro-Nile and Haskell theatres, new suburban houses recently erected in Dallas, had been taken over by Foy Neighborhood Theatres, Inc. This brings the total number of houses operated by the Foy Company in Dallas to eight, the other theatres being the Columbia, Ideal, Parkway, Rialto, Bluebird and Colonial. With this larger number of theatres, according to Mr. Foy, the matter of booking feature pictures is made simpler. As in the past, the theatres will show a new film each day.

New Year's Day brought a trade to Dallas fifty theatres that made the managers unanimously unite in declaring that they believed a period of near-prosperity was here. Practically every showhouse on Elm street was crowded during afternoon and night performances, while all of the neighbor- hood houses did a splendid business. This, too, in spite of strong legitimate and vaudeville competition.

Fire starting from a film in a machine in the operating room at the Palace Theatre in the midnight hour on Monday, March 31, cost about $3,000 worth of damage. James Corn- wall, operator, was burned about the face and arms rather seriously. The theatre will be out of business for some time until repairs can be made.

Final plans have been prepared by the Porca City Amusement Company for construction of a $100,000 picture theatre in that city. It will be a fireproof structure of spacious dimensions and will be fur- nished in the most up-to-date manner and will maintain a picture policy, although road shows will be handled.

"Dr. Jack" began an indefinite engage- ment at the Old Mill Theatre in Dallas on December 31. It was preceded by the most unusual publicity ever given a motion pic- ture in the Southwest.

A contract has been let for a two-story building on the site of the old Dallas Opera House. In this connection it is noted that a new theatre building has been suggested for the near future and it is declared that it will be constructed if conditions later on warrant.

Several thousand dollars will be spent in remodeling the Auditorium Theatre at Waco, Texas, recently purchased by C. J. Doerr of Keneds, for $54,000.

The Melba Theatre, Dallas, is making a big play for the patronage of children. A recent early Saturday morning program in- cluded a personal appearance of Baby Marie Osborne, who is, incidentally, of Dallas, appearing with one of her productions, together with Jackie Coogan in "Oliver Twist," Bus- ter Keaton in "Day Dreams," and an animal serial.

J. S. Phillips, of the Rialto Theatre, Fort Worth, Texas, appealed to the American Federation of Musicians, declaring that his three organists walked out, and he asked that they be instructed to return to their posts, pending complete investigation of the For Worth situation. Mr. Phillips said he was unable to meet the organists' demands from a box-office standpoint and charged that he was being discriminated against in view of conditions prevailing in other For Worth theatres. The For Worth local of the A. F. of M. refused arbitration last week, Mr. Phillips said.

The Belvid Theatre is the latest suburban house to open in Dallas. "School Days," starring Wesley Barry, was the initial fea- ture.

Bans Tent Shows

Following protests lodged by exhibitors in Corpus Christi, Texas, the mayor declared he was convinced it was in- jurious to the interest of exhibitors to allow travelling carnivals to come to the city and that hereafter the shows would be confined to the bluff section of the city, outside the fire limit and in accordance with a city ordinance to that effect. Among those appearing during the hear- ing on the subject were the mayor, Chief, and H. H. Elliot, manager of the Aldine Theatre. Sugges- tions were made that a definite limit be put on the number of tent shows and carnivals allowed each year. Two tent shows and one carnival would be a fair number, it was declared.

At the close of 1922 it was revealed that Dallas made a splendid showing in all lines of business endeavor. Building permits reached the unprecedented figure of $18,600,000 which placed the total building per- mits for the four-year period at more than $50,000,000. Merchants report sales increase from 15 to 40 per cent. over 1921. All in all, exhibitors should face 1923 with every as- surance that it will be a good year.

According to Dr. Joseph J. Weber, head of the visual instruction dept., the bureau of extension of the University of Texas, Austin, Texas, there is a great need at the University for a picture theatre. Dr. Weber suggests that a co-operative society be formed by the faculty, students, and citi- zens of Austin to co-operate with the pro- posed theatre.

Los Angeles

Sid Grauman was treated to a little special show of his own Christmas Eve when he was summoned to his study at the Million Dollar Theatre at the close of the first eve- ning performance.

Entering the familiar room, lighted only by flickering candle, he heard the strains of Schubert's "Ave Maria," played by the violinists of his Symphony Orchestra. As the last chord died, the manager of the orchestra, presented Mr. Grau- man with a handsome clock and a beautiful silver card tray in behalf of the orchestra. He then added both were included in the world's literary classics as his own gift.

Mike Newman then stepped forward, pay- ing his tribute to his popular chief, this being a magnificent antique candelabra destined for Mr. Grauman's study in the New Metropolitan Theatre.

Manager Jack Collicott, of the Kinema Theatre, booked "Omar, the Tentmaker," for the New Year's offering. It was booked for two weeks.

Manager Fred Miller, of the California Theatre, did so well with "The Stranger's Banquet" that he held it over for a second week. If business holds up he will keep it over for a third week.

The Superba Theatre at 518 South Broad- way, the present home of Universal pictures in Los Angeles, is soon to become one of the largest and most elaborate cafes in the city. Initial costs in remodeling will build a new and bigger theatre in Broadway on a site still to be chosen.

Harry David, manager of the Mission Theatre, celebrated the fourth anniversary of his playhouse New Year's Eve with a midnight showing of "Suzanna."
Pittsburgh New Shows Prove

The East Liberty Cameraphone put on a midnight show New Year’s Eve for the benefit of the Salvation Army. The proceeds amounted to $2,333. A feature first opened at midnight, and five minutes later the house was packed, several hundred tickets having been sold in advance. The various employees of the theatre worked hard with advance advertising to put the show over, and they were rewarded for their efforts beyond their fondest expectations.

The Minerva Theatre, downtown Pitts-

burgh, was another house that held a mid-
night show. "Thelma" was the attraction, and the crowd was so great that the brass railing and lobby frames in the front of the house were destroyed.

There were not many midnight shows in Pittsburgh on New Year’s Eve. The majority of theatre managers were a little dubious as to the business that could be expected, owing to the "eve" falling on Sunday night. One of them said that there would be nothing for the people to do be-

fore 12 o’clock and they would all stay home. Judging by the success enjoyed at the houses which did open, next year will find a considerable number of them open at midnight on New Year’s Eve.

T. V. Barnes reports that progress is being rapidly made toward completion of his new Liberty Theatre at Ellwood City, Pa., to seat 1,100. The building, which will entail an expenditure of $75,000, is a three-story brick designed by Architect L. H. Lowman, of McKeesport.

Admission prices at Pittsburgh’s Million-Dollar Grand Theatre were raised this week from 40 cents to 50 cents. The new scale price is for 45 cents and war tax. The raise became effective the first of the year with the showing of First National’s "The Dang-

erous Age." Incidentally, on January 8, the Grand began its "indoor run" on "Dr. Jack." Seven days after the completion of this run, "Dr. Jack" will go to the East Liberty Cameraphone for an indefinite stay.

John Moskela, manager of the Luna Theatre at Breckenridge, Pa., informed the World that, as a result of the change of name to Dreamland, Business is good down his way, says John.

Wm. and Frank Fairgraves opened their new State Theatre in Erie on December 30. The State seats 1,100, and is one of the most

modern picture houses in Western Penn-

sylvania.

The Grand Opera House at Norristown, Pa., was saved from complete destruction by fire. Few days ago, after a stubborn fight by local firemen. Damage was estimated at $20,000.

Ike Silverman, of the Strand Theatre, Altoona, Pa., journeyed to Pittsburgh in his new Cadillac Coupe to see the old year out and the new one in.

Dinsmore Brothers, exhibitors of Patton and Carrolltown, Pa., have taken a new lease on their house in the last-named town, and are again booking filiu for the theatre.

Abe Baltimore, of the Strand Theatre, New Castle, Pa., is building a beautiful new home for his bride in that town. News of Abe’s wedding was recently published in the World. The new house will soon be ready for occupancy.

John Graham, of the Lyric Theatre at Butler, Pa., has purchased a pet monkey, and when it is not on Graham’s shoulder, it is out in the theatre lobby amusing the passersby.

Joe Brown, for the past six years man-

ager of the Colonial Theatre at Bredcock, Pa., has sold his Patnick, and has taken charge of the first of the year. Melnick is a newcomer to the show game. Brown is looking around for another location.

John Lang on the first of the year took

over the West Park Theatre at McKees Rocks, Pa., formerly conducted by W. A. Ashe.

Rice Rejoins Son in Control

of Four Milwaukee Theatres

M. Rice, who recently returned from

Los Angeles, has rejoined his son Earl, and N. Cohen, the owners of four of the picture houses in two of which this organization has just acquired the entire interests. The houses include the State and Fern and the Riviera and Kosciusko, the latter being obtained in full through the sale by Joseph Schwartz of his shares.

With the four theatres to take care of, M. Rice has taken over the direct manage-

ment of the State, Twenty-sixth and State streets; Earl Rice is in charge of the Riviera at 551 Lincoln avenue; Alexander E. Rice is con-

ducting the affairs of the Fern at 966 Third street, and Frank Gallesca is house manager at the Kosciusko. Mr. Cohen is not active in the direct control of the theatres.

According to M. Rice, alterations will be made this spring at all but the Kosciusko, where remodeling took place recently. The details of the alterations have not yet been decided upon.

A peremptory order demanding the imme-

diate withdrawal of the last reel film from Milwaukee department stores has been issued by W. D. Harper, city building in-

spector. Harper charged that on a single counter he found enough celluloid displayed to imperil the entire building. Revocation of film exchange or theatre licenses was threatened for failure to comply with the order.

The evil became especially great during the holiday season when the film, which had been cut into 100-foot lengths from longer strips used in theatres, was sold for use in amateur movie machines in the homes. "There are tens of thousands of types of film, followed only in approved picture machines when in-

stalled in a fireproof booth," Mr. Harper explained. "Only non-inflammable film, marked with an inspection label, should be used in the home."

One of the most unique and original pro-

logues ever presented, in which members of his symphony-symphonietta orchestra alone took part, combining music with acting, was staged at Saxe’s Strand Theatre during the first week of 1923 by Ed. Weisfeldt, manager. For this work, Mr. Weisfeldt, who is known as a "back home and broke," member of the orchestra, dressed as vagabonds instead of their usual neat evening clothes, played from a box car on the stage, which, under special lights had the appearance of a moving train.

Mr. Weisfeldt, with whom the idea was born, is a devout believer in the policy that it is wise to play up an orchestra as well as a picture and as a result has planned several more of these short plays in which his ver-
satile musicians will take part.

Incidently, judging from his returns on his first picture of the year, Mr. Weisfeldt might say that the record breaker for business. He feels, however, that the public will only support the big productions.

Morris Goldstein Dies

Morris Goldstein, pioneer exhibitor in the Pittsburgh territory, having con-

ducted the Morris Theatre on the North Side for the past fourteen years, passed away in his home, Friday, December 29, a victim of diabetes, after having been ailing for some time.

Deceased was born in Poland in 1871, and came to America at the age of twenty-two. He immediately engaged in the clothing business, which he con-
ducted for five years, after which it was decided to quit over the Morris Theatre.

Two of his sons, are well-known to local film people, Elly, who is manager of the theatre, and Leonard, is sales manager with the F. B. O. organization. The World joins the many friends of the Goldstein family in extending sincere sympathy in their bereavement.

Jake Smith is having plans prepared for the erection of a stage in his theatre at Barnesboro, Pa. Work will be completed in six weeks after it is begun.

Jim Regan, Bakerton exhibitor, has pur-

chased the Bakerton hotel property and will erect thereon a 500 seat theatre. It will be modern in every respect, according to the plans.

Manager B. B. Kester, of the East Liberty Cameraphone Theatre, Pittsburgh, has a ticket printed called "Student Certificate," with a blank line thereon for the student to sign his name. The certificates are dis-

distributed free to pupils at both the grade and high schools, and state that any student under the age of 16 is admitted to the theatre for 18 cents. This is a reduc-

tion in admission price, effective only if the certificate is shown at time of purchasing.
Film Exchange Personalities

The Carolinas

“My name is Dardine and I come from the best town in the United States,” was the greeting E. F. Dardine, of the Universal Film Exchange, gave the Wilmington Kiwanis Club when he attended their weekly luncheon as a guest last week. Then he went ahead and gave them the strongest four-minute anti-censorship talk they had heard in a long time and made an instantaneous hit with the Kiwanians.

S. A. Lambert, former North Carolina exhibitor and more recently in the Dallas territory for Metro, is now with the Charlotte Universal office, selling short product through the Carolinas.

C. E. Peppati and M. W. Davis, of the Charlotte Southern Enterprises office, have returned from a district sales conference held in New Orleans.

Two of Charlotte’s most popular exchange managers have been ill with the “flu” the past week. E. E. Ketter, of the Universal Exchange, and “Bill” Conn, of Film Booking offices.

Ben Abrans, field representative of the Auto- matic Ticket Register Corporation, has been calling on the exhibitors in the Carolinas.

J. J. Rogers, formerly out of the Charlotte office of Enterprise Distributing Corporation, has been transferred to the Atlanta office.

Fritz Friend has just completed a fifteen weeks continuous trip through the Carolinas.

Jos. L. Marenette has left the Goldwyn office temporarily in charge of his assistants to call on a few Carolina exhibitors.

H. H. Everett, Charlotte manager of Bromberg Attractions, spent the holidays in Atlanta.

Pittsburgh

A. J. Burgn, Universal salesman, is now taking care of twenty-seven key towns in the territory on Jewel productions. His former work on the main line will be taken care of by Mike Hogan.

Bill Karrer, of the Merit, and Sammy Steinberg, of the S. & S. exchanges, both reported badly damaged automobiles, which were wrecked while standing along the curb on Film Row and a runaway team of horses crashed into them.

Frank Drew, manager of the Pittsburgh Fox branch, will leave this city on February 10, prior to sailing on the 15th for London, England, where he will be assistant general manager in the British Isles for the Fox exchange. No successor has as yet been named for Mr. Drew's position in Pittsburgh.

William C. Pearce and M. J. Chernoff, representatives of the Lande Film Distributing Company in Pittsburgh, spent the holidays at their old homes in Pittsburgh.

David Silverman, former booker at the Universal exchange, is now on the road for the Exhibitors Supply & Sign Exchange.

George Wilson, Federated salesman, who has been on the sick list, is again feeling hale and hearty and back on the job once more. George is working the main line and reporting much success, especially with the Lichman productions.

If all predictions come true, it looks like several changes of management in local film offices. This has been the case of the new manager, while Fox will have a new one next month. Rumors that there will be new managers at the Universal and American Releasing exchanges are persistent. However, these had better be taken with a grain of salt.

“Bob” Smeltzer, Pathe division manager, who spent the holidays at his home in Washington, D. C., is again spending a few days in conference with Manager B. M. Moran, of the Pittsburgh branch.

Captain A. H. McClelland, one of Pitts- burgh’s pioneer exchange men, is confined to his home at 906 Federal street, North Side, with an attack of asthma. Through the columns of the Word he wishes all his friends the most prosperous of New Years, and asks that all who can do so will help him to pass the lonely hours do so.

Jack Cohen, assistant manager of Goldwyn, who recently established a branch office on Film Row in Pittsburgh, reports business increasing every day. Jack says that “our main office is a little off the beaten track, and the exhibitors approve our move in bringing to Film Row on Forbes street, a place where they can look over our line of features, and sign up for them as well.”

The S. & S. Film & Supply Company, Pitts- burgh, have just announced the acquisition for release to theatres of the territory in a brand new series of twelve two-reel comedies starring Billy West. S. & S. has also secured a feature starring Rudolph Valentino, Manager Abe Steinberg, of this exchange, has just returned from New York City.

Merit Films, Inc., Pittsburgh’s newest independent exchange, announces the following first runs for “Deserted at the Altar,” their initial release, all for week runs: Plaza, Wheeling, W. Va.; Rialto, Erie; Lyric, Butler; Capitol, McKeesport.

H. F. Peak is First National’s new represen- tative on the main line. He was formerly with Paramount in the Mid-West and previous to that was in St. Louis for Pathe.

Louis W. Greenstein, vice-president of the Federated exchange, spent a rainy day in Pitts- burgh recently. Judging from the happy smile on his face, business must be good at the Iron City branch.

Guy R. Ainsworth, newly-appointed branch sales manager of the Hodkinson exchange, has just purchased a new Durant car. This will enable Guy to get around to the theatres in much quicker fashion in the evenings.

San Francisco

George E. Chamberlain, of the Independent Film Exchange, 177 Golden Gate avenue, San Francisco, has brought out an entirely new film catalogue, supplanting the one in use before the disastrous fire of a few months ago.

The Cinema Distributing Company, successor to the Clune Film Exchange, has opened offices at 177, Golden Gate avenue, San Francisco, and the physical distribution of its film is being handled by the Independent Film Exchange.

W. A. Dank, manager of the San Francisco branch of the American Releasing Corporation, will soon tour the San Joaquin Valley territory. Gust. E. Noren, a new man in the film exchange business, is covering the Northern California territory for this concern.

Ralph B. Quive, manager of the San Fran- cisco office of Select, recently made a trip through the San Joaquin Valley.

Dr. W. E. Shallenberger paid a visit to San Francisco early in the year, spending a short time on Film Row.

The entire traveling staff of the San Fran- cisco branch of Universal came in for the holidays, but the first business day of the new year witnessed an exodus to business hunting grounds. Among those who left on this date were Charles Crowley, Ivy Wolfe, Jack Frazer, A. M. Goldstein and Joe Haff.

M. H. Lewis, special representative of Famous Players-Lasky, with headquarters at San Francisco, left early in the year on a visit to Seattle and Portland.

S. J. Vogel, division manager for Hodkinson, with headquarters at San Francisco, has left on a six-weeks’ trip to New York.

F. J. Alberti, who recently joined the Hodkin- son staff at San Francisco, has returned from a long road trip.

Seattle

D. G. Rodgers, an old-timer in the North- west, who has been in the exhibition as well as the exchange end of the business, has left his apple orchard in Kernweek to go on the road for United Artists. He is now out on his first trip.

F. W. Talbalt, district auditor for Universal, is about to wind up his work at the local exchange. Mr. Talbalt covers the Pacific Coast and Western Canada. He is on his way south.

L. K. Brin, manager of Kwalite Exchange, leaves the last of the week for Los Angeles, where he will confer with Warner Brothers concerning the new season’s product.
Red Ink Overprint Beats Regular Issue in Extensive Campaign in Niagara Falls

One More Contest Idea Is Suggested

Helped Insurance Company Advertise

Old Donkey Stunt Gets Patron's Goat

GETTING the red ink overprint on the streets in advance of the newspaper's own distribution is the chief stunt of a campaign worked by the Bellevue Theatre, Niagara Falls, N. Y., on "If I Were Queen." This was the star stunt on this F. B. O. production which is interesting chiefly because it gave a big jump to the picture at a comparatively small cost. The campaign was handled by H. W. Burch, the theatre's exploitation agent, aided by a F. B. O. man.

Burch decided upon the slogan, "Royalty is coming to the Bellevue" as his chief drive, and started in to sell that slogan to the 60,000 passers by, which meant putting on illuminated stands. In the middle of the week the playing card novelty, originated in that section by the F. B. O. publicity man, H. P. Josephson. These cards show the queen of the four suits, a free admission being offered for a complete set. The queen of diamonds was used as the governing card and only a limited number of these was used in proportion to 5,000 of the other suits.

Then the drive was made on the newspaper, the Gazette. A deal was made whereby the first thousand copies of the Saturday issue were to be delivered to the representatives of the theatre, who rushed them to a job office in the same building for overprinting with two red "Extra" ears and a "Royalty coming. See page five" across the upper half of the sheet.

While these were on the press the Gazette was running off the news dealers' edition, which is sent out ahead of the copies of the newspapers for street distribution, permitting the theatre to get copies into the hands of the special boys before the kids could get down with the regular edition.

Woke Up the Town

The red ink edition is pretty stale stuff in some places, but this was the first time it had ever been used in Niagara Falls, so it was as new as though Adam had just invented it.

It startled the two towns of the same name and drew a lot of people across the bridges, for Sunday shows are not permitted in Ontario.

Twelve newsboys were also dressed in white coats, banded with the slogan, and paraded. They were selected because of their lung power and kept shouting the slogan as they marched in single file.

The lobby was dressed with escutcheons and other insignia of nobility, and even the comedy rode on the slogan, for Ethel Clayton, of Queen. Jack Sennett was announced as the King of Comedy.

The stunts were all inexpensive, but they helped to put the picture over to an unusually good business, and the impression created by the stunts helped to bring the patrons into the house convinced that the play was something extra good, thereby making it more easy to send them out well pleased to tell the others.

There is danger of the newspaper contest stunt being overdone with the result that newspapers will shut down cold, but if you want to try it again, the Capitol Theatre, Charleston, W. Va., sold "The Sin Flood" on a contest in which the awards went to the writers who gave the most graphic description of some perilous situation in which they found themselves. The word limit had to be raised from 100 to 250 because the stuff was too good to be so briefly condensed.

A fake insurance policy against rain during the engagement of "The Eternal Flame" brought 8 inches of free space to C. M. Krups, of the Hamilton Theatre, Lancaster, Pa.

He arranged with the insurance company to help them advertise their rain policies, and because it was new in that town, it went over just as though it never had been done before.

A. L. Middleton, of the Grand Theatre, De Queen, Ark., writes that because he could think of nothing else, he used the "I am a jackass" gag for "Fool's Paradise" and one of the towners was so sore he wanted to thrash the manager.

The text read: "Everyone will see Fool's Paradise but me. I never go to a picture show." The extremely thin-skinned person seemed to see in the remark a personal reflection and only the kidding of his fellow citizens held him back from a clen.

Mr. Middleton writes that he gets splendid results through card packs on stakes driven into vacant lots. They have the lot to themselves and stand out better than three sheets on regular boards.

Another stunt which paid him was blanketing an old goose for a slow feature. The gander squawked up and down the main street and put the title over as no usual work could have done.

An even better stunt was a taxpayer's "final notice" which was mailed to everyone. If they had not paid, they read with interest, and if they were paid up, they read with indignation which changed to mirth, but they all read. Try it around tax paying time. It will get attention.

And his Christmas program was sent out in a sealed envelope, "not to be opened until Christmas morning," with the further warning not to make any dates for Monday or Tuesday until the contents of the envelope had been read. The enclosure was the tinted heralds on "Beyond the Rocks."

By the same token the kiddies had their own free show nine o'clock Christmas morning with a free show for adults and children at ten thirty, which, we take it, was not the star feature, but a special show.

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Here is the Palanquin Used in "Omar the Tentmaker"

The photograph is supplied by Richard Watson Tully for exploitation. The original dimensions are two feet ten inches by five feet on the platform. An old cot with solid frames built up with comprop will work very well. Try it.
Seasonal Lobby
Beat a Special

Thanksgiving Day, Oscar White, of the Rex Theatre, Sumter, S. C., had "The Cowboy and the Lady," which, of course, called for a western display. But Mr. White figured that the holiday was bigger than any feature, so he featured the day.

Large shocks of corn stood on either side of the entrance, with husked corn in front, with a large pumpkin on top of each. In behind the shocks were turkeys.

In the center of the lobby a small tree was erected with two live opossums chained in its branches. Strangely enough the opossums attracted more attention than anything else. They are common enough around Sumter, but many white persons, especially children, had never seen one.

It cost only four dollars and four passes to make the display, and it brought a boost even to the holiday business, but with turkeys at seventy cents a pound and every darky willing to do murder to get the beloved 'possum, Mr. White was as nervous as though his lobby display had been a load of coal.

Cops Chaperoned

Four policemen were told off to guard the negro porters carrying the films of "Monte Cristo" from the express office to the New Theatre, Baltimore, when that run opened. It seemed to arouse public curiosity and got the film off to a good start.

Then a special showing was staged for one hundred educators and seventy-five clergymen, and their expressions of opinion were so favorable to the film that the run was extended to fourteen days of good business.

Reached the Curb on "Old Homestead"

Earl Settle has a new one. When he played "The Old Homestead" at the Palace Theatre, McAlester, Okla., he persuaded the City Council, in view of the moral of the picture, to permit him to picket the sidewalk.

A white picket fence was run out to the curb and along that boundary, large openings being left through which the pedestrians could pass. This is merely an adaptation of the canopy idea, but it has the advantage of not shutting out the light or the lobby display.

You can see how it works from the accompanying cut, and realize the open effect he gains while still impressing the passer-by.

Took a Substitute

Because J. W. Daley, of the Orpheum Theatre, Fort Wayne, Ind., could not get a rickshaw even when he drew a picture of it, he had to use a pony cart to advertise "East Is West." At least that is what the press agent says, but we think that the municipality of Fort Wayne has good grounds for a libel suit.

Anyhow the Orpheum used a pony cart, with panels for the advertisement, and a special railing for paper lanterns.

Even the small house can exploit.

Fur Trees Exploited
"Brawn of the North"

Housing a furrier to "Brawn of the North," the Strand Theatre, Erie, Pa., got a window display of fur and fur trees. They were fur and not fir trees, because the decorator used neck pieces draped on uprights in such a manner that these looked very like the fur trees painted on the scenic backing, and the odd effect brought selling comment. Larger pieces; coats, capes and the like, occupied the front of the window, and the stoles were put in back to blend into the scene. It's a novel idea and effective, as well.

The Strand also used posters frozen into caves of ice instead of A boards for street work. In the cold weather it was several days before the ice melted sufficiently to release the posters, and by that time their service had been performed.

Franklin Prepares a Useful Cut Sheet

Harold B. Franklin, head of the Paramount theatre department, has prepared for small houses unable to swing their own art work, a set of mortise and elastic frames to be used in conjunction with the heads and slugs previously issued. These are to be worked for flashes and a set of twelve designs give the management an ample selection.

The rigid frames are mostly two column widths, on the proposition that most houses needing these cut aids use about that size of display, but there is one elastic cut composed of two sides which will work nicely in from two to four or even five columns with the aid of a piece of stock rule or border.

They should be found very useful by the small time managers who desire something new, for most of the displays are usefully planned. Some of them are schemes to work in with the mats and cuts provided in each press book.
Slab Sided Ads

Small slabs of wood, obtained from a lumber company, were used by W. B. Bowman, of the Rex Theatre, Olympia, Wash., to tell his patrons that "Kindred of the Dust" was a story of the lumber camps. The wood, which was printed and cutout, "came from the forests of the Great North-west where live the wonderful characters of drama and delight you'll see in Peter B. Kyne's story, 'Kindred of the Dust,' at the, etc."

Juvenile Exploiter Brings Own Records

Perhaps you will remember that James F. Thomas, Jr., still in the high school, broke records at the Y. M. C. A. Theatre at D'Io, Miss., on "Way Down East." James wrote at the time that he was going to try to break this on "The Four Horsemen," but he had to wait until the Christmas vacation before he could find time to tell of his campaign, back in November.

D'Io is near Mendenhall, where James lives, and the film attractions are put on by the Y. M. C. A.

He ascribes most of his success to the teaser campaign, which he started with tuck cards and ran over into the Mendenhall paper. This was a quotation from the book of Revelations (vi:8) ending with "The Four Horsemen of the Apocalypse. Conquest—Wart—Famine—Death." Their arrival will create a sensation in Simpson County."

This was followed with painted sidewalks with only the title, and with numerous hand-painted window cards. Plenty of paper was put out, not only in D'Io, but in the surrounding towns, and these feeders were also covered with heralds. One store was also given printed bags for use.

For the lobby a three-sheet cutout of Valentino was used for advance and this was sent around town on a bannered truck the days of the showing.

The entire campaign was worked on the proposition that while everyone should know by now of the "Four Horsemen," it would be the theatre's fault if they did not, and the picture was sold just as intensively as though it were a brand new title.

The result was a turnaway business the opening night, with close to capacity the second day, and the old records were blown to pieces.

Mr. Thomas also sends in a couple of ads he wrote on "The Good Provider." He sold this on the paternal angle and persuaded the high school to permit a poster in the assembly room.

And in connection with his advertising he makes a remark that should be printed in letters a foot high in every small town theatre business office. He says:

"As I cannot get just the display I would like to from the papers here, I endeavor to get plenty of white space, WHICH IS SOMETHING THE SMALLEST PAPER CAN GIVE."

A lot of veterans have not gotten that idea into their skulls yet, but here is a high school pupil who instinctively hits upon the great truth that not even a small town compositor can kill the display value of white space. We think that James will be heard from one of these days.

Trade Paper Ad Is Basis of a Herald

Allen's Palace Theatre, Calgary, got a special herald at no cost for art work by reproducing a trade paper advertisement on "Brothers Under the Skin." This was the page reproducing headlines from papers all over the country on the henchsessed association.

On the other side was a clipping from the Calgary paper of this day before with "The only thing the Herald forgot to say was that 'Brothers Under the Skin' is the title of one of the finest motion pictures of the season. Be sure to bring your wife with you. It's wonderful propaganda."

Hottentot Dresses

First National surely does hate to give up an idea. Now it is the Hottentot Dress which is to be added to the "Lorna Doone" gowns and the rest of them. The poetical press agent calls it "a gown of frills and fancies." It seems to be a draped blouse and a corrugated skirt. Anyhow, you can get the name of the maker from the First National exchanges, and work for a window hook-up.

A Paramount Release

FOOLING A COUNTRY COMPOSITOR BY WHITE DISPLAY

James F. Thomas, Jr., wrote these ads on "The Good Provider" for the Y. M. C. A. Theatre, D'Io, Miss., and knowing that he could not get type display, he got a fine showing by using white space instead of black type.

A Goldwyn Release

THE MAILING CARD

Something even better occurs on the bottom of the card mailed a selected list of names, and which is shown before with "The real safety pin is stuck into the oblong at the top and at the bottom the line reads "P. S.—Make your wife come with you. Be a cave man if necessary." So many men carried on the joke by wearing the "badge" that others who had not received a card copied the idea.
One Act Play Is
Basis of Contest

Feeling that a two-week run called for something extra jazzy, the Mary Anderson Theatre, Louisville, which had "Oliver Twist" for a fourteen-day engagement, persuaded the Louisville Theatre Guild to sponsor a prize contest for the best one-act play based on any incident from the story, to run not longer than twenty minutes. Fifty dollars and a public presentation was to be the reward; the latter probably appealing more strongly to the authors than the money.

This production was to be the presentation by the University of Louisville Players Club as a prologue to the Coogan production, which gave the Mary Anderson about the best advertised prologue ever offered by a picture house.

As the Theatre Guild was a prominent society, both of the daily papers gave the stunt plenty of space as local news. This can be worked in any town with a dramatic club, and there are hundreds of small towns with such an organization. If your town has none organize one, then pull the stunt. It's a wow.

Sold the Plugger
With Clever Fake

Between them Joe Madsen, of the Idaho Theatre, Twin Falls, and Kenneth O. Reinaud, Paramour, have invented a new ballyhoo for selling plunger songs, based on an old idea but offering a new and clever angle.

Most large cities are familiar with the truck singer, who plugs some special number, singing from a truck on which is mounted a piano or hand organ. That was the basis of this stunt, but merely the base.

Eight Feet—or Less

A fake phonograph, eight feet high, was built of comic board and placed on a truck, on the forward end of which was a piano. Within the phonograph was concealed a vocalist, who sang through a megaphone to the accompaniment of the piano whenever the truck was halted at a promising corner.

After the song the singer threw back the door, the inside of which had been painted with signs for "Burning Sands," and sold the plunger song to the assembled crowds. It not only sold many times the usual number of songs, but the novelty of the stunt was mentally credited to the play and not to the inventors.

The theatre supplied the accompanist, in the person of its organist, and the phonograph store paid the singer. The phonograph did not cost much and the rest was salvaged material, but it worked better than a lot of hundred dollar stunts and had the practical advantage of selling off many times the usual quota of songs, and each song taken into a home is a distinct advertisement for the picture.

Moreau Advanced

His splendid work for the Palace Theatre, Arctic, R. I., got promotion for A. J. Moreau, and he is now managing the Broadway Theatre, Chelsea, Mass., which is a better job and a deserved reward.

His first stunt in the new house was the free apples gag used for "The Old Home- stead," for which it is particularly appropriate. The distribution was made from an old hay wagon, properly and profusely bannered.
Missouri Theatre
Sold "Knighthood"

Herschel Stuart, of the Missouri Theatre, St. Louis, cracked a hard boiled egg with "When Knighthood Was in Flower." He gave a special showing for the three largest newspapers, including the one which has always been somewhat hostile to the pictures. But the beauty of the Marion Davies production fractured the shell and for the first time the editor opened his column to an appreciation. Educators and prominent citizens were also included in the list of guests and their endorsements were used for publicity work.

Stuart and Ed. Olmstead, publicity director, along with Oscar Kantner, Paramount, made a drive on the musical scene advertising this to a special list and booking two of the leading stores to special displays, one of which is shown.

There was a vivid poster specially made, and Kantner could not let the Navy recruiters get away from this, so he printed posters which opined that not since knighthood was in flower was there so fine a chance offered young men as the Marine Corps afforded. This gained some exceptional board locations.

All of the street cars were banneered, front, sides and back, on the proposition that the cars would make extra business, and no publicity angle appears to have been overlooked.

Something for Swift

Let Harry Swift, pioneer window grabber, read and gnash his teeth. The New York Mark-Strand Theatre got three thousand windows for "Lorna Doone" when the Incite First National opened. These were the retail grocers with displays of "Lorna Doone" shortbread.

In addition Wanamaker's, Macy's, Gimble Brothers, and other big stores gave windows to the various merchandise hook-ups, there were seven windows on dresses and seventy-five windows for the plugger song. In all more than 3,100 windows were obtained.

Read it and weep, Harry.

A Revival

Bill Danzig, Paramount, used the local pull of O. K. Reddington, of the New Century Theatre, La Porte, Ind., to dig an old one up and put it over anew.

They persuaded the Mayor, who presides over the traffic court, to sentence all speedsters to witness a performance of "Man-slaughter." The Mayor was willing to make them pay for their tickets, but Mr. Reddington thought it would look better to give his Honor a pad of passes.

The newspapers took the story up and gave lists of those who had been sentenced, and saw to it that they witnessed the picture—which was good for another news story.

Clarence Goes West

George Smith, Canadian Paramount, worked Winnipeg and Calgary in the interests of "Clarence" by making those towns and posing as the Clarence Smith who was broadcasted in the press dispatches as the organizer of the Clarence Society in Montreal. He got a lot of newspaper work, which ran for the local showings, and made things easier for the later run houses in the smaller towns.

In Winnipeg Manager Cloakley, of the Capitol, staged a saxophone contest for amateurs, with a $175 instrument, donated by a music store, as the prize. In Calgary, as in The Peg, headquarters of the new society was opened, with a heavy enrollment.

Loads of Tickets

Five thousand tickets is something of a "buy," but the Mutual Drug Store took that number from the Strand Theatre for the engagement of "Skin Deep" and disposed of them within a ten-hour day.

One ticket was given with each fifty cent purchase, and the store did a greater volume of business than it has enjoyed since the Christmas Eve of last year.

This being the case, it regarded the tickets as a profitable investment at seventeen cents each; which was fifteen cents and the tax. The house profited on the full price tickets which came in with the souvenir issue.

A $7,500 Exploit

Savings Bank's hook-ups are easy to get and listen well, but the Colonial Theatre, Allentown, Pa., hooked the Trust Company to a distribution of 7,800 vouchers, each good for one dollar, on condition that an average balance of $10 be maintained for a period of one year.

A Paramount Debut

A MODIFICATION OF THIS DISPLAY IS POSSIBLE ANYWHERE

You may not be able to get the armor, but the rest can be straight cutout. Possibly you can borrow the pillars from some Masonic lodge. This was planned by the Missouri Theatre, St. Louis, as part of the "When Knighthood Was in Flower" campaign.

A First National - ad

SOMETHING NEW IN IDEA FOR JACKIE COOGAN LOBBIES

Frank J. Miller, manager of theatres, Augusta, Ga., worked this for the Rialto Theatre for "My Boy," using the Yearsley idea of Jackie's supposed spelling for the announcement. The suits are the ones named after the young star.
Scrim Dissolver Helps This Lobby

Something new in the lobby always gets attention, and J. B. Robertson, of the Palace Theatre, Fort Smith, Ark., found a new one in an adaptation of the dissolve curtain idea.

For "The Man Who Saw Tomorrow" he built a shadow box about the proportion of a three sheet. Some distance back of the opening was a scrim curtain on which was painted: "The Paramount decision of life is the choice of a mate. One woman offered him wealth, luxury and power. The other love and adventure." Back of this was a cutout showing Meighan between the two women and the caption "Which did he choose?"

By means of a home made device, the lights were alternately thrown on from in front of and behind the screen. When the front of the scrim was lighted, the sales legend showed. When the lights went out in front and on back of the scrim, the tableau was disclosed and the legend faded.

It is an old stage device, but worked up for the lobby it had the necessary element of novelty.

Spaces Nicely

W. A. Doster, of the Strand Theatre, Montgomery, Ala., made the discovery that not only are there the same number of letters in "House Peters" and "Human Hearts," but there were avoided the same way, so he got eleven compo board hearts and put two letters in each so that they read

HOUSE PETERS
HUMAN HEARTS

Then he ran smaller hearts down the sides of the lobby opening and also used cutout letters for the title on the front of the heart display. It gave him three prosperous days.

A Questionnaire

Memphis knows mules, so there was real appeal in the 2,000 throwaways put out by A. B. Morrison, of Loew's Palace Theatre.

Gilding the Lily

Dressing up the cutout of the locomotive on the Fox 24-sheet for "The Fast Mail" helped to give a full week for the attraction in a house with a two-day limit.

Abe Craft, of the Lyceum Theatre, Findlay, 0., got a real headlight for the choo-choo, put on auto wheels that actually revolved, set in a locomotive bell that could not keep its tongue still and connected the smoke stack to the steam system, with a red light to give color. The wheels went round and round, the bell swung back and forth and the smoke steam went straight up, which gave plenty of motion. The hand supplied its own spotlight. It did not cost much and it held business for three times the usual run.

Saunders Pinched

When Claud Saunders, exploitation chief of Paramount, made his recent western trip, he was pinched by Federal officers in Denver. Rick Rockelson, local Paramount engineer, engineered the welcome-to-our-city for his Chief. Now Rick is wondering what made Saunders look so worried before the stunt was exposed.

Real Davies Gown

Dance Hall Prize

Walter Lindlar is Paramounting in the Detroit section, and recently he booked the proprietor of the Greystone, the "million dollar ball room" for the rendition of a costume dance for "When Knighthood was in Flower." To make sure it would go over, he further sold him on the idea of a Marion Davies resemblance contest, the decision being arrived at by the ballots of the dancers, the previous week.

This gave the Cosmopolitan production and the Adams theatre a lot of very valuable publicity, because the ball room management spent a lot of money advertising the event, chiefly because the prize was a gown actually worn by Marion Davies in the production.

This "original" costume stuff is older than Rip Van Winkle, but this really was an original, because Lindlar figured that the second hand costume would be cheaper than a reproduction and he arranged with the home office to put through the deal.

The proprietor gladly bore all the costs, and got a big return on his investment, while the theatre obtained a two weeks' drive free of all charges other than a hook-in slide.

But the next time Lindlar takes photographs, we hope that he will remember his war-time patriotism and not use an American flag as a drape for the stand, for the model to walk all over. They would have lynched him for that back in 1917, but we are already back to our old tricks.

OF COURSE WE CANNOT PLAY FAVORITES AND SO—

Here is a picture of the Paramount's London staff girls posting a sheet for "Beyond the Rocks" to match the painting the Universal girls did in a recent issue. Bashful girls these, with their backs turned to the camera. Very impolite.
January 20, 1923

MOVING PICTURE WORLD

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Future-Impressionist Does Stuart's Bills

Herschel Stuart's poster artist is not crazy. He is just angling for odd effects on the posters for the Missouri Theatre, St. Louis. He is a futurist, an impressionist and a crazy quilt designer rolled into one, but he gets results.

One Printing Gets Two-Sided Folder

This cut shows a four-pager a little different from the usual "blank book" idea, in that the inner pages are printed up. The original comes from the Grand Theatre, Greenburg, Ga., and was a four-pager.

cheap paper will generally cost less than a double printing. Another way would be to use an eight-page sized sheet, print half the run one way and reverse and print the other half on the reverse, then cutting apart, but an eight-page folder will give a better effect. The chief value of this herald is that every woman will read it and be sold in a double sense.

The Right Kind of Exploitation Will Bring Results to Big and Small Theatres.

A Paramount Release

STUART'S POSTER

Of course this display for "Singed Wings" cannot show the color scheme, but the vivid posters which are put out for the Missouri are rapidly becoming one of the features of the town's art life. They are wonders of chromo craze.

A Paramount Release

THE GREENBURG HERALD

We think that it would be cheaper to use twice as much paper for an uncut eight-pager, turn the lower form upside down and get it all on one printing and handling, since
Striking Attractor Gets Big Attention

This second week space from the Ohio Theatre, Indianapolis, does not show very good drawing. Miss Terry has all of the expression of the old style dry goods store dummy, but the black and white is handled vigorously and the well written copy sells better than the cut. There are only three lines of selling talk and the "second week" which in itself has a decided sales value, and title in imitation of Chinese character does not make for legibility and in theory this is poor, but the breakage of the rule is justified by the fact that Miss Talmadge's appearance in this play has been so well advertised that even were the title put into real Chinese most persons would know what it meant. We would like to make a small wager that the man who laid out this copy is an old circus man, for he speaks of the prologue "on" the 3, 7 and 9 o'clock shows, which is red waggon phraseology. "At" would be a better word for non-theatrical people, but it does not matter materially. This is a six sevens and worth what it probably cost. We would like even better a display bringing in the China and Chinatown scenes in small line sketches. That will help to sell better than the supporting characters.

P. T. A.

Tells of Newness of New Tess Feature

The California Theatre, Los Angeles, stresses the new production of Tess of the Storm Country in its recent display for that picture. Knowing that Tess was one a new form of the old film. This is the best angle to use in the sale of this story. Tess of the Storm Country does not need to be sold, so we go. What needs to be sold is the fact that this is a very superior production of the old play, new, up-to-date and reflecting the improvement made in photography and direction methods since the other story was made. This is covered in a very inviting display by the artist. We are doing better than usual with the layout, and his present average is of high standard. A layout of this sort has a real sales value. It is not merely handing money to the newspaper in return for mention in the reviews. It is using the space to sell additional tickets and as many advertisements as possible. Almost overnight the California changed from the usual Los Angeles dark secret style of advertising to this clean and inviting form, and the artist must be using the Cuse formula, for day by day he is getting better and better. No one could ask for a more attractive advertisement than this, and while it is pretty to look at, the chief aim of any advertisement—sales—is not overlooked. It is first of all a display, and later that it is a very pretty example of good looks. Any artist can show the same improvement if only he will study the best work of others and figure out just what is done and why.

P. T. A.

Tickled the Town

Because it was the first perambulating volume seen on the streets, Syracuse responded to the appeal of the walking copy of "Oliver Twist" to advertise Jackie Coogan at the Strand. The book was only four feet high, and the perambulator could poke his head over the top, but it was large enough to attract the crowd. It is better to provide a trim insect and run the book up to six feet, so that the operator's top hamper is not visible, but the first time out any sort of book will get attention.

Another stunt was to rewrite the story of the play in simple language the younger children could understand, with the idea of selling them the matinee business. This may not have been strictly necessary, but it supplied an excuse for laying it off to one of the local papers for cover.

P. T. A.

A Characteristic Ad. for "East Is West"

The Des Moines Theatre uses a good layout for Constance Talmadge in "East Is West," but the half tone work does not come out well because it is in too fine a screen. The background is particularly good and with that in line which cannot be spoiled, the wreck of the cuts is not so serious a matter. But the chief value of the display is the clear panel into which the type is set. The artist does all his work on the margin and leaves the announcement alone. It has mostly hand lettering, but it is well done and is as legible as a great many display faces—better than Della Robia, for instance. The main point is to give a good display to the star name and title, and this has been done. Doing the

A First National Release

A NICE DISPLAY FROM DES MOINES ON "EAST IS WEST"
scribed limits, which evidently cover the proper radius from the house. There is a minimum charge of fifty cents. This is a splendid tie-in in the suburbs, where the street car service is not all it might be, and there is no additional appeal in the case of the man who wants to take a friend can call a taxi knowing precisely what the charge will be. It should not only make business for the house, but the taxi company will call for tickets from two angles. It will make immediate business and at the same time give the residence an advertising point and they will call for taxi service at other times when the regular meter service is in force. A half page advertisement on the program and a slide on the screen is the extra inducement. Mr. Scott advances an admirable idea. It is not altogether new, but we do not recall that it has ever been put into practice as a permanent feature. Try it out.

P. T. A.

All Type Ads Are
Made From Layout

Lem Stewart has a ditto machine and on the big pictures he sends out to all managers suggestions for advertisements. This represents the advertising on the advertisement from the Empire Theatre, Montgomery, Ala., shows the results he gets. It is a better than usual following of a copy design and a credit to the company because it is only a new and then style but it will sell the average reader on the appeal to the love of the romantic and it makes a good display on the page because it is different. The only big display lines are house and title, but these ads run with the contest hook-up page. It is different from the usual reader, which is generally set either across the space or with a white margin. Here the selling talk is against the fact in the facts on the right and the white space in between.

Better Pictures—
While you're talking about 'em we're showing 'em!

Better Pictures—
Everybody Wants Them—
And We're Showing Them Now

First we presented "Blood and Sand"
You know how good that was. We are following it with "The Prisoner of Zenda," and you know the fame of Anthony Hope's famous novel—just as good, but different.

Next week we will offer Cecil de Mille's gorgeous beauty picture, "Man of Men," with Tommie Meighan, Lorette Joy and a thousand others. Crammed with sensations and Supreme in appeal.

Then comes "Grandpa's Boy," with Harold Lloyd, unquestionably one of the great comedies produced since films began.

If you are one who has been "Crying" for better pictures come down to the VICTOR and see 'em.

TO HAVE AND TO HOLD

This is only eleven inches of space, a small item in proportion to the regular displays, but it sells the idea of the Miller as the home of better pictures and it sells the coming of "Manslaughter," and "Prisoner of Zenda" and "Grandma's Boy" on the success of "Blood and Sand." This picture went over to the satisfaction of the public. Chambers capitalizes the fact to prepare for the coming attractions and to establish the tradition of good shows at the Miller. He probably never bought eleven inches which it did not work. Will not work. Will not work. Will not work.

The success of "Blood and Sand" makes it easy for the Miller to make the appeal to the public. Whether they know the picture or not, it is a very good picture and the Miller can make it look as though it were a good one. The public is not wise to the fact, but the Miller is wise to the public. The Miller can make the appeal and sell the picture to the public.

THE BUSINESS OF ADVERTISING

In the business of advertising it is important to know how to sell the product. It is important to know how to sell the picture, to sell the picture to the public.

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American Releasing


Associated Exhibitors


WOMAN WAKE UP. A very good pro- gram picture that is sure to please. Had many comments from the other sex; ninety per cent, with my reaction, and it didn't cost you a fortune to get. I have read these people very reasonable in their rates. Advertising: one three, two ones, slide. Patronage: small to town. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

F. B. O.

BEYOND THE RAINBOW. Star: Billie Dove. Not a wonder picture, but a good one which caused us to get a bunch of good comments when we used it Christmas day. Advertising: news publications, extra paper. Town of 1,000. Drawing from farming community. Admission: 10-30. Attendance: good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

BILLY JIM. A fair program picture; liked by only a few, thought but fair by the rest. Advertising: slide, photos. Attendance: good, business fair. Made good on Christmas, other wise couldn't have gotten enough in house to pay expenses. Small towns, buy it right and boost it; invite in your church friends. R. R. Rush, Pastime Theatre, Pearl City, Illinois.

IN THE NAME OF THE LAW. Special cast. Nothing to brag about, but will get by if presented with the kids regu-larized. Business fair. William Noble, Polly Theatre, Oklahoma City, Oklahoma.

IN THE NAME OF THE LAW. Only one poor report, and this was in your last issue. Nothing but praise from our patrons. Exhibitors who want clean pictures and are working for the welfare of the industry can't afford to pan a picture like this. We want and must have more like it and then the fanatics will have to let us alone. I say again, one of the best: however, cost us much. Made good on Christmas, other wise couldn't have gotten enough in house to pay expenses. Small towns, buy it right and boost it; invite in your church friends. R. R. Rush, Pastime Theatre, Pearl City, Illinois.

IN THE NAME OF THE LAW. A very good picture and one of the best pictures played in my house for Christmas. I call this a 100% picture and so did my patrons. Play this one and boost it. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

KICK BACK. Star: Harry Carey. Ran this picture on Christmas day and cleaned up. Also ran F. B. O, comedy, "Fire Fighter," was given place and good. Advertising: six, three, one, two, slide. City drawing from all classes. Admission: ten cents at all times. Attendance: capacity. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

VERMILION PENCIL. For me, rotten; I'd leave it alone. Had plenty of walk- outs. Print was terribly rotten. Advertising: usual, mailing list. Business fair, but sure jipped my patrons with this. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

First National


CUP OF LIFE. Good, as are all Thos. Ince pictures; only did a fair business though. Advertising: regular. Patronage: family.
Attendance: good. S. H. McNell, Rideau Theatre, Smith's Falls, Ontario, Canada.


LOVE OR HATE. Poor—can't say poorest picture because "One Arabian Night" has outdistanced me—but one of the poorest I have run. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.


NINETEEN AND PHYLIS. I have not found one picture that is so entirely as this picture. It does not deserve boosting, and I run it then after an opposition house of sixteen hundred seats. My seating capacity, which is six, three, one, lobby, slide. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


ROSARY. This is a picture above the average, and pleased about eighty per cent. Advertising: one, three, six, newspapers. Patronage: small town. Attendance: good. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.


SALVATION NELL. It's "goody-good," but we got by on account of playing it for the benefit of the church. Not for the average small town theatre, but should go good where intelligent plays and acting are
Between Ourselves

A get-together place where we can talk things over

J. L. McCurdy, of Randolph Theatre, Chicago, Illinois, has joined the circle of good fellows reporting, and you want to look at his report on "The Flirt" (Universal) because it shows how much you can get and give in that new line on the reports.—"Advertising Angles".

Notice the way others are giving their experience and tips in that division of the reports. It is going to help you a lot to know whether the star, the whole cast, the title, the story, the director or the special aspects of that film will pull strongest. It is going to help, also, to tell the others what holds the crowd, or drives it away.

Others are using the new blank to good purpose. As H. H. Hedberg, of the A-Muse-U Theatre, Melville, Louisiana, says, "Many thanks for the new form. It's a great help for 'Straight From the Shoulder.'"

Anything that will make it easier for exhibitors to send reports, and that will make it easier to pick good shows and avoid bad ones—that's what we all want in this "Exhibitors' Insurance League."—VAN.


FAIR THERE WAS. Very good picture. Fine acting. Did not draw as well as expected, yet there is no fault to find with the picture. Mixed. Advertising: good. Patronage: fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

A FOOL THERE WAS. A good picture, well acted. Money can be made on this if you get it at the right price. Advertising: ones, two, five, twenty-four, sixes, window cards. Patronage: good. Attendance: fair. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

BUCKING THE LINE. From a box-office standpoint it meant nothing; but the picture pleased those who saw it. This star (Flynn) is not known and they did not come out to see him. Advertising: usual posters. Town at large. Mixed. Admission: $0.25. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


JUST TONY. Best animal picture I have ever seen. Tony, Mix's horse, is wonderful. Let more like this come. This is a good one—clean. The acting of the horse is great. Advertising: good. Patronage: small town. Attendance: best I've had in years. H. L. Perkins, Dixie Theatre, Bastrop, Texas.


MOONSHINE VALLEY. For me, impossible; no story, poorest excuse for picture I ever saw. Farnum went crazy for a while, his wife went crazy, I'd think the producers crazy for making it, I was crazy for running it. Farnum tries to pull too much heavy dramatic stuff; had some rotten sex stuff in it. Will, in a very poor sight. Patronage: six ones, slide and newspaper. Patronage: small town. Attendance: poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

MY FRIEND THE DEVIL. Star: Chat Bowers. Great picture, good class of people. The footage of the production is too long, but if you run it at a good speed through the machinery will look 100% better than if it is run slow. Advertising: full. Patronage: good. A bad title to draw crowds. Town of 3,000, draw from poor class mostly. Admission: 10-20. Attendance: poor: second night, better. Chas. Martin, Family Theatre, Mt. Morris, New York.


RAGGED HEIRESS. Best Shirley Mason picture I have ever played, and one that will please. Went over good as a light, mid-week program. Advertising: usual lobby, slide, and newspaper. Patronage: mixed. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.


WESTERN SPEED. One of the best Buck Jones' Westerns we have used and one that is sure to please where an audience cares for that kind. Advertising: lobby, slide, and newspaper. Patronage: mixed. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.


YOUTH MUST HAVE LOVE. Just a real cute picture; one of Shirley Mason's best. Some real snap and "pep" in this one. Advertising: ones, photos. Attendance: good. Riall Theatre, Elson, Nebraska.

Goldwyn


REMEMBRANCE. Picture pleased; but the title is not particularly good, in that many dislike a picture that they think is going to be sad. City of 50,000. Dowin better than expected. Attendance: 35-36. Attendance: fair. Claude E. Coby, Gladwin Theatre, Lansing, Michigan.

REMEMBRANCE. Just a program picture; too much money for a picture like it. Pleased fifty per cent. Advertising: lobby, newspaper, billboard, twenty-fours. Patronage: excellent. A.M. and W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

REMEMBRANCE. A good picture, and those who saw it were very well pleased, but not enough to do any talking for the picture. No special at all, and will not make money as one, though the picture seems strong from every point. Advertising: in addition to usual ones, threes, sixes and photos, a large banner was used; good newspaper campaign, window cards and slide. Patronage: college town. Attendance: very poor. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

SHERLOCK HOLMES. A picture that is well liked, and exhibitors should know what that means. He does great work, and for that matter so does the entire cast. Go after this strong; it will take care of every promise you make regarding its excellence. Advertising: heralds, mailing list, photos, etc. Patronage: best. Stars—Charles Warner, Palace Theatre, Marseilles, Illinois. Attendance: very fair.

SHERRILL HASTINGS. With John Barrymore, a very good picture. They all liked it three days. Business not so very good. Advertising: six, three, one, slide, window cards. City of 31,000. Attendance: three of every hundred, but reasonable. Attend-ance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SHERLOCK HOLMES. With John Barrymore—a very good picture. They all liked it three days. Business not so very good. Advertising: six, three, one, slide, window cards. City of 31,000. Attendance: three of every hundred, but reasonable. Attend-ance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WALLFLOWER. Six reels featuring Colleen Moore and her new character, a very popular here. Richard Dix also popular and is coming strongly to the front. Pleased 100% and very well liked. There is not a six sheet or a business gether. The picture the old folks will enjoy as much as the young folks. Advertising: six, one, slide, sidewalk signs. Patronage: small town. Attendance: fair (rain). C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

As It Came

No editing on this letter. Mr. L. A. Hoover, Gem (and other theatres), Durango, Colorado, sends it.

"Dear Van:

Many thanks for the greeting card. Makes me feel as if I amount to something and am able to help a little. Straight From the Shoulder has everything beat as far as I can see. I may be a poor publicity bug but I know something good when I see it. May the coming year bring favor and glory to you and your department."

No one who sees this letter, from their business—and Heaven knows an exhibitor doesn't spend his days in a porch hammock—sending these dependable tips. Mr. Hoover DOES amount to a lot, and so does every exhibitor—they're all good friends and what Mr. Hoover wishes the department, Straight From the Shoulders wishes for every exhibitor.


STROKE OF MIDNIGHT. The most gruesome picture I ever saw. Booked it for two days, but took it off after one showing. If you haven't taken your regular posters, show this one. For me, not only a redeeming feature in it. Advertising: newspaper, billboards, lobby, Town of 1,500. Draw from residential sections. Attendance: average. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

YOUTH TO YOUTH. Star: Billie Dove. Only a good picture. Nothing much to say about it. Will get by if well exploited. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

As Above ALL LAW. This is the poorest picture—otherwise pun. Any exhibitor who can escape running this picture, he will do it. Advertising: six, twenty-four, window cards. Patronage: mixed. Attendance: very poor. Town of 20,000. Strand Theatre, Passaic, New Jersey.

BACHELOR DADDY. This is a wonderful picture; one of the best comedy dramas we have shown this season. We cannot give you admission for this one. Advertising: six, three, one. Patronage: resort. Attendance: good. Holmean & Shaw, Auditorium Theatre, Lansing, Michigan.


BLOOD AND SAND. For me, a great picture in every respect and should draw well if properly advertised. The picture pleased a large majority of the audiences, as the star is popular with Oklahoma City movie fans. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.


GREAT IMPERSONATION. Very interesting picture, although there are a few war scenes in it. People thought it to be a wonderful picture. You can't go wrong booking Paramount Pictures. Advertising: ones, threes, sixes. Patronage: small town. Attendance: fairly good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

GREAT IMPERSONATION. One of the best pictures we have run this year; pleased 100 per cent. Advertising: regular. Patronage: resort. Attendance: fair. Holmean & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.


GREEN TEMPTATION. A dandy; one that will go over anywhere. But after I

Hodkinson


U. P. TRAIL. Nothing new about the story, but it carries a comedy strain so much that many liked it. Fred Jones, Rialto Theatre, Nelson, Nebraska.

Metro

FASCINATION. Mac is a regular star. All her late pictures have been good in all respects. We think this will be as good as any she has made. Drew well and pleased. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Paramount

ABOVE ALL LAW. This is the poorest picture—otherwise pun. Any exhibitor who can escape running this picture, he will do it. Advertising: six, twenty-four, window cards. Patronage: mixed. Attendance: very poor. Town of 20,000. Strand Theatre, Passaic, New Jersey.

MANSLAUGHTER. Here's a real one, boys! Go the limit, then keep going. Best picture I have seen in years. Advertising: traffic signs, windshield stickers, safety campaign, worked machine-and-victim stunt, others too numerous to mention. Patronage: mixed. Attendance: a steady gain to the last show. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

WHITE OAK. Very good, but Hart is not as good as he uses to be. Pleased about fifty per cent. Advertising: regular. Patronage: mixed. Attendance: fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.


YOUNG RAJAH. Extra punk. Why do such producers as Paramount allow such trash? It looks as if it was going to kill Valentino. Advertising: a complete failure. Good picture however. Attendance: a good one. Good and awful. Robert Marsden, Jr., Noble Theatre, Marshfield, Oregon.

YOUNG RAJAH. Valentino carries this picture to success with his wonderful acting. Would have lost it at the price I paid if it had not been for Valentino's drawing power. Advertising: sizes, threes, ones, heralds, newspapers, etc. Small town, drawing mixed patronage. Attendance: good. E. E. Elko, Broadway Theatre, Centerville, South Dakota.

Pathe


Playgoers

HER MAJESTY. Stars: Mollie King-Creighton Hale. A pleasing program picture, with the stars doing good work. We play five acts of vaudeville with pictures of this caliber. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Belvidere, New Jersey.


Selznick


EVIDENCE. With Elaine Hammerstein. This picture is absolutely neutral; they did not care much for it and they did not say much against it, but too many stayed away. Why they pose Hammerstein with foot after foot of "close-ups" is more than I know. That day is over; but this girl's director's main hold still is to bring her close to the camera and use footage. Audiences want the story to keep moving. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

IS LIFE WORTH LIVING? Eugene O'Brien in a Class C picture. This is as good as you will get anywhere for the price. It is hard to get an average on the public sentiment on this star, for it is a job like tunneling a mountain to get 'em in. Wednesday nights this time of year. Advertising: regular. Patronage: country town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Fill In Fill Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..................................... Star .....................................

Your own report .................................................................

Advertising Angles .........................................................

Size of Town ......................................................... Type you draw from

Name ..................................... Theatre ..................................... City ........................ State ........................

ONE WEEK OF LOVE. Great audience picture, nothing but praise for picture and nothing but wonder expressed at the title—this title would kill business in any theatre and the man that tacked it on should have ten years at hard labor. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.


THE POOR SIMP. A comedy well worthy of comment. Pleased everyone who saw it. While no special advertising was done, I played to a fine business. Patronage: general. Attendance: fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

WOMAN OF NO IMPORTANCE. The one trouble with this feature is that it de- picts everyday life so realistically it hurt a lot of them. The title failed to pull, but ninety per cent. of those who came were satisfied. Advertising: regular. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

United Artists

RULING PASSION. Here is one you can back and boost both. There is shown all of Arlis' pictures and my patrons said it was the best yet. In my opinion, Arlis is the best actor the screen has. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.


Universal

AFRAID TO FIGHT. A good program picture that should please, and an elegant fighting picture that is not offensive to the ladies. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

DON'T SHOOT. Star: Herbert Rawlin- son. Sold as a program, but should be a Special. Has been used lots of Specials that were not as good as this one. This class of show will please any audience. Business fair all season, skating rink. Town of 3,000, draw from all classes. Admission: 10-20. A. Mitchell, Dixie Theatre, Russell- ville, Kentucky.

HUMAN HEARTS. Star: House Peters. Appeal to a large part of those who saw it.

DELICIOUS LITTLE DEVIL. If the Universal film exchange is so hard up that they have to sell this as a Special, they had better quit. The poorest picture I have shown this week. Also put it in paperback. I all walked out on the first show. Paid $50 for it, to me, not worth fifty cents. Advertising: photos, banners. Patronage: general. F. C. Johnson, Strand Theatre, Northfork, Wisconsin.

DELICIOUS LITTLE DEVIL. Although this picture is perfect in production and cast, I cannot help but to pity the exhibitor who is looking for clean and uplifting pictures. It is a resource, but we paid double its worth. We ran it with first chapter of "Winners of West" so do not know which they came to. Town of 443, drawing small town and community. Attendance: good. Kenneth W. Thompson, M. W. A Theatre, Hancock, Wisconsin.

FIRE EATER. Here is a Western picture that outclass other so-called Westerns by a wide margin. This picture pleased the audience tremendously. Advertising best. Patronage: community. Attendance: fair. Kenneth W. Thompson, M. W. A Theatre, Hancock, Wisconsin.

THE FLIRT. Pictures of this calibre do more wonders keeping this "scandal intensive industry" of ours on an even keel than any other single factor. Attracted the solid element as well as the frivolous. Well received and had a good and successful run. Advertising angles: played heavily on Tarkington's name as author; used extremely mild "Fair" type ads in newspapers; kept in entire harmony with spirit of picture; book tie-ups in large departments, home stores, drug stores, "Flirt" all blood, petals and sixteen, parallel the streets, women's stores and rest rooms, etc. Drawing from transient patronage. Admissions: 25 matinee, 50 night. Gross Attendance: excellent. J. L. McCurdy, Randolph Theatre, Chicago, Illinois.


STEP ON IT. It will go over where Hoot Gibson is liked. It is a Western, but it is too dark. Why does Universal make their pictures so dark? You will see this fault mentioned in about every trade paper of the darkness of Universal products, but they do nothing about it. Our patrons will not stand for the rough stuff, and the production must be of the best. The best: The Tower, Haynes Town Hall, Old Lynn, Connecticut.


Vitaphone
FLOWER OF NORTH. Good picture. Please nice business against bad weather. Many comments. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

Sure! Why Not?
"My Dear Van,
And why not, since you signed yourself in that way, F. S. T. S. Reports is like tearing off the coupon 'that brought the third 5% raise this year. I see you quite often after one does it. Those of us in the outer trench are so close to the 'enemy' (only in this sense) that we can not only see the wild oats mow, but can catch the sound of their growl when we shoot in a 'dud.' For years I've been a beneficiary of the "Exhibitors' Insurancy League"—now I guess it's up to me to begin paying back premiums.

J. L. McCurdy, Randolph Theatre, Chicago, Ill."
“A Friendly Husband”

Lupino Lane’s First Feature Comedy for William Fox Should Prove a Box-Office Knockout.

Reviewed by Charles S. Sewell

William Fox, noted as a real showman, has given another evidence of that fact by presenting Lupino Lane, as the star of a five-reel comedy, “A Friendly Husband.” It is chock full of laughs and should be welcomed by audiences everywhere. It has been only a short time since this star made his first appearance on the screen, in a series of two-reelers. At that time he was practically unknown to screen patrons in this country, but he has made a decidedly favorable impression in New York in the stage production “Afgar.” The reception accorded the two-reel comedies in which he has appeared since by Fox’s excellent judgment in signing him, and “A Friendly Husband” definitely labels him as one of the finest comedians on the screen.

For the benefit of those who have not seen this star in short comedies, his style of work is unique, he has a pleasing personality and is a comedian of unusual ability and magnetism, in addition he is an excellent pantomimist and an unusually fine acrobat.

Just because the theme of this comedy, that of a whole troop of “in-laws” swooping down on a man, his wife and his wife’s parents, is about to go on a vacation, has been used before, don’t get the idea that the action follows a set groove, for the star has been provided with a lot of clever business and good opportunities for getting laughs, and he gets them. Full reins has been given him to use his unique abilities as a comedian and he certainly uses them effectively.

The stage is effectually set for the star’s appearance by some clever stuff which depicts The Bandit, Eva Feet, a squirrel, short comedian, dramatic, vacation, discharge is a merry set of titles by Ralph Spence also add to the merriment of the picture. The supporting cast is entirely satisfactory, especially Eva Thatcher as the mother-in-law.

You will make no mistake in booking this picture. You can go heavy on this in your exploitation and advertising with the assurance that your patrons will not be disappointed, and it should prove a box-office knockout.

Cost

Friend Husband. ...............Lupino Lane
Tootle, Friend Wife ..............Alberta Vaughn
Mother-in-law .....................Faye Miller
Directed by Joe Bluestone.
Length. 4,527 feet.

Friend husband has never had a vacation. The boss raises his salary and gives him two weeks off. He buys a fully-equipped camping-trailer, hitchs it to his flivver and goes home. Just then all of the “in-laws” appear on the scene and they all go camping with the couple. He is crowded out of the auto and has to walk. Mother-in-law continually naggs him, calling him a worm. He has to do all of the work and meets with all sorts of trouble at the hands of everyone. He decides to go hunting and after exciting and humorous experiences with various animals only succeeds in bagging a skunk (in his trousers). Soon after there is a bandit scare, Tootle is kidnapped. Friend husband goes to the rescue and in a unique manner outwits the bandits, captures them and gets the reward.

“The Flame of Life”

Priscilla Dean in Strongly Dramatic Universal-Jewel Production, Adapted from Popular Novel

Reviewed by C. S. Sewell

With Priscilla Dean as the star, Universal has made a Jewel production under the title of “The Flame of Life,” which is an adaptation of Frances Hodgson Burnett’s widely read novel, “That Lass o’ Lowries.” It is strongly dramatic, high in entertainment value and should appeal strongly to the average audience.

It is a story of a love that finally broke down the barriers of class, a romance between the wealthy son of the mine owner who chose a life of work instead of leisure, and a girl worker at the mine who was at one time and decided they were equals.

The picture has been well directed by Hobart Henley, the continuity is good and the story straightforward with an absence of side issues to cloud the action. It is pictorially beautiful with the scenes laid entirely in the mining section of Great Britain. The scenes in and around the mine have the appearance of being authentic. There is a big chase where a mine explosion is caused by the villain smoking a cigarette. The effect is impressive, the flames leap up the shaft down which the heroine goes even before the men have volunteered and rescues her unconscious lover.

It is a story of hardship for the heroine, who has an exceptionally brutal father, who does not hesitate to knock her down on several occasions, though in no instance do you see the actual blow struck. The girl has inherited her father’s strength of will, but not his cruelty. There is the conflict that makes drama in the scenes between them.

A unique feature of the picture is the costumes, as the action of the story was laid many years ago, you see the characters dressed in the costume as they would have been in the 1870’s, though they would not do so in modern fashion, seems ill-fitting. This, nevertheless, does not detract from the strength of the story in making the audience interested and holds your attention throughout.

The three principal characters are especially well cast. Priscilla Dean as Joan gives a fine interpretation of a role, which seems particularly well suited to her. Robert Ellis was a good selection for the lover, and Wallace Beery is tremendously effective as the villainous and brutal father.

In addition to the thrill of the mine explosion there is an effective fight which has been ingeniously handled by the director so that you do not see the most brutal part of it, only getting the thrill of the physical encounter. In fact, though the brutality of the girl’s father occupies a prominent place in the film, Mr. Henley has nicely handled these scenes so that the effect is dramatic and not too depressing.

Story

Joan Lowrie ...............Priscilla Dean
Percy Lowrie .............Robert Ellis
Amice Barholm .........Kathryn McGuire
Dru Lowrie ..............Wallace Beery
Spring Lowrie ...........Fred Kohler
Joan Lowrie’s daughter Lawton Lowrie .........Bettye Burnham
Jack Lowrie’s son Emmett King
Mr. Lawton Lowrie’s secretary Frank Lee
Mag .........................Grace DeCarlo

Scenario by Elliott Clason
Directed by Hobart Henley
Length. 5,750 Feet.

The Story

Joan Lowrie, who was a pit girl at a coal mine in Great Britain many years ago, was at the bottom of the social scale. At the other end was Percus Derrick, who though the son of the wealthy mine owner, preferred the work of the mine itself instead of leading a life of leisure. Derrick has occasion to discharge Joan’s father, who was a brute, and he vowed revenge. Derrick was attracted to Joan, but because previous overtures were met with refusal by the workers, she repulsed his kindly advances.

Derrick finally wins her confidence and when her father’s constant threats of violence, the father leaves town and there follows a period of happiness for her. Finally he returns, determined on revenge. Derrick, who has not been a coal mine again, Lowrie starts to smoke, a mine explosion takes place. To save the rescue and saves Derrick, who finally overleaps the bounds of class, declares his love for her, and the film ends with the prospect of final happiness.
"A Bill of Divorcement"

Famous Stage Drama Converted Into Superb Dramatic Feature by Associated Exhibitors
Reviewed by Donald Kelly

An interest that holds, largely because of its mental strength, invests this picture with a certain appeal to the person who thinks. Most of the critics have praised the presentation of "A Bill of Divorcement," because of its faithfulness to the original version. The picture is less obvious in most parts, than was the case with some previous productions. But anyone who appreciates the distinctive mental and emotional crises of the drama will find it an absorbing entertainment. The picture lies in the acting. The individual ability of the performers has been taxed in a number of striking situations, but the most intelligent interpretation could make these particular scenes register, which they do.

In the beginning there is some unnecessary footage in introducing the characters, particularly that of Hilary Fairfield. This part is played by Keenan. The character's peculiar mental affliction is emphasized in too many agonizing close-ups. The situation would have been more artistically handled if all these scenes showing the violent facial twitchings were eliminated. When the interesting part of the drama begins, the character of the picture seems changed and a striking improvement is noticeable.

Constance Binney's performance is unusually good, and it is interesting that her charm is in a part that is more or less typical of the ingenue. There is no hint at any depth of character that she is able to play, which helps greatly in her success. When the picture finally arrives she approaches it with an imaginative skill that is surprising, and contrasts sharply with that of her predecessor. The spectator with an established impression of the picture's worth. Fay Compton in at least difficult but rather unimportant role, also shares this characteristic which the star and the production has of growing better and better. She is always pleasing to look at and her dramatic scenes are restrained and highly sympathetic.

The whole production and cast, which is English with an occasional scene in which the star, has a dignity. It is the type of attraction which should be booked with an idea toward pleasing a certain class of customers with whom it undoubtedly be a decided success.

The Cast
Margaret Fairfield ...... Fay Compton
Hilary Fairfield ....... Constance Binney
Hester Fairfield ...... Dolores Keene
Gray Meredith ....... Henry Victor
Dr. Bob .................... Henry Violant
The Rev. Christopher Pumphrey ...... Martin Burke
Kilt Pumphrey .......... Sylvia Young
Based upon the Stage Drama by Clemence Dane.

Scenario by Denison Clift.
Directed by Denison Clift.
Length, 5,510 feet.

The Story
Hilary Fairfield suffers a distressing mental affliction which finally involves him in a shooting, and ends in his confinement in an insane asylum. His ears pass and his heartbroken wife is told that his case is incurable. They have a daughter, Sydney, of whose intellectual capacity, the doctor's report indicates. The law has provided that incurable insanity is legal for marriage. Acting on the strength of the law and on his daughter's persuasive, the husband plans to marry a man who is desirous of marrying the girl of her marriage the husband returns. The situation is saved by the daughter, who gives up her plans for marriage so as to stay with her father, thus allowing her mother the freedom which she thinks she deserves.

Lupino Lane's first feature comedy for Fox is the kind that should appeal to the average audience and prove a big box-office attraction. This comedian, until a short time ago, was unknown to the American screen, but in a few months has made good in two-reeler pictures. As Abel LeBeau, as a comedian, he is an unusually fine acrobat. "A Friendly Husband" provides Lupino Lane with fine opportunities to use his talents, which he does with good effect, resulting in a lot of genuine humor. The scenes where he goes hunting and bags a skunk, and also his experience with bandits, will make almost anybody laugh.

"The Valley of Lost Souls"

Caryl S. Fleming Gave Independent Picture Companion to "Northwest Melodrama" Reviewed by Roger Ferrri

The locale of "The Valley of Lost Souls," produced by the same company as "Northwest Melodrama," is in a valley near the French-Canadian settlement of Lachine. Men who go into the valley seldom return. Once in a while one escape with the resources robbed by a serious wound. The settlement is panic-stricken. No one dares venture to go into the valley. Thus one day Abel LeBeau solves a mystery, a mystery that contributes in making this production one of the strongest and best the writer has produced to date. The picture is an interesting, smooth-going story that holds your interest. Although you have your 'amazements regarding the identity of this "ghost, you find entertainment in abundance in the solution of a mystery that is fascinating, perhaps, more fascinating than the outer mystery. The presence of the picturesque country and people involved. These people represent romantic types, typical of those portrayed by Jack Oliva. Curwood famous. The story as it is interwoven in this production will hold any audience that delights in seeing pictures of this classification.

There are many possibilities in this production with which the showman can capitalize, for it suggests numerous tie-ups and involves a theme and cast that, together, contribute in the making of a capital picture. The action is rapid throughout with bootlegging coming in for its share of exciting experience, the Mounted Police and folks that do things because their hearts bid them do them. The romantic aspects could have been improved upon, but otherwise the picture is one that will stand any test of first nights, for it serves the purpose for which it was made. The Hottest Girl, Victor Sutherland, as Sergt. MacKenzie, is all one could expect of his role, while Miss Muriel Kingston, as Julie, is charming; Anne Hamilton, as the half-breed girl, and Luis Alberni, as Jacques, the heavy, of course, score the individual hits, their work surpassing that of the rest of the cast.

The Cast
Julie LeBeau ......... Muriel Kingston
Verg. MacKenzie ...... Vicor Sutherland
Wahbets .............. I.H. Hamilton
Jacques .......... Luis Alberni
Abel LeBeau ......... Rollo Roseman
Company of Frieze Frazer and Stanley Walpole

Story by J. Seton Drummond
Directed by Caryl S. Fleming
Length, Five Reels

The Story
The numerous mysterious deaths in the valley near Lachine bring Sergt. MacKenzie and an able to the scene. With their arrival, Julie LeBeau's brother had been brought in the valley; Jacques, half-breed, loves Julie, but she opposes his advances. Julie and MacKenzie meet and fall in love. Suspicions of Jacques offering themselves to the stranger, who believes he has found a clue that will lead to the identification of the villain. To test the truth of his suspicions, his suspicion satisfied that MacKenzie is an enemy, Jacques Cuộc back to the hut where they had sought shelter. But MacKenzie miraculously escapes and a fight with Jacques ensues. To add to the situation, a dynamite bomb is thrown in with a blow over the head. Jacques returns to the trading post to kidnap Julie. But the police, finding him, aid in his capture. After a bitter battle, brings him to justice and the discovery is made that he is a bootlegger and the "ghost" of the valley.

"The Darling of the Rich"

Bettty Blythe Scores Individual Success in Whitman Bennett Production
Reviewed by Roger Ferrri

Bettty Blythe admiring will find "The Darling of the Rich" a splendid vehicle for their star, for she is presented in a splendid and brilliant jewelery—but more than that she assumes a most intricate, though charming lead, in telling story of love and a poor girl's fight for it. It is a good box-office picture for it contains any number of good exploitation angles and is capable of a large audience, of which this star has assumed the principal role. Supported by a cast of players who work diligently and with a realism that is gratifyingly entertaining. "The Darling of the Rich" should have no trouble catching on. In the neighborhood houses it should throw a big draw, and with the cast as it is, such a picture is the type that appeals especially to patrons of those theatres, although, this statement being an American film, and, therefore, "The Darling of the Rich" is not a big box-office picture, for it is elaborate and pretentious enough to be shown to any audience.

Whitman Bennett spent lavishly on scenic backgrounds and in costuming Betty Blythe, who, indeed, ranks among the best dressers of the screen. In whatever she wore in this production she shone forth fascinatingly and with a charm that is seldom seen among players called upon to display such an article. Her costuming was not the least of the excellent work she did there. Look the excellent support she received, for Montague Love, Leslie Austin, Julia Swane, and a host of others. It is not to be forgotten the excellent support she received, for Montague Love, Leslie Austin, Julia Swane, and a host of others. It is not to be forgotten the excellently work she did there. Look the excellent support she received, for Montague Love, Leslie Austin, Julia Swane, and a host of others. It is not to be forgotten the excellent support she received, for Montague Love, Leslie Austin, Julia Swane, and a host of others.

The Darling of the Rich, by the many glowing comments of the press, is a strong melodramatic story. The lighting is particularly good, while the direction is acceptable.

The Cast
Charlome Winship .... Betty Blythe
Lizzie Callahan ...... Gladys Leslie
Dick Beals ........... Winifred Perry
Montague Love ...... Peighton Martin
Juliette Bliss ....... Charles Gerda
Mona Swan .......... Minna Lawson
Dilly Hellen ......... Julian Swaine Gordon
Allie Hervey ......... Robert Mitchum
Mike Callahan ....... Jacko Hackett
Bessie Walker ....... Betty Blythe

The Story
By Dorothy Farnum
Directed by John Adolph under supervision of Whitman Bennett.

The Story
"The Darling of the Rich" tells the story of a poor girl, who finds herself taken from her poverty to an atmosphere of glitz and glitter. Betty Blythe plays the lead in this production, for she is a rich girl who does not forget the burning kiss of the man she loves. Charlone Winship, although finding herself peddling goods to the poor, does not cast aside her love; and when he returns, and saves her after spirited bidding and a series of treacherous escapades perpetrated by a rival, she triumphs.
“Pawn Ticket 210”

Human Appeal and Dramatic Interest Found
In Fox Picture With Shirley Mason
Reviewed by Mary Kelly

Fox is presently promoting “Pawn Ticket 210” in a picture with the human appeal and good dramatic construction. “Pawn Ticket 210” is a program feature with an average of ten minutes of entertainment. It utilizes a plot that has some original angles, features a number of appealing characters and progresses without meaningless interruptions.

A pawnbroker’s shop is the locale for much of the action. The owner is a sympathetic, pathetically emaciated, emaciated character handled understandingly by Fred Warren, who is eminently responsible for the success of the heart interest. The most successful of the younger broker’s caracters is the effect when he accepts a child, and gives the mother a pawn ticket for a receipt. Years later, as a result of the gift, the child, the mother returns, interesting incidents hold the attention throughout and although the conclusion is probably obvious, is noted and considered, and this holds the suspense. In the climax a number of loose threads are linked together with good dramatic effect.

Shirley Mason is pleasing in a role that is not in itself strikingly different. Her work with Robert Agnew, a juvenile leading role furnishes a number of charming scenes. Robert Agnew is a good type and fully registers. Irene Hunt, as the heroine, is a figure that is so somewhat melodramatic. Otherwise the directing is consistent.

Cast

Meg ............................................. Shirley Mason
Chick Saxe ..................................... Robert Agnew
Ruth ............................. Irene Hunt
Abe Lev ......................................... Jacob Abrams
Mrs. Lev .......................... Dorothy Davenport
Harrel Lev .................................... Fred Warren

Based upon play by David Belasco
and Clay M. Gere

Direction by Scott Dunlap.
Length, 4,871 feet.

Story

Pawn Ticket 210 is the receipt which Abe Lev gives to Ruth Saxe for the use of his daughter. She disappears for fifteen years. Meanwhile, the child, Meg, has been brought up by a man who is devoted to her. Anxious that she should have the best opportunities for culture, he arranges for her to take her to his home. Meantime Chick Saxe, a young crook, who has fallen in love with Meg, is seeking to follow an honest occupation. He is helplessly drawn into a robbery of the same where Meg returns for her child. Harris makes a startling discovery of his friend’s Strong. Everything conspires to make it a dramatic climax in which Meg is finally blessed with all the joys she has missed, including a father and mother.

“Pathé Review No. 2”

(Pathe—Magazine—One Reel)

Of especial interest in this number are the slow-motion pictures showing the action of the propeller on an aeroplane. There is the usual section of photographic gems, this time showing shots of the sun-lit Italian lakes and streams. Another portion, the first of a series dealing with fish, shows shark, suckers and pilot fish that live on the scraps of food that fish want to eat. They tangle themselves to the shark and force them to provide transportation as well. The Pathé color section shows a picture of the Grand Canyon, centuries old, still in a fine state of preservation.

“Bits of Europe”

(Fox—Educational—One Reel)

Here is another attracively collection of some of the show-places of Europe. The photography is splendid. The choice of sub-

Hodkinson Releases Splendid Attraction
With Glenn Hunter Supported by Raymond Roberts
Reviewed by Mary Kelly

This is a feature which should please every class of patrons. It has heart interest, and Glenn Hunter as the lead is most appealing. It is a superior attraction that promises satisfaction to the box office.

Anyone who has been interested in Glenn Hunter’s particular style of acting will enjoy his sensitive performance of a role in which he takes the part of a boy named John Bradley, the boy with the manner of a shrinking violet. The picture shows in natural, effective scenes of a younger brother, the obscure member of a family which has showered all the honors on the eldest son.

The theme has been handled with such fineness and Glenn Hunter is so responsive to both the strong and weak moods of his character that the sympathy of all who see it seems assured. There is no radical change from a coward to a hero—but at the time of emergency, the heroic traits which John has always possessed about being able to express them, are revealed.

“Second Fiddle” has a decided appeal to the present day public, the dramatic crisis in the story has been managed with greater suspense. There are moments when it seems impossible to wait for the arrival of just the proper disaster. The conflict in which the age-old antagonists, such as brute villainy and frailty, honesty and sagacity, rather than between each other with commanding vivacity.

The biggest crash comes when a stairway caves in as the villain is making his last terrifying effort to prevent him from using the many melodramatic thrills, the picture should please.

Aside from Glenn Hunter’s artistic performance, there are several members of the cast who are gifted. Mary Astor has never seemed more beautiful. Every minute of her performance is per cent. Townsend Martin handles an unimportant role with fine ability and because of his resemblance to the star an unusually good type for the role. While Nally is memorable for her villainous scenes as terrifying as one could wish. The direction and photography are excellent.

Cast

Jim Bradley .................. Glenn Hunter
Polly Astor ......................... Dorothy Macka
Herbert Bradley .................... Townsend Martin
Craven .................. Robert Agnew
George Bradley .............. Leslie Stowe
Mrs. Bradley ......................... Mary Foy

Crawford ........................ A. Charnowska
Dr. Crawford ....................... Otho Lang

Story and Direction by Frank Tuttle.
Photography by Fred Weller, Jr.
Length, 5,810 feet.

George Bradley and his wife are proud of their eldest son, Herbert, who has just come home from school. His younger brother, plays “second fiddle” to the wonderful Herbert.

Crag, a brute, murders his daughter and enters the Bradley home at night. Herbert goes for help and leaves along with an emptiness. and his friend Polly. Bradley, Jim holds Crag at bay until he faints and is overpowered. While the latter returns with help and infers that Jim is a coward. Crag escapes from jail and goes to his home to get more from a storm and is attacked by Crag. Not knowing that Crag is a coward, but runs away after being attacked by Crag, leaving Polly to his mericles. Jim arrives in the nick of time and attempts to stop the tug, in which Crag is killed, saves Polly and proves he is the better man.

“The Scarlet Car”

Universal Offers a Lively Version of Richard Harding Davis’ Story—Star, Herbert Artz

Reviewed by Mary Kelly

Action, romance and humor that are typical of the author, Richard Harding Davis. In this lighthearted tale, Herbert Rawlinson is the star, but there are several other interesting characters as well.

He plays a young speeder who has a thrilling adventure in politics. Because he has been too slow about proposing, his girl friend, who is being courted by a real politician who is running for mayor. The hero promptly pledges his support to the cause until he learns of the other man’s real character.

Several amusing scenes as well as a note of human interest are supplied by Tom O’Hara, a tough-talking, low-life boy of a girl who has an unquestionable case against the mayor candidate. His performance adds a vivid touch to the drama. The action for the most part, follows a lively trend that is sufficiently different to hold the attention. The players have been well directed and the exciting moments are frequent and effective.

Good types have been used in the subordinate parts and Herbert Rawlinson has a breezy role that features him as he is most admired.

In 1917, Universal, under Bluebird brand, used the same title for another of the author’s “Scarlet” stories. However, the present production is an entirely new one with a different cast and story.

The Cast

Billy Winthrop .................. Herbert Rawlinson
Mrs. Bradley ......................... J. Warren
A. C. Scott ......................... Edward Cecil
Violet Gaynor .................. Norris Johnson
LW. Bradley ......................... Jerry Gaynor
Milt Deagon ........................ Marc Robbins
Tom O’Hara ......................... Tom O’Brien

Scenario by George Randolph Chester
Direction by Stuart Paton
Length, 4,877 feet

The Story

Billy Winthrop is fired because he got arrested on speeding thirty times in thirty days. His father has kicked Ernest Peabody back for mayor. Peabody has betrayed Violet Gaynor, who likes him, for the day and promises to marry him. Violet learns the story and has double-crossed Winthrop in politics about the time her drunk father dies in jail and believes Billy guilty and humble and makes a confession of love to him. She is surprised when he does not answer. Billy is only a “queer” to him with Beatrice. MR. Winthrop’s return, comes home from the army to his daughter’s secret and attempts to expose Peabody but is prevented by Billy, unaware of the facts. The day of the election, Peabody’s car strikes Violet’s father, and believing the man killed, Peabody loses in cowardly fashion. Peabody’s campaign runs amiss and he announces his engagement to Beatrice. When Violet reads this, she does what any woman betrayed in love might do, and a climax of fast events clear up the tangle.

“Lost in a Big City”

Blazed Trail Production, Replete with Good Cast and Imagery—Human Box Office Magnet

Reviewed by Roger Ferrl

No wonder that prosperous little city, geographically known as Groversville, N. Y. descends on the local stage. The acclaim of the premiere showing of Blazed Trail Productions, Inc.’s second Arrow Film Corporation’s production, “Lost in a Big City.” Groversville is where the Blazed Trail studio is located, but the holiday declared was fitting, for here is a production that is not only superior, artistically, schematically and in genuine heart interest, than the first Arrow special, “Ten Nights In A Barroom” which is still shattering box-office
records but incidentally it is so replete with thrilling moments, realistic episodes from human adventures, so picturesquely set and so ingeniously told that one can not help but sit back and feel that entertainment derived via the screen is in- deed a trap into which one can not help but be put. So carefully put together, so painstakingly written by L. Case Russell that it should prove a mint anywhere. Of its quarter-hour duration for it is stupendously staged, daringly produced by a cast of players, headed by John Langdon Russell, the result is following by his meritorious work in "Ten Nights In A Barroom," which works con- tinually—neither mechanically, but as just those human experiences that are expected to be seen in their daily toils.

L. Case Russell has made a splendid screen adaptation and Director George Irving is no opportunity to properly capitalize on every chance given to grip the heart strings either through the injection of some human episode pathetic in appeal or some turn humorously realistic—and the two combi- ning to make an appeal that not only should serve as a means to attract them to the box office, but incidently to push them out loudly lauding the production to their friends. Remember, what we said about "Ten Nights In A Barroom" which is just what we made on that picture. Remember the career we predicted for it. Well, we can't help refraining from saying that we have not predicted correctly, but our prediction was materialized. Well—here goes—"Lost In A Big City," for every exhibitor who played "Ten Nights In A Barroom" will find bigger longer greater in every way. And we'll venture the prediction that it will give "Ten Nights" box office records.

The appeal is no particular class, creed or age. It will reach out to everybody. There are pathos, romance, human comedy, pathos, romance, human tragedy and human fights that are fights. There is a scene introduced early in the picture, wherein Jane Thomas as a wronged mother heeds the call of the God of her son to join in a manhunt in which Irving and his very able cameraman, Joe Settle, have handled this scene is most creditable, the double ex- posure being particularly commendable. There is still another scene where a child actress walks off a cliff about two hundred feet above the ground. Both the photograph and the stunt are the best flashed on the screen, particularly those of the sketches which were taken with busy East Siders unknowingly playing a role in the picture which is as beautiful as the production is convinc- ingly thrilling and human. There is plenty of everything and to satisfy any sort of appeal. There are luxurious sets and simple backgrounds, with lighting that contributes importantly to the superlative screen effect. Joseph Settle's photography is splendid.

John Lowell, the star, makes off with the acting honors. He characterizes the real man and acts as a real man would. As the brother who returns from Alaska after many years' absence only to learn of the disappearance of his sister and her betrayal by a bigamist husband, contributes a piece of acting that is humanly vivid and convinc- ingly natural. It is backed with a sincerity that is ever present, ever valid. These important scenes being unusually difficult affairs all cleverly handled. Jane Thomas as Helen, her sister, could not be better. She plays a difficult role, a class! role that will make many thousands of new admirers for her. But Baby Ivy Ward is so cute, so babyish, so funny, that one is won over from the start as does little Whitney Halse as Cuboni. Charles Beyer, as the bigamist, paints that role as black as the kitchen stove, with which he is not in the least part of the part. Evangeline Russell as Blanche Maberly, the other wife, makes a pretty satisfactory actress. Her part is aimed to grasp—and she holds it. Anne Brody as Mrs. Leary and Charles A. Robbins as "Raisin," the comedy relief, are entertainingly comic. The New York State Troopers certainly con- tributed no small share of co-operation in making this special.

Directorically, George Irving's work is com- mendable, for the picture from any angle holds up. He handled his New York exteriors well, and got the most of his laborious and sincere cast, each one of whom worked with a consistency that encouraged the production's success.

If "Ten Nights In A Barroom" made money for you, so will this one, for it is a much stronger story, backed with a powerful world-wide production with angles that inspire expectation. You can't afford to overlook "Lost In A Big City."

The Cast

Harley Hurley
Florence Blanche
Baby Ivy Ward
George Langdon
Sidney Heaton
Charles Beyer
Blanche Maberly
Evangeline Russell
Dick Watkins
James Watkins
Edgar Kelly
Carl Luke
Trooper Ned Livingston
Edward Phillips
Mrs. Leary
Anne Brody
"Raisin" Jackson
Charles A. Robbins

Screen Version by L. Case Russell
Directed by George Irving
Photographed by Joseph Settle
Length, eight reels.

The Story

Helen Fairly meets George Langdon, who deserts her and a daughter, marrying again Blanche Maberly, a society belle. Harley Hurley marries Lucy to learn about Richard's desertion. He comes to New York, seeking his sister, whom he finds, only to arrive just as she is dying. He swears ven- geance and seeks "Richard Norman," who has disappeared with his wife. Richard is found and murdered. After a series of adventures with the under- world, during which his niece is kidnapped, etc., Harry meets his treacherous brother-in- law in the mountains. The villain and his band of henchmen are finally brought to justice, but not until they have inflicted much damage on property and people.

"Be Yourself" (Educational-Comedy—Two Reels)

This Christie comedy with Neal Burns offers two reels of good entertainment. As a way of introducing it, the heroine develops character in defending the working girl's cause in a suit factory. He instigates a strike and forces his father to raise the piece rate or lose the strike. He then takes a frame-up to test his ability. The factory scenes are very amusing and the entire sub- ject is based on many keen knowledge of comedy values. The pretty heroine in the girl is played charmingly by Charlotte Merriam and the fat girl, played by babe London is responsible for many of the laughs. —M. K.

"The Third Alarm" Revised by Mary Kelly

F. B. O. Release Has Great Spectacular Scenes and a Wealth of Sentiment

Emory Johnson's classic "The Third Alarm" is one of the most prolific sources for thrills in this picture which F. B. O. is releasing. Not so much in sensational fire scenes as in the appearances of the principal players, but sure to round the fire department, does the appeal lie. It is this important difference that gives the feature its stamp of distinction. There are some tremendous fire scenes for those who are most moved by that type of action.

Recalling probably the everlasting thrill that a fire engine rushing up the street, and the thousands who flock to see it even when there is no prospect of seeing the fire department, is usually gauged the interest. The reproduction is remarkable. He has given the fire engines an almighty roar, character and paid a great tribute to the heroism and enterprise of the firemen. The picture the usual display of interest in actually witnessing the department in action, and then picture the glamour and perspective which only the camera can afford, and you have some idea of the strength of appeal.

Subject, however, is чьё the single angle of interest. The story of Dan McDowell and his horse is entertainment of a most sincere order. Ralph Lewis gives a characterization of Richard Maberly, the conspicuous fireman, because he is unable to drive the new engine as skillfully as he could handle the horses of old, and the horse which is also discharged, lends him into some pathetic experiences. One of the biggest thrills shows Bullet bounding away from a cruel master, and Dan McDowell, alert, and dashing to the scene of need. The dog, too, adds more than one dramatic bit.

The burning building, the story of the firemen, building, the home of the son's sweetheart, is the last sensational achievement of the film. The suspense has been splendidly managed. Picture itself, too, the effect is so effective, as when repeated views showing half the building about to give way are flashed on the screen. The rescue of the girl, the fate of Dan McDowell and the outcome of the fire are all involved in the climax. A fine supporting cast includes Johnnie Walker and George the Fireboardman. The photogra- phy is very good.

The Third Alarm" will appeal to all who like thrilling scenes and a wealth of sentiment.

The Cast

Dan McDowell       Ralph Lewis
Johnny McDowell     Johnny Walker
Jane Rutherford    Edna Hall
Charlie Maberly    Richard Morris
Robert Rutherford  Jimmie, a newsboy
Frankie Lee        Addie Adair
Babe London        Bullet

Screen Version by Emory Johnson
Length, 7800 feet.

Dan McDowell, who has given faithful service for years as fireman, is fired because he cannot drive the auto-engi- nes. His favorite horse, Bullet, is dis- charged. McDowell becomes a fire master. Bullet escapes from the barn one night and is found on the street by Jimmie, a newsboy who buys him. Jim- mie looks him up in Dan's barn. Dan is ar- rested for robbery. His son, Johnny, takes up his college career to earn money to keep the family. He enters the fire depart- ment as a helper to put out the commotion when he finds that the call for aid comes from the apartment where his sweetheart lives. Dan helps his son escape, and a family quarrel is at last made up. Dan is let in on the fire department by Jimmy's testimony, and proves his worth again in helping to put out the flames. He is given a new job.

Send In All the Reports or Pictures You Can to Van—They Will Help Other Exhibitors in Booking Their Shows.
Coast News

An exact replica of Gopher Prarie, the meadow in which Lewis "Main Street," has been built at the Warner Brothers' studios. Production of this village cost about $50,000, according to Abe Warner, who returned to New York last week.


Harry M. Warner, head of Warner Brothers, who has been on the Coast for several weeks, left late this week for New York, where he attended an important announcement concerning deals he closed.

The complete cast for "Main Street," which James Brothers will release, includes Florence Vidor, Monte Blue, Harry Meyers, Louise Fazenda, Bob Baysy, Robert Gordon and Josephine Crowell, and the executive supervising production of this picture.

Harry Rapo, the Warner Brothers' producer, expected to leave early next week for New York, where he will take East with him. Harry "Braan," who completed the executive's gasnier's force is now editing and cutting the picture.

"The Girl Who Came Back," Tom Ford's next production for Preferred Pictures Corporation, is near completion at the B. P. Schulberg studio. This picture is based on a stage play produced by Ben Harley and Samuel Jacklin. In the cast appear Evelyn Nesbit, Miriam Osgood, Kenneth Harlin, Joseph Bowing and Zasu Pitts.

Dr. W. E. Schallenberg, President of the Manager's Association, has been here closing deals for the acquisition of pictures of all kinds. He is said to have purchased an interest in four pictures, that are rumored going to when Dr. Schallenberg in the future. No less than four months of every year on the Coast.

J. H. Baehnman, treasurer of Al Lichtman Corporation and Preferred Pictures Corporation, left late last week for New York, after spending three weeks here conversing with B. P. Schulberg and the other Preferred Pictures producers.

That the independent market here is attracting the attention of important producers is freely admitted among those in the familiar view. Several banking institutions, in view of developments of the past few weeks, are encouraging independent production through financing marketable stars and established directors.

Phil Goldstone is working on another of his melodramatic offerings, "Deserted at the Altar." In Richard Seaman, this producer is said to have a star who will prove one of the best drawing pictures and the business before the week is over.

Lambert Hillery will direct the latest production of the Fournier, which will be at the Fine Arts studio, where he plans making an independent production during the Balboa. Charles Stumar will photograph.

SEVERAL self-admitted "old-timers" were discussing film conditions in the Mecca Building the other day. One recalled days when "Tea and Thistles" was rushed out with a picture, mopped up and passed out." The other agreed that "those were the happy days." Perhaps they were. But who will deny that State right operatives are keeping the production of pictures that cater to the interests of those who are interested in their pictures for many more reasons rather than a purely financial one? True, everybody in this and any other business is it for what money can buy. This is a condition that many others besides a financial one, that must be taken into consideration.

WE have heard innumerable "get-rich-quick stories." Some were told to us by those who were directly involved. But these "get-rich-quick" are today "has-beens." They, perhaps, made little money, but we have yet to see if one of these has any real standing.

Sydney Franklin directed this picture.

"Poor Men's Wives," Gasnier's drama, has been completed by Al. In Gasnier's force is now editing and cutting the picture.

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We are our curiosity prompted us to further question the gentleman.

We asked why it was that he had made such a hasty statement. Here is his reply: "Well, if it means getting these fellows (distributors) in New York hear that my business has increased up goes the price of films they offer me." Which might or might not have been the real reason, but it seems as though the gentleman was not only among exchangemen, but also among exhibitors, namely, a frank confession of business status, constitutes a genuine problem. But this fear prevails also among some distributors.

For example, it is not uncommon for a distributor to instruct his publicity man to pound out a statement purporting to show how "wonderful times are," as one statement we received this week put it. And yet these companies, blustering their way through, come—go—but not one so far as we have been able to observe has learned the lesson which should have learned. We have in mind a certain gentleman, whose publicity men are in turning out these "optimistic" reports. Within the course of a year he has had six jobs—and he has just vacated his sixth. Yet, he continues with his "bluff."

To properly progress this timidity, this fear, this suspicion must be eliminated. And the first to fall in line must be the producer. His statements covering production cost must be exclusive of padding. He must be forbidden for the march. If the business before the week is over.

Lambert Hillery will direct the latest production of the Fournier, which will be at the Fine Arts studio, where he plans making an independent production during the Balboa. Charles Stumar will photograph.

"Hugs Dorker has also leased space at the Fine Arts studio, where he plans making an independent production during the Balboa. Charles Stumar will photograph.

IN THE INDEPENDENT FIELD
EDITED BY ROGER FERRI

"Those Days Are Over"
Among the Folks

L. J. Gasnier, one of the Preferred Pictures directors, arrived in New York this week and will be in the motion picture department of the firm.

Herman Riffkin of Eastern Film Corporation of Boston visited New York, and viewed several pictures.

J. J. McCarthy and "Forest Mitchell" the reviewers, decided to rood show "Hunting Big Game in Africa With Friends," which was given its premiere showing at the December Theatre in New York Monday night.

The current week was one of the busiest of the season so far as rumors were concerned.

Ann Pennington, the musical comedy and vaudeville star, will make a series of pictures on the Coast that will be released independently.

Harry Charnas' suit against the Stoll Film Company, producers of the Sherlock Holmes series, was schedulized this week by Supreme Court Justice Ford on the ground that Warner Brothers Film Company had been previously dissolved. The case will be held for the contract Charnas made.

A party of trade paper editors were the guests of the New York Film Corporation on a trip to Govesville, N. Y., Wednesday, and they viewed there one of the pictures, "Lost in a Big City," starring John Lowell. This is a Beshon Pictures release.

The National Board of Review listed C. B. C. Film Sales Corporation's version of "The American Legion," a Beshon Pictures release, as "Only a Ship Girl," on its list of 100 best pictures.

The American Legion, through its Film Service Division, has acquired S. H. Boyston's "The Man Without a Country," a Naubert Pictures release, based on a story by Dr. Edward Everett Hale.

As was predicted in this department several weeks ago, the competitive bidding of Dad's Book Corporation, independent theatre owners of New York, and the syndicate bookers, has worked to the advantage of exchange and independent companies and has been boosting the price of the exchanges.

Monte Blue and Wesley Barry, two Warner Brothers stars, left late this week for Los Angeles, where they will resume production in forthcoming Warner Brothers' pictures.

Bobby North of Apollo Exchange of New York has purchased the metropolis rights to a number of Anchor Films Distributors Inc. pictures. Morris Schambek, head of the latter company, closed the deal.

Dale Hanshaw of Second National Exchanges left New York this week to investigate the possibilities of exchanges in which the former company is interested financially.

Just when Amalgamated Pictures Corporation released the second picture, if there is to be a second picture or a second release, it is already being released and the franchise holders are seemingly interested in the future intentions of that company.

"Secrets of Paris," Whitman Ben at the new C. C. Burk Pictures, which were licensed the home record at the Cameo Theatre, New York, on Saturday, when it opened there. Indications are that the picture, which is being cleverly exploisted and was highly praised by the press, will set a new record for that house.
The great extent to which Principal Pictures Corporation will operate in the independent production and distribution business was further intensified this week when a lengthy despatch from Los Angeles brought news of the firm’s latest action. The deal, according to the dispatch, was closed by Sol Lesser, President of Principal Pictures Corporation, interested in which also are Michael Rosenberg and Irving Lesser, eastern manager, and who, not long ago, recalled Eastern Manager Irving Lesser announced the purchase by Principal of the screen rights to all the Harold Bell Wright.

According to the despatch, Principal Pictures Corporation will invest $100,000 more in improving the studio, which is characterized as one of the best equipped in the industry. Principal Pictures Corporation plans the production of twelve specials at the new Principal studio. The Jackie Coogan pictures also will be made there. Space also will be leased to other producers.

That several more important deals involving the acquisition of picture rights to several well-known and established Broadway stage successes will be closed before the expiration of the current was franckly admitted by Acting Manager Rithner of the New York office of the firm. Irving Lesser, who has been on the Coast for four weeks, was expected back in New York this week, but owing to the importance of deals under way he was unable to leave Los Angeles.

**"Lost in Big City"** Gets Great Sendoff

GLOVERSVILLE, N. Y.—(Special).—This prosperous glove manufacturing municipality virtually celebrated Wednesday, Jan. 10, in rip-roaring Fourth of July fashion, the entire place seemingly turning out that afternoon and evening to attend the premiere showing of Arrow Film Corporation’s latest Blazed Trail production, “Lost in Big City,” starring John Lowell, at the Glove Theatre. City officials and representative business men participated in the pomp and pageantry that marked the occasion, and Irving ably produced and L. Case Russell adapted to the screen. Prior to the afternoon performance Photographer Joe Settle took motion pictures of the official party, which included representatives of trade associations of a national, regional and local nature. The pictures were later shown to the visitors at the local studio of Blazed Trail Productions, Inc.

Gloversville is mighty proud of the unique reputation it holds in the cinema world, for already one of the most talked-of pictures of the business, “Ten Nights in a Barooga,” was produced here and financed by local capital. And since then a number of other independent productions have been made, but the launching of the second Blazed Trail production, which Arrow Film Corporation will State right, was accepted as an unusual occasion. City officials from nearby cities came to Gloversville to attend the premiere showing, which was a record-breaker. The regular price at this house is 25 cents, but despite the fact that the admission for the showing was increased to 55 cents, the theatre’s capacity was taxed at every show. About four hundred people were turned away at the last show.

“Lost in a Big City” was several months in the making. John Lowell, the star, is well-known and unusually popular with the natives. And they honored him by turning out en masse. Everybody who was anybody was there on hand. The Elks’ and Eccentric Clubs threw open the gates to the visitors. Officials of the company were hosts at a luncheon afterward. A high-powered committee headed by William S. Strong and S. B. Morrell, one of the wealthiest manufacturers in the city, welcomed the visitors. Frank Katham also did all he could to make the afternoon’s brief stay of the company officials and those from other film-producing companies here a thoroughgoing success. Of the party a thoroughly enjoyable one. J. Charles Davis, 2nd., publicity director of, and assistant to President W. S. Shallenberger, Arrow Film Corporation, was in charge of the party that made the trip from New York.

Among those present were: John Lowell, L. Case Russell, George Irving, Roger Ferri, of Moving Picture World; John S. Spargo, of Exhibitors’ Herald; George Blaisdell, of Exhibitors’ Trade Review; Ray Gallagher, of Motion Picture News; Charles Davis, 2nd, of Arrow Film Corporation; Joe Settle, the photographer, and many others.

**$100,000 Pictures and the Independent Man’s Ambition**

Commenting on an editorial published on the editorial page of this newspaper last week, Mr. Hopp Hladay, one of the leading independent producers, has decided to append extravagant and unreasonable valuations on productions, Hopp Hladay, writes the following:

January 9, 1923.
Mr. Roger Ferri, Editor, “In The Independent Field,” Moving Picture World.

Dear Sir: “Have just studied your interesting editorial, "The Case of the $500,000 Production," and was not unimpressed by the lack of insight shown by some of your contributors regarding the various problems of the independent producers, distributors, and exhibitors. The facts are that more than half of the production companies have budgets of more than $50,000, and the production itself is being balanced on a $100,000 basis presents, to my mind, the one big misunderstanding of the box office—between the three main branches of the industry which has put more worthy producers out of business than anything else.

"The writer with many others has always used the theatrical business and its history as a guide in trying to see into the future of the motion picture industry. While some of the producers, the booking offices, the circuits, and the independent theatres in the stage world are not exactly the same, motion picture history during the past few years has written pretty closely along the lines of theatrical history. For instance, Paramount is now in the position of Klaw and Erlanger a few years before the middle of the old century. Longines are coming into being as better distributors, and also the producer-distributor combinations, represent the independent circuits, many of which, by the way, never died out completely even when K. and E. were most powerful. Conditions among the producers were as the same as they were in the theatricals business as now in pictures, which brings us to the subject in hand. Every producer could only hope to hire a man to percentage of big winners. The indifferent shows of the independent films filled the theatre houses. An independent producer was a winner, they were at the mercy of the big circuits for 'time.' On the other hand, the indifferent shows of the producers associated with the bigger circuits were given bookings and forced upon the theatre owners in the circuits. Frequent the theatre owners and booking offices who made the largest circuits were the only ones who made money. However, the real sufferer was the independent producer and distributor because he was actually emmensurate with the extent of his success he so easily pass upon the discarding of the pictures. The fact that in the case of the great pictures, does not measure its success an entertainment or a box-office winner. Therefore, it would seem that it is not fair to the producer or the distributor to take the cost into consideration when measuring its value to the exhibitor. To base the sale or rental of a picture upon its cost of production will not get us anywhere in solving the independent motion picture problems. The producer and distributor must share equitably with the exhibitor the cost of production of a picture which is a picture which will not amount to enough for the producer and distributor to live after he has paid his expenses. To solve the problem that arises in the case of the very large productions, that is the cost percentage which is the very nature of the business, he finds himself possessed of. But—and this is some 'but'—the losses on the poor pictures must be taken by the producer and distributor and not by the exhibitor. Of course, herein lies the weakness of the big producer-distributor combinations from the standpoint of the exhibitor. It is not as though he stands to gain more materially from the one combinations of the independent producer, distributor and exhibitor, when compared in this manner, as from the other.

"How can the producer and distributor of independent pictures be placed in the situation when he has to guarantee the showings of the pictures so that he can earn his expenses in that particular showing?" The production of $22,000 pictures are not allowed to go out of their circuits. The facts are that independent producers are being forced out of business and the existence of the independent producer is more and more precarious. It is not easy to say whether the $22,000 production shall sell on a basis of $30,000, $150,000 or $1,000,000—and we all hope to make one $1,000,000 production before we die. Very truly yours, (Signed) "Hopp Hladay."

**Coast Bankers Encouraging the Production of Independent Films**

Los Angeles.—Since the banquet accorded to President Giannini of the Bank of Italy, the wealthiest Italian banker in this country, who is heavily financially interested in motion picture production activities, there have been numerous reports and reports concerning the attitude of bankers in general toward independent producers. That independent producers are now at their best and that banks are anxious to finance independent producers was fully stated facts admitted in a recent interview he held here. In fact, three producing units have been organized during the past few months and these have sprung up directly as a result of the encouragement and support given by the bankers.

**Independents on Coast Seek Body Similar to That of Will Hays**

Los Angeles.—(Special).—A number of well-known and representative independent producers here have launched a movement for the organization of an association of independent producers, and the announcement of the lines of the organization presided over by Will H. Hays. Thomas Lee Woolwine, district attorney of this city, has been called upon for the leadership at a salary fixed at $100,000. The first meeting of the organization was held last week when those present adopted the tentative name of Independent Producing Managers’ Association. Herman L. Roth, an attorney, is said to be interested in the movement.
Daniel Carson Goodman Has Another Box Office Title Film

Daniel Carson Goodman, author and producer, has announced the title of his next Equity release, "Has the World Gone Mad?" This title was chosen for the film after Mr. Goodman proved his genius in selecting hits of unifying box office appeal. He states that the title of this new Equity release after rejecting more than forty proposed names.

When "Has the World Gone Mad?" is screened for exhibitors and independent exchange it will be seen that the unusual revealed story of the film is worthy of the big sensational title which has been selected. "I believe," states Mr. Goodman, "that an unjustifiable title is the most pernicious form of motion picture advertising—just as the book, the public, and the actors who have worked in the picture. Only a big production is worthy of a big title.

I sincerely believe that in "Has the World One Mad?" I have touched upon a theme that will awaken the sympathies of ninety-nine per cent of the picture audience of the day. My characters bring up a problem which is of vital importance to the country.

We have had our stories of the unflattering, her excesses, follies and inanity of the exchange men. My new picture, I try to show that it is not entirely the flapper, but also the flapper's mother, who has become affected with the jazz disease of the age. Every exchange man speaks no sermon, nor do I attempt to effect any reform among our middle-aged women who grasp frantically at chaste Youth, but it does present for the consideration of the public a species of social unrest which is endangering the country.

"Has the World Gone Mad?" suggests bigness, depth, fascinating drama. If I did not believe that the audience who sit down to see every future picture which I offer on the screen would enjoy the film, I would be harming not only my production, but every other producer of this era.

Daniel Carson Goodman, in a meteoric career as author and producer, has given the industry such pictures as "The Bachelor and the Sexes," "Soul Bondage," "Thoughtless Woman," and "What's Wrong With the Women?"

Changes Made at D. C. Exchanges

WASHINGTON, D. C.—(Special)—Many changes were noticeable in independent exchanges today. In the first place, Louis Lache, very well known in and through whose first National Exchange many important productions have been held, has been succeeded by George P. N., and Walter Lusk, formerly head of the board of the first National Exchange is on the job.

Washington, D. C., promises to be quiet under the Independent Exchange Center. Judging from the number of exchanges already established here for exchange purposes, it looks as though, when housed in Baltimore will be moved into the building within the next month, according to official reports.

All hands at the local office of Louis Lache's Independent Exchange have taken the pledge to make "Has the World Gone Mad?" a success of 1923. Lou Berliner has been commissioned to make a number of changes to be sold to him the personnel of his exchange, but with that perfect new, he is not different. "Has the World Gone Mad?" which he handles in this territory as well as fully handled in the New York office, has been marked by a noticeable absence of road shown that prevailed in large numbers of this country, and the public is assured of a feature of the highest order.

Reliance Films Exchange has taken over the ninth floor of the Mather Building here, formerly occupied by Lussey. Sidney Just is handling the exploitation and publicity for this concern. Leo Garrett has been added to the force and is in charge of the exploitation of Goodman's new production, "Deserted at the Altar."

The number of theatres that are using independent productions in the United States and Canada continues to increase daily and should be all the more evident that the film industry, is the corner-stone of the country.

Missouri 'Changes Stock Up for 1923

KANSAS CITY, MO.—(Special)—Since Missouri managers are laying in their supply of productions for the coming season. This means that every distributor in New York has in some way to tie up with the Independent Exchanges. Skouras Brothers are releasing all the Warner Brothers product, while the Al Lichtman Exchange, in addition to the Fox, handles some of the important Warner productions, which are making remarkably rapid headway in this section. Tom Howard has announced his plan to change the Progress Pictures Exchange of this city and distribute all of the Arrow Film Corporation pictures, as he has satisfactorily disposed of himself with what he has had on hand for several years.

Richard & Flynn Exchange expects to show an even better record figure on their Equity picture, "Where is My Wandering Son?" which is proving a big hit, just prior to the first run showing of the "Lost City" at the Empire Theatre the following day.

Standard Film Company is seeking the best western pictures, and last week was announcing, the Jack Hoxie, William Fairbanks, Pete Morrison and Franklyn Farnum westerns. It's next release will be J. B. Warner in "Big Breaks," for the plan of this exchange to release one western a week directly after the first.

M. A. Kahn of the Crescent Film Exchange has acquired a new serial, "The Berry Brothers" which refuses to divulge, but which he says will "sex" the business done on "The Lost City"

Harry Greenway, who has been on the road ahead of legitimate attractions, is now doing exploitation and publicity work at the Richland & Flynn Emma, at the Empire, and the Sunset, in Chicago.

R. J. Rosenberg has been in town, interesting exchanges and exhibitors in a pay-out production in which he is reported to be interested.

Business Picking Up in Southwest

DALLAS, TEX.—(Special)—With Better World Weather comes a better World Weather in this territory last week took a slight part with reports from representative first run houses showing a marked increase in business. Independent exchanges are getting a goodly share of this business, which has been marked by a noticeable absence of road shows that prevailed in large numbers of this country. The public is assured of a feature of the highest order.

George Thornton, road man for Enterprise Distributing Corporation, started the new year auspiciously by putting over his biggest week since he went on the road. In one engagement, the pictures have been remembered that he is Enterprises "star" salesman.

Sidel Davis, manager of the Arkansas Spring, is making a big hit with a few hits, visiting the local exchange offices and by personal interviews with himself. In conference with W. G. Underwood, president of the Specialty exchange, Arthur H. Brockhurst, formerly exploitation manager for Fox Exchange, is now with Don Y. Cannon, manager of Southern States Film Company.

Crescent Film Exchange has acquired a series of eighteen single reel comedies, one of which they are offering to the series theatre owners.

Don McNally, well known to exhibitors in this territory, is now branch manager for Enterprise, Johnny Winter is branch manager of the Enterprise Omaha exchange.

Artclass Gets New Series of Classics


This series presents the works of such authors as Thackeray, Dickens, Victor Hugo, Shakespeare, etc. Each of these single reel playlets presents casts emulating leading legitimate artists who have portrayed the same roles in stage versions of these classics.

It is believed that, due to the present revival of Shakespearean stage plays, the single-reel film of "Hamlet," "Richard III," and "Macbeth" will find a place on the first run programs of many of the foremost theatres throughout this country.

EXCELLENT CAST PERFORMANCE
EXHIBITORS TRADE REVIEW
The Photodramatic Gem of 1923

HAS THE WORLD GONE MAD?

What a picture! What a title! And what exploitation possibilities! Seldom before has such a high class picture offered the seat-selling possibilities contained in this one—and never before has a picture been backed by such a showman's campaign—a showman's campaign which will bring millions of fans to theatres in Main Street as well as theatres on Broadway. Here's the photodramatic gem of 1923—backed by showmanship that will spread its virtues to the world that is awaiting a picture that TELLS SOMETHING.

To All Independents—
Distribution of This Great Picture Now Being Made—Wire Us Today
HERE is the thundering answer to the cry of exhibitors and public for something different—for a picture that TELLS SOMETHING. Here it is—a gigantic ENTERTAINMENT that dramatically delves deep down into the very souls of real men and women of today and brings their lives, their emotions, their reactions—their very beings themselves—to life in an unescapable sweep of universally appealing drama.

HERE is the picture that is not only an answer to a cry but a challenge to those who will imitate. It is Daniel Carson Goodman's supreme achievement, as well as it is Equity Pictures Corporation's rightful claim to a place in the foremost ranks of the industry. "Has The World Gone Mad" is drama—pure, unadulterated drama—of such high class and so splendidly produced as to stamp it a masterpiece that will create new records for the exhibitors who book it.

Distributed Throughout the World By

EQUITY PICTURES CORPORATION

723 7TH AVENUE, NEW YORK
Abner Warner, Back From Coast
Looks to Biggest Year Yet

Abner Warner arrived east last week after a three months' stay at the Warner Brothers coast studios. According to Mr. Warner, Hollywood is humming with activity, there are, if any, idle film folk, and this year promises to be the biggest in the history of the industry from a production standpoint.

"My impression is that the many visits I made to the other studios," said Mr. Warner, has convinced me that this industry of ours is progressing as it never has before. By that I mean that everywhere it was noticed that the facilities for producing pictures and pictures and more pictures. And in the realization of this fact, it becomes at once apparent that fewer and better pictures are the signposts in every studio.

This is indeed one of the most gratifying things that could happen to the industry as a whole. That is, that the industry has finally realized the crying need for exceptionally meritorious productions to meet the constant and ever growing demand of the motion picture public. Another good thing about this quality and not quantity movement is that the large wastage of footage and money and other incidentals necessary to the making of features has entirely been eradicated.

"Producers are taking their time, a careful selection of players for each production is a watchword, the actors are painstakingly undertaken, and more harmonious conditions prevail everywhere.

"An instance of this fact can best be cited by our own example in the picturization of Sinclair Lewis's novel, "Main Street." It is generally known that this story was purchased by Gopher Prairie, a small-town Methodist, who, after reading it, faithfully reproduce this atmosphere we not only depended upon the descriptions in the book, but also consulted the advice of the Minneapolis Chamber of Commerce in the making of all sorts of literature and photographs of the town. With this data in our possession, we had no difficulty in building an exact replica of the town right on the studio ground.

"In my estimation the coming season will prove to be the biggest in the history of the business. It will be the biggest not in quantity output, but rather in the quality of the productions. The best available screen players, directors, and technical personnel are busily engaged in the making of pictures with a big and attractive ad

Mingo Pictures Corporation, sponsored by George Merrick and Max Cohen has announced the completion of a production of "Dawn's diary" and materialized from the famous novel of James Fenimore Cooper. This film in feature length will be offered to the exhibitors throughout the country within the near future, and it is the intention of Mingo Pictures Corporation to back it up with an exploitation campaign of unusual scope.

Bradford Theatre, Newark, N. J.,
Holds Celebration with "Heroes"

Newark, N. J.—(Special)—The Bradford Theatre, celebrated its second anniversary by inaugurating what is declared to be one of the best newspaper tie-ups ever secured in the East, staging an interesting prologue and building a unique lobby display in connection with the showing of "Hear Fredericks & Miss Lawrence," a Harry Rapf production, featuring Wesley Barry. The newspaper contest was unusual in that four little youngsters, possessing voices that blended in perfect harmony, were engaged to sing directly before the box-office. The winning contest, however, was that of the right and left of the box-office were placed two lamp posts with letter boxes which were used by the Bradford patrons to deposit contributions for charitable purposes. As the youngsters sang the theme of the Newark Star-Eagle, the first two purchasers were the Hon. Frederick G. Briedenbach, Mayor of Newark, and Police Commissioner W. J. Brennan.

"Only a Shop Girl"

Reports Boosting

"Only a Shop Girl," the second release of their "Big Six" program, this week announced that the success of this picture at the Strand in Newark, N. J., a veritable landslide of requests for booking dates have been pouring into the various exchanges handling this picture. B. C. Film Sales Corporation, producers, have distributed a "Only a Shop Girl," the second release of their "Big Six" program, this week announced that the success of this picture at the Strand in Newark, N. J., a veritable landslide of requests for booking dates have been pouring into the various exchanges handling this picture.
Critics Agreed on Merit of “Sure-Fire Flint”

It is seldom that critics of the daily press and the trade publications agree as was the case with Johnny Hines’ latest, “Sure Fire Flint,” presented by C. C. Burr at B. S. Moss’ Cameo Theatre last week.

Without one dissenting opinion the reviewers accorded “Sure Fire Flint” the highest praise it has received from any one of the finest pictures presented on Broadway in months.

For instance, among the daily papers the following paragraphs from the Tribune, the Daily News, the Mirror, and the Record appeared:

Harriette Underhill in the Tribune said: “It contains only sure-fire stuff, and while it is the best thing Mr. Hines has done, it is amusing that man’s versatility. He can dance and how he can play the piano.”

Don F. Holman, of the Evening Mail, had this to say about the picture: “Sure Fire Flint’ at the Cameo this week was done something new; there was no fire hit. It has comedy, mystery, action. It is one of the best possible adventures and it is a picture which has ever appeared.

The Daily News said: "Sure Fire Flint’ is a sure-fire box-office attraction. His latest picture will make for him a lot of new friends. It’s a good picture entertainment—something rare as the others, but a real winner.

The Evening Sun said: “It serves to remember those who have gone with us always and ‘Sure Fire Flint’ ought to go well in the first week of the week. It is among the better pictures in the Evening World Don Allen eulogized like this: “Sure Fire Flint’ is a sure-fire fire office attraction. He latest picture will make for him a lot of new friends. It is a good picture entertainment—something rare as the others, but a real winner.

The Moving Picture World critic, Roger Ferri, wrote these lines regarding Johnny Hines’ latest: “Johnny Hines has been a director of pictures for six years and it is a picture that no exhibitor can afford to overlook. This is an audience picture.”

Pete Harrison of Harrison’s Reports said: “It is a fine picture, and excellent supporting cast are apt to draw the attention of the overhypodermic critics who comment thusly on “Sure Fire Flint:’ “Looks like sure-fire stuff. You should have no trouble with this one,” while the Motion Picture News reviewer, Laurence Reed, said: “This is a well-cut, well-timed comedy and melodrama in the grand style of Johnny Hines. It is a picture that no exhibitor can afford to overlook. This is an audience picture.”

Amusements says: “Johnny Hines, the dashingly, impulsive American youth, has outdone himself,” and the Motion Picture Journal critic thought it “contains everything one could desire—comedy, thrills, tragedy, suspense, slap stick, love interest and a bit of radio. It is wonderful entertainment from start to finish.”

Freddie Shayer in Variety wrote of the picture as follows: “Sure Fire Flint’ the highest praise it has received from any one of the finest pictures presented on Broadway in months.

It has thrills, actions and comedy, and few of them are not good. The story, Hines proves himself a good director, and the result is a hit. A comedy, but it is a hit.

While Hines’ direction is not as good as it could be, he has made in that time, “Rich Men’s Wives,” “Thorns and Orange Blossoms,” and “The Hero,” “Poor Men’s Wives.” Immediately upon his return West the end of January he will begin work on “The House of the Seven Gables,” a picture made by Frank Frazee and Agnes C. Johnston, 20-authors of “Rich Men’s Wives” and “Poor Men’s Wives.”

While Haines is here he will attend the Broadway plays which will be released the same time. The production of the future productions by B. P. Schuberg for Al Lichtman release.

Gasnier Is Back with Plans for New Year

Louis J. Gasnier, who is making a series of special pictures for Preferred Pictures to be released through the Al Lichtman Corporation, arrived in New York this week for a visit. The week before his departure from Los Angeles, Gasnier finished the last scene of his movie, “Poor Men’s Wives, which is to be released next month. Bar-

Aitken-Price Buy Out

Two Thousand Triangle Films

It became known in New York this week that Harry E. Aitken, former official of Triangle, had re-entered the picture business with Oscar Price and George B. Hendler of the Aitken-Hendler Co., Inc. According to the report, the firm has bought from Percy L. Waters and Hy Wink, the entire domestic and foreign rights to the Triangle pictures, the total said to include 200 negatives, including stars like Raymond Hitchcock, Charles Ray, Louise Glamm, Bessee Barricale, Gloria Swanson, Dorothy Dalton and others.

Mary Anderson has returned to the Mastodon studios on Long Island and resumed production on her two latest pictures, directed by Gregory La Cava. She had been in the South last month.

President R. W. Woods, Jr., of Atlantic Features, Inc., which is producing a series of pictures for distribution through Arrow Film Corporation, announced Thursday that “Saxophon and Violin” were being taken this week.

Dell Henderson is working on “Jacks” for the Firestone Corporation and “The Dmaries,” for the Firestone Corporation, to be released the picture. The picture has been four months in making.

A staff of five special cameramen, under the direction of George George, assembled this week at Stamford, Conn., to photograph a thriller for “The Broken Violin.” A hydroplane and five motorcars were used in the scene. Reed Howes, Rita Hogan, Zena et al., are cast in the picture which will be released in the near future.

L. C. Russell, adapter of "Ten Little Indians," "The Valley of Big City" and "The Broken Violin," is now busy working on several scripts which will be produced by independent producers, including R. B. Productions, Inc., this week announced that its third Betty Bithorne special is now being photographed at the Younger, N.Y. studio. It is entitled “The Truth About Wives,” the title having been reserved for “The Garden of Desire.”

The complete cast in the third Betty Bithorne picture, which Lawrence Win-

New England Is Having Big Year

BOSTON, MASS. — (Special)—Contrary to reports being broadcastly circulated by certain exchanges who believe that the production of the two conditions in this territory would be only slightly affected, it is learned that it is expected that in New England has increased 300 per cent. In the last three months, the holiday season excepted.

The Al Lichtman and Warner Exchange, the other exchange, are reported to have made big increases, and the independent exchanges, which have been quiet, are now making a show of生机.

Avidly, friends and newspaper men of the exchange tell the story of the current picture, which is to be released the picture is there in a box office getter.

Sam Grand of Federated Exchange is particularly enthusiastic about the "Curse of the Drunken Man," which is being released in a first-class way.

The Modern and Beacon Theatres are booking all the first class independent pictures available from local exchanges. This week the Gordon houses are featuring two independent specials, one William "Nighthawk," the other a Picture Corporation's "Flesh and Blood." with both big hits.

The Globe Theatre, one of Boston's most famous theatres, having purchased a straight picture policy, is another exchange, is booking all the independent pictures available. This week the Gordon houses are featuring a third program, with a change policy with good success, and this week they have a movie break on every program. This week the houses are showing "Wildfire" and Ivan Abramson's "Wildness of Youth" hold the boards.

The "Beautiful and Damned" is being released in the next month, as is also "The Woman of the World" from the Gordon Codman Theatre.

Sets Record

“Secrets of Paris,” which opened at the Cameo last Sunday, equalled the record of the highest gross in the history of the theatre and has box-office success in spite of unusually bad weather.

"EXHIBITOR CAN'T GO WRONG"
Exchangemen "Tight" with Cash Despite Reported Business Boom

While exhibitor reports throughout the country indicate a marked improvement in business and while it is a fact that bookings of independent pictures have increased both in quantity and quality of pictures, exchange executives find the perplexing one in more than one phase, for shrewd business men who have studied conditions frankly admit that exhibitor patronage of independent pictures has increased markedly during the past few months. The fact is, too, that many of the exchanges and road salesmen who cover the country for national independent distributing agencies report an "unusual scarcity of money" and "extraordinary tightness among exchanges," while the exchange executive is ready to agree that a very large number of exhibitors have become more careful with their money and are less inclined to buy pictures. As a result, many of the exchanges have reported that they have had to cut down their orders and that sales have fallen off, thus indicating a scarcity of cash for pictures. As a result, many of the exchanges have reported that they have had to cut down their orders and that sales have fallen off, thus indicating a scarcity of cash for pictures.

**Independent Back to Normal—Johnston**

In an interview with a representative of a leading Pictures World, W. R. Johnston, the energetic vice-president of Arrow Film Corporation, gave some very interesting information regarding the condition of the independent field and was most optimistic over the general outlook.

He pointed out that the business for the past three weeks had shown a decided improvement, so much so that Arrow had found it necessary to increase its sales and office force, putting on two new special representatives in the field and several people in the office. Mr. George Hamp and R. R. Robinson are the two new special representatives. Mr. Hamp was assigned to the New England territory for his initial work, while Mr. Robinson went to Eastern Pennsylvania, where one of the things he did was to close a contract for the premiere presentation in that territory of the big Burton King special, "The Streets of New York," at the Arcadia Theatre, Reading, Pa. This is the Carr and Sardi production, "Two Nights in a Barroom" got away to such a good start last year.

Mr. Johnston pointed out that Arrow would release a great many new pictures during the coming year and cited the first eight of a new series to be known as Arrow-plays de Luxe, every one of which, according to Mr. Johnston, is a super-special in every sense of the word. Mr. Johnston stated that the reason they had adopted this new name was to identify certain pictures as the very cream of the market—pictures of the very highest quality of being placed above the super-special class. He also pointed out that a series of twelve two-reel comedies was shortly to be released under the Tom and Jerry brand.

In addition to this there will be a new serial entitled "Adventures of the South Seas," starring Peggy O'Day, who was the star of "Miracle of the Golden Crescent," which serial will be produced under the direction of Francis Ford. A new series of twenty-six comedies will be released during 1923, which will be made up of 13 new Bobby Dunn-Mirthquake Comedies, produced by Eddie Lyons, and 13 new Broadway Comedies, with a star soon to be announced. There will also be a new series of Eddie Lyons special two-reel comedies, together with a series of feature-length comedies produced by and starring Eddie Lyons.

Mr. Johnston stated that he believed that the period of depression was past, adding that his general belief is that the pictures are improving. He states, however, that the independent market is concerned, was back to normal and was facing the most prosperous days in its history.

**Miss Finch Better**

Flora Finch, who is now in the Tamala Hospital, as a result of a fall on the ice while leaving the studios of the Maudslay Films, Inc., in Long Island, is reported as resting comfortably with the prospect of being ready for discharge in a few days.

**Big Pictures Are Cleanups in Northwest**

SEATTLE, WASH.—(Special)—Exhibitors in this territory are taking the attitude that a picture is either big or small. There is apparently no middle class. The theatre men are complaining about "unreasonable prices." Yet they are demanding big pictures. In the larger cities in this territory, the first run exhibitors are leasing everything possible, co-operating and encouraging the independent producer by booking his pictures at prices that bring a fair profit to everybody concerned, but in the smaller towns and in the second run houses the situation is reversed, according to Nigh, that the movie business at the latter is seemingly better than before.

Despite this situation, however, independent exhibitors here are lining up good high class office pictures, and are doing a good business.

The Little fellow with mediocre stock is, indeed, having a hard time getting along and making ends meet, but business is due to no fault of anybody but the exchange himself. A week or two years ago and today finds himself stocked with films that are old and cannot be expected to produce a profit. It is a return that they would have got a year ago had times been better. However, these films represent money tied up, and some of this money has been earned back these little fellows who have cast their lot and watch others clean up with the concededly better type of independent productions.

There is some talk heard in local film circles relative to the organization of a new distribution company, whose name of this distributor is well known to everybody in the trade.

**Will Nigh Buys a Story for Picture**

For the first time in his career as leading director of the independent field, Will Nigh will not be the author of his production. The man who wrote "My Four Years in Germany," "Why Girls Leave Home," "School Days" and "Notoriety," will pass the pen of writing his next success to another man. Arrangements already concluded have given Nigh the screen rights to one of the successful stories of the season. It appeared two months ago in a national magazine whose circulation is the second largest in the country and in the neighborhood of two million.

Followers of Nigh's career as the only author-director who has consistently hit 1,000 per cent could give only one explanation of the director's willingness to accept another's script rather than his own. The reason, that is, is that in questions of the most eternal and fascinating that Nigh has ever come across. This is significant, as Nigh himself has in his possession several hundred scripts, some written by established authors bought back from the country and abroad. The scenario of his next picture appeared to him better than all he had on hand.

"Secrets of Paris" Scores Again

Critics who reviewed "Sure Fire Print" at the Cameo last week and this week, at the same theatre, "Secrets of Paris," have been unanimous in according praise to C. C. Burr, producer for his unusually excellent casts composed of the best and most widely known players in the film. The two pictures mentioned above had such casts as Dany Edwards, Edmund Breese, Ethal Shannon, Charles Kerrand, Lew Cody, Gladys Hulette, Rose Coughlan, Montague Love, Walter James, William Collier, Jr., and Jane Thomas, who is now slated for big roles with D. W. Griffith.
Artificial Forest Built for Film
An entire New England wood is under construction at the Biograph Studios for Glenn Hunter's new Film Guild picture, for Hodkinson release. "The Searcroy," adapted from Percy MacKay's witchcraft romance by James Ashmore Crestman and Frank Tuttle. A studio built forest was used in order to enable Production Manager Fred Weller to use a special lighting system.

Popularity of "Knighthood"
When "Knighthood Was in Flower" received the greatest number of votes in a contest held in a theatre in Schenectady, New York, to determine what picture is the most popular.

Out of 334 ballots cast "When Knighthood Was in Flower," starring Marion Davies, received 94, almost a third of the entire number.

Exploitation Brings Good Results
Taking advantage of the novel exploitation stunt originated by the Hodkinson advertising department, in conjunction with the Hollandia Film production, " Bulldog Drummond," adapted from the stage play by "Sapper" and distributed through the W. W. Hodkinson Corporation, the management of the Electra Theatre, Brooklyn, N. Y., pasted the stickers reading "Get Bulldog Drummond Dead or Alive" on every letter and postcard sent through the mailing list. Many people saw the envelopes beside the one to whom they were addressed, stirring up widespread curiosity and, according to the management, doing for the theatre capacity business.

"Three Wise Fools" to Be Screened
Goldwyn is going to make a film production from the Austin Strong play, "Three Wise Fools," which John Golden produced in New York, three or four seasons ago and which had a season's run on Broadway and has since been on tour.

King Vidor will wield the megaphone. Mr. Vidor is making the screen adaptation of the play in consultation with June Mathis, editorial director for Goldwyn.

"Scaramouche" Will Be Rex Ingram Film
"Scaramouche," a picturization of Rafael Sabatini's novel of the same name, will be the next Rex Ingram production for Metro Pictures Corporation, by arrangement with Charles L. Wagner. The director of "The Prisoner of Zenda," "Trilving Women," and other big pictures, is now in New York, having returned from Miami, Florida, where, for the past three months he was engaged in the production of "Where the Paved Meet," based on a story by John Russell. Mr. Ingram is now cutting and titling this picture.

The final selection of Mr. Ingram for his next picture also brought it the information that the director plans to make his next photograph following "Scaramouche," in Europe. It is not yet known what will be the name of the picture to be made abroad.

"Broken Chains" a Big Hit in Chicago
Goldwyn's "Broken Chains," made from Winifred Kimball's prize winning scenario in the Chicago Daily News contest, has taken Chicago by storm. According to advice received on Wednesday by Goldwyn Pictures Corporation from Walter D. Nealland, Goldwynner in Chicago, and from Balaban & Katz, managers of the Chicago Theatre where the film was shown. Every newspaper in Chicago, says Goldwyn, gave the picture a splendid notice.

Fox Film Scheduled for Release Feb. 11
February 11 has been announced by the Fox Film Corporation as release date for "The Town That Forgot God," the super special production which last week closed a successful run of ten consecutive weeks at the Astor Theatre, Broadway, New York.

This announcement follows closely upon the recent declaration by the Fox organization of its plans to release a group of six additional specials during the current season.

"Dr. Jack," Big Hit in Portland, Oregon
Pathe quotes telegram from Portland, Ore., which show that flourishing city literally "obsessed" with Harold Lloyd's "Dr. Jack," at the Majestic Theatre. In wiring the home office that the Majestic had just added the sixth week to its original one-week booking, with no signs of a let-up in capacity attendance in spite of continuous bad weather, Branch Manager Samuelson added: "Majestic announces they will run it all winter if the crowds continue.

In San Francisco, the "Dr. Jack" situation is equally flattering, but not so unexpected, as the New Portola's booking was for an extended run, and the house was closed for several weeks in order to prepare for it with $75,000 worth of alterations and new decorations.

"Dr. Jack's" second week on Broadway at the Strand not only held up its Christmas week record, but further fortified its position as, in the opinion of many, the most important of all the current Broadway attractions, Pathe says.

Bookings of the latest Harold Lloyd feature comedy throughout the country are said now to include, in contracts closed, practically all of the important circuits.

Vitagraph Says It Is True to Life
Stories dealing with newspaper life have been reproduced again and again and it has been rare, if ever, says Vitagraph, that working newspapermen have not found fault with the presentation of their profession upon the screen. Vitagraph is so confident that "A Front Page Story," the latest Jess Robbins production, with Edward Horton in the lead, is the most accurate reflection of the Fourth Estate that has been offered that it is putting it to the supreme test. It has arranged to show it to the newspapermen of New York City at the New York Club, 113 West 44th street, Saturday night, January 13.

"One Stolen Night" is Now Edited
Editing of "One Stolen Night," the Vitagraph release with Alice Calhoun as star, has been completed at the Brooklyn studios. Miss Calhoun assumes the character of an Arabian girl.

The bizarre life of the city of Beni-Mora is accurately staged and depicted, it is stated.

Earle Williams to Play a Lead
Earle Williams is to play one of the leading parts in "A Slave of Men," the picturization of Morgan Robertson's great sea novel. This announcement by Vitagraph follows the news that Walter H. Hawley has been signed for one of the principal feminine parts. The picture will have an all star cast.

Mayor of Newark Honors Beban
During his engagement just ended, after an extension of time, at A. A. Adams' Newark Theatre, George Beban was presented by Mayor Breidenbach with a floral key to the city in recognition of his work in the successful combination of stage and screen in Beban's presentation of "The Sign of The Rose."

On his present tour, which began at the California Theatre, Los Angeles, it has been a feature of the engagements in Kansas City, Denver, Wichita, St. Louis for the mayor or governor to offer the actor this distinction.

Watch Out For A Front Page Story
The Truth About Gorham
Activities Increased at Paramount Studio

Production activities at the Paramount Long Island studio for the new year are on the increase. At present four companies are busy with the new Paramount pictures, two stories are in preparation for production and two other pictures are in the process of being edited and titled.

George Melford's latest production, *You Can't Fool Your Wife,* an original story, is being photoed with Beatrice Joy, Nita Naldi and Lewis Stone in the principal roles, and Allan Dwan's production of Edith Wharton's *Glimpses of the Moon,* with a cast including Bebe Daniels, Nita Naldi, Ruby de Remer, David Powell, Charles Gerard, and Maurice Costello, are now occupying the two large stages at the studio.

Thomas Meighan and a company of players are in Panama making scenes for the *The Ne'er-Do-Well,* under the direction of Alfred E. Green, while Alice Brady is in the fur country of Canada with Henry Kolker, her director, and a company, filming exterior scenes for *The Snow Bride,* an original story from the pen of Sonya Levien and Julia Herne.

"Dark Secrets," Dorothy Dalton's latest picture, and *The Leopard* starring Bebe Daniels and Brinn Surat, are being finally edited and prepared for the public.

Preparations are now under way for the production of two new pictures, "The Exciters," in which Bebe Daniels will have one of the principal roles, and "Fog Bound," Dorothy Dalton's next picture after the completion of "The Law of the Lawless," which is in production at the West Coast studio. Irwin Willat will direct Miss Dalton in this picture.

**Thirty Thousand Eyes**

Every exhibitor has two eyes and he'd like to clap them on each picture as it comes out. It would help a lot in deciding on the bookings he will make.

He can't run his business and be where the pictures are first shown. Somebody has to do this latter for him.

Charles S. Sewell and Mary Kelly see pictures at the earliest possible moment, and give their opinions of these new films in Moving Picture World.

"People don't take the attitude that they are "Critics." They try to merge their personalities in those of the mass of exhibitors for whose benefit they are looking at the films. Each one of the exhibitors can't use these aids to picture booking for themselves.

That is why "Newest Reviews and Comment" and "The Pep of the Program" are dependable exhibitor aids; written for the exhibitor, from his point of view, to help him compass the judgment of the two thousand seat palace as well as that of the two hundred seat house. Training and specialization has accomplished the trick.

Films Novel Before Publishers Get It

Allen Holubar has adopted a new method of releasing picture novels. Instead of waiting for other companies to be published and become famous he is making a picture of a novel and will have it on the screen about the time it is offered for sale by the book stores. The novel is called "White Frontier," and was written by Jeffry D. Deprend, author of many adventure stories. Deprend read the story to Holubar and the director immediately bought it for a starring vehicle for Dorothy Phillips. It is a tale of central and the Canadian Northwest, of society and the lonely, Snowlad reaches of the timberland. It is said to be a lack of thrilling adventure and to have a big heart appeal.

That Holubar realized he had found picture material for his First National release is shown by the fact he selected to support Miss Phillips in the role of Zipporah. George Siegman, Robert Anderson, Mayme Kelso, Ynez Seabury, and W. A. Oramond. The interiors of the picture are going to be shot at M. C. Leve's United Studios in Los Angeles while the exteriors are being photographed in the Canadian Northwest and in Montreal.

Exhibitors Praise Metro Production

Pre-release presentation at the Loew Theatres in Boston and Washington to "Peg o' My Heart" has evolved from the public and the exhibitors of those cities the same high degree of praise and scheduled for release by the New York daily newspapers and the motion picture trade periodicals, says Metro. J. Hartley Manners, famous dramatist and author of many of the plays in which Miss Taylor has appeared in recent years, served in an advisory capacity during the course of the production of the picture under King Vidor's direction at the Metro studios in Hollywood.

The initial presentation of "Peg o' My Heart" on any screen took place recently at the Hotel Astor in New York. Their comment of those present as recorded in the New York press, was uniformly enthusiastic.

**Watch Out For A FRONT PAGE STORY**

**THE TRUTH ABOUT GORHAM**

To Aid Exhibitors in Exploiting Films

Upon entering its second year of production Pyramid Pictures, Inc., announces that it has undertaken to effect direct exhibitor co-operation to supplement the exploitation activities of its distributors, American Film Manufacturing Corporation, in connection with every Pyramid production.

A campaign in behalf of the five special features already completed and released, as for those Pyramid productions now in the several for release, involving an expenditure of about $10,000.00 per month, has already been launched for the benefit of theatre owners, which contracted to play these and all subsequent Pyramid productions.

The outstanding feature of this co-operation is the free distribution of hundreds of thousands of color heralds throughout the country, which is a distinct innovation. In addition to the usual copy, there is printed on the back page of the heralds an offer to the patrons of the theaters receiving the same for a subscription to a new fan magazine called "The Pyramid Picture Monthly," published by Pyramid Pictures, Inc.
Paramount Plans Biggest Exploitation Drive for “The Covered Wagon”

S. R. Kent announced this week that the greatest exploitation campaign ever given a Paramount picture is now in preparation for James Cruze’s much-discussed Paramount production, “The Covered Wagon.”

“The Covered Wagon” is undoubtedly one of the greatest screen successes ever made,” said Mr. Kent. “I saw it, in rough form, at the Laskey studio, and it more than surpassed our expectations. Our plans for this production call for the most sweeping exploitation campaign ever given a Paramount picture, which undoubtedly will be given special long-range engagements at special key points, like New York, Los Angeles and Chicago, but the campaigns on the picture will not be confined to these centers.

Mr. Kent went on to say that all exhibitors throughout the country, regardless of the whereabouts or the size of their theaters, would be benefited everywhere by a campaign given “The Covered Wagon.”

Brandon Tynan Leads in Big Film Version of “Success”

“Success,” the motion picture version of the stage play of the same name, has at last been completed, according to word from Murray W. Garsson, who produced it.

This photodrama, which was directed by Ralph Ince, has been more than five months in the making and is a grand achievement that surpasses anything this director has ever offered.

When the stage version of “Success” opened its engagement on Broadway the New York critics were virtually unanimous in their commendation of it, the New York American saying: “It is the greatest play since the ‘Music Master.’ It’s a story of a man’s love for women and of women’s love for man,—its sunshine and shadows, its heavens and hells, its pits of despair and its light-kissed heights of victory, are told in a way that can never be forgotten.”

From all reports the screen version of the play, which, by the way, was played throughout the United States and which, judging from out-of-town reviews scored a big hit wherever it played, should prove superior in every way to the stage depiction. Every effort was made by Mr. Garsson to select a cast of artists particularly fitted to portray the various difficult roles. Brandon Tynan, who played the leading role when the play was given in its New York premiere, is seen in the same characterization in the screen depiction which has been announced.

Others in the cast include Naomi Childers, Dore Davidson, Lionel Adams, Stanley Driggs, and Mary Astor.

The drama is based on a story of the stage, a romance behind the scenes which gives promise of being one of the most unusual screen entertainments to be offered this year. No time or effort has been spared in the making of “Success” into a special production in every sense of the word, according to announcement by the producers.

The screen production is an unique combination of the spectacle drama, exceptional dramatic moments and appealing comedy. More than 1,000 persons are engaged in some of the scenes and the staging of the “opening night” at a New York theatre is heralded as a master bit of realistic and artistic production work.

Brandon Tynan portrays a character of a typical Broadway theatrical producer and brings to mind the inimitable depictions of Abe Potash. Lionel Adams plays the role of a stage producer of the Bellamy type. Naomi Childers is seen in a characterization that requires her to extend her versatile talents to the utmost. First she is seen as the youthful Cordelia and later portrays a middle aged woman with a sincerity and conviction that is bound to add new laurels to her present successful record.

Mary Astor is seen in the role to which she is best adapted, a modern, vivacious girl, and her portrayal is said to be deserving of the highest commendation.

Arrangements for the distribution of “Success” have not been completed, according to Mr. Garsson, but definite announcement of these plans probably will be made within the next two weeks.

Says “Fury” Is Equal of “To’able David”

“Allan Dwan” was called the best picture of 1922 by the readers of Photoplay Magazine and now Associated First National is releasing another screen play in which Richard Barthelmess is the star and feels that this new release will be praised by the public just as highly as was “To’able David.” The new picture is “Fury” by Edmund Goulding who wrote the scenario for “To’able David.”

“Every one who has seen ‘Fury’ believes it is the equal of ‘To’able David,’” is the statement issued by First National. “It has a fine story, a good cast, and is sprinkled with natural humor. It is well directed by Henry King. It has a cast of players of well-known ability. Its settings are the sea and the old Limehouse District, London. And the photography is colorful and of exceptional quality. Supporting Barthelmess are Dorothy Gish, Tyrone Power, and Burt Hargrave. It was made by Inspiration Pictures, Inc.”

Keaton’s Next Is “The Balloonic”

Buster Keaton’s initial offering for 1923 is a two-reeler called “The Balloonic,” which will be released by First National late in January. Buster and Eddie Cline, his director, who concocted the story of “The Balloonic” have put it in some hair raising stunts.

Buster and Phyllis Haver playing against him in “The Balloonic” and of course, had to have some water scenes and while Buster does some fishing Phyllis shows her lines, too.

“Bohemian Girl” to Tour Canada

Basil Horstall, Canadian operatic impresario, has entered into an arrangement with American Releasing Corporation whereby he will offer, on a tour which will cover every city and town in the Dominion, Harley Knoles’ production of “The Bohemian Girl” in conjunction with a presentation of the opera from which it is taken.

For this purpose he is organizing a company of singers who will enact the principal scenes to give way, at intervals, to the picture in the same manner popularized by George Beban and “The Sign of The Rose.”

Has a Leading Role

Albert Roscoe, the John the Baptist in the William Fox production of “Salome,” plays one of the leading roles in “The Net,” a Fox screen drama made from the stage play by Maravene Thompson, which was produced on Broadway under the same title.
Hodkinson Films Going Big

Reports from Hodkinson indicate that three new series of short subjects are meeting with success and are being heavily booked through the country. All-Star Comedies, made by C. C. Burr and Barry's Productions, with Mary Anderson and Raymond McKee, have been booked by Tom Moore for his Rialto Theatre in Washington, and the first of this series played the Rialto Theatre in New York. This series has also been booked by the Stanley Company in Philadelphia, Hippodrome in Buffalo and Baltimore, and others.

The series of Bray Comedies and Romances has been booked by Interstate Amusement Company of Dallas, and the series of "Days Afraid with Rod and Gun" has been booked by the Century Theatre in Baltimore, McVickers Theatre in Chicago and Missouri Theatre in St. Louis.

King Baggot Ready to "Shoot"

King Baggot is ready to start work on his next studio Walton picture at Universal City. It will be "Gossip" a screen adaptation of a popular novel by Edith Barnard Delano, entitled "When Carey Came to Town." It will probably be ready for release about the middle of March.

Says "Suzanna" Is Making a Hit

That Mack Sennett's latest photoplay comedy drama feature, "Suzanna," starring Mabel Normand, and now being released by Allied Producers and Distributors Corporation, is going over big at its premiere showing at the Mission Theatre, Los Angeles, is the gist of a message from the Coast to E. M. Asher, Mr. Sennett's Eastern representative.

Co-operated to Boost Film

La Patrie, the French language newspaper in Montreal, recently co-operated with Harry Doh, manager of the Capitol, and William L. Sherry, a special representative of Distinctive Pictures Corporation, in the "Kindly" tie-up with "The Man Who Played God," the third Distinctive film featuring George Arliss.

Making "The Artist"

Clyde Cook is busy with "The Artist," which under the guiding megaphone of "Slim" Summerville, is being shot as another important addition to this star's Fox comedies.

Watch Out For "A Front Page Story: The Truth About Gorham"

Noted Actors Are in "Enemies of Women"

Alma Tell, the well-known motion picture actress; Louis Wolheim, star of "The Hairy Ape," and Elizabeth Murray, vaudeville headliner, have been added to the cast in support of Marion Davies in Cosmopolitan's super-production, "Little Old New York.

Never in the history of the stage or screen has so many notable names been brought together in one production, Cosmopolitan says.

The complete cast announced for "Enemies of Women," under the direction of Tom O'Day, Marion Davies; John O'Day, J. M. Kerrigan; Larry Deleven, Harrison Ford; Robert Fulton, Courtenay Foote; Washington Irving, Mahlon Hamilton; Fritz Green Hallock, Norval Keepedd; Henry Ford; Francis Ford; Phillip Keedwell; Charles Keedwell; Bunny, the night watchman. Spencer Chambers; "Bully Boy" Watson; The Hooked Terror, Louis Wolheim; Delmonico, Charles Judes; Ariana De Puyster, Alma Tell; Betty Schuyler, Mabel Bennett, Virginia Roberts, Elizabeth Murray; Chancellor Livingston, Thomas Findlay, and Mrs. Schuyler, Marie R. Burke.

Vying in its beauty, says Cosmopolitan, with one of the most glamorous spots on the Cote d'Azur, after which it was fashioned, is a scene in Cosmopolitan's forth-coming super-special, "The Enemies of Women," from the famous story by Vicente Blasco Ibañez.

This scene, designed by Joseph Urban scenic artist, is a copy of the magnificent gardens of the Villa Muzac, of Monte Carlo, near Nice, said to be the most beautiful villa on the Cote d'Azur. The whole floor of the Villa, which was converted into a garden making one of the largest and most magnificent sets ever filmed, is stated. Huge palm trees and grape arbors cause it to strikingly resemble the original. At one side is an artificial lake, six feet deep.

It is in this scene that Prince Lubimoff, played by Lionel Barrymore, who is featured in the production, decides to dissipate the remainder of his great fortune. The extravagance of which makes his previous efforts as a host seem tame. When the party grows to the wildest scenes of beautiful women in evening clothes, are tumbled into the lake for the entertainment of the host. The scene of revelry is described as one of the most fascinating ever filmed.

In addition to Barrymore, the cast of "The Enemies of Women" includes Alma Rubens, Pedro de Cordoba, Gareth Hughes, Gladys Hulette, W. H. Thompson, William Buster Collier, Jr., Paul Panzer and Mario Majeroni. Alan Crossland is directing the picture from the scenario of John Lynch.

Tells of Plans for Coming Productions

Arthur H. Sawyer, supervising director of S-L Pictures, has announced several plans for the forthcoming productions to be produced for distribution by Motion Pictures Corporation. The final scenes of "Your Friend and Mine," the special feature which will follow "Quince Adams Sawyer," for Metro release, have been shot. This picture produced from the vaudeville vehicle, written and directed by Willard Mack, presents Mack in the leading role.

Following the release of this first feature, plans will be started immediately for the filming of "Dangerous Dan McGrew," a picturization of the famous poem by Robert W. Service, and in which it is planned to use Lon Chaney, Barbara La Marr and Willard Mack as the three leading principals.

Mr. Sawyer has announced that S-L Pictures has acquired the stage play "Red Bulldogs," an arrangement has also been completed whereby Willard Mack will from now on write special original stories for Associated Pictures Corporation, the organization recently formed by Arthur H. Sawyer and Herbert Lubin for the production of special S-L features, for distribution through Metro.

Johnson Film Makes Hit on Broadway

The Associated Exhibitors feature, "Head-Hunters of the South," starring Harold Johnson, his picturization of his adventures among the wild tribes of Malakula and other unexplored islands, has been the production at S. B. Moss's Broad- way Theatre this last week and has attracted large crowds.

In some respects 'Head-Hunters' seems even more interesting than Martin Johnson's two earlier pictures," said New York Times. "screed we were awarded by getting a great shudder out of this picture," said Harriette Underhill, in the New York Tribune.

"Knighthood" Breaks All Records

"When Knighthood Was in Flower," Cosmopolitan's remarkable photo-play starring Marion Davies, which opened at the Criterion theatre on Saturday night after 15 weeks and three days' run, broke all records.

In the 15 weeks and three days that "Knighthood" was at the Criterion, 122,000 persons paid to see it at prices ranging from $1.50 to $2.00. The total receipts during the engagement were $157,900, or an average of $4,770 a week during the entire engagement.

No picture at the Criterion ever grossed such a sum. The nearest competitor to "Knighthood," record, at the Criterion, is held by the Cosmopolitan Corporation, whose picture "Hooray," played to approximately $148,000 in 12 weeks, continuous, noon to midnight.

"Tents of Allah" for February

Associated Exhibitors has selected February 25 as the release date for "The Tents of Allah," the latest productions made for that organization by Edward A. MacManus. Both story and direction are by Mr. MacManus.

Monte Blue and Mary Alden have leading roles.

Picture Said to Follow Book

Florence Vidor has kept her word to picturize Booth Tarkington's prize-winning novel, "Alice Adams," exactly as the author wrote it, according to the declaration of President Arthur S. Kane and his aides in the home offices of Associated Exhibitors, following the first preview, this week, on the picture.

The production was directed by Rowland V. Lee.

D. S. C. Man Has the Leading Role

Katherine MacDonald's leading man in her new First National release, "Money, Money, Money," made under her Pictures banner, is a war hero. His name is Jack Dougherty. When the U. S. entered the war Dougherty enlisted in the marine corp and won a Croix de Guerre and a D. S. C.

Tom Forman directed the picture.

Crowds Come to See "Oliver Twist"

The old Hoyt Theatre in South Norwalk, Conn., was re-opened New Years day as the Rialto and Jackie Coogan in "Oliver Twist" as the attraction from S-L was to open. The opening day only one showing was advertised to begin at 8 p.m.

At 7 o'clock the house was filled.

The Rialto is following "Oliver Twist" with "Skin Deep" and "The Truth About Gorham" for other First National attractions. Arthur Terriss is the manager of the Rialto.
Beautiful Girls in "Enemies of Women"

Beautiful women predominate in Vicente Blanco Diáñez's great romance, "The Enemies of Women," despite the title, and in picturizing the story Cosmopolitan Productions has not lost sight of this fact, it is stated. As a result, some of Broadway's most famous beauties are appearing in the play which is now nearing completion.

In addition to a number of beauties from the Ziegfeld "Follies," including Edna Wolfe, Helen Lee Worthing, Vivian Vernon, Polly Nelly, Addie Rolph, Marie Shelton and Nelle Savage, who appear in several of the big scenes, another group of Broadway beauties were engaged for the scene depicting the first revel of Prince Lubimoff, played by Lionel Barrymore. In this later group are Ria Hall, Elsie Bartlett, Alma Mamay and others who will star in "The Greenwich Village Follies." Beauties from other Broadway shows are also appearing in the "Enemies of Women" which is said to bring together more pulchritude than any other picture ever made.

British Don't Want to Wait for Films

That a strong wave of resentment is sweeping over the British picture-going public against being forced to wait for pictures that have been shown in Canada and the United States a year or eighteen months before is indicated by a letter to Associated First National from Ralph J. Pugh, managing director of the newly opened Associated First National offices in England. According to the letter British First National has found a demand among British exhibitors for the early release of all the big National attractions and under these conditions British First National is releasing at the present time at least four pictures a week, and after the premier showing in the big first run houses throughout Great Britain and intends to increase the number of releases as fast as conditions will permit.

Paramount Claims a Record

The Paramount organization in Australia closed the year, it is started, with still another record to add to the long list of success which Paramount says made the year 1922 the most successful ever known in the film industry in that country.

Paramount Pictures were exhibited simultaneously in five of the leading film houses in Sydney, 'during the week of December 4 which is said to be the first time that any one brand of pictures was shown at the same time in five first-run houses.

Students to Act in Picture

Dartmouth college students, natives of northern New England, will be employed, as the simplest extras in the exterior scenes of "Backbone," the all-star production now being directed for Paramount by Edward Sloman. The boys will go twenty-five miles from their college to Woodstock, Vermont, where the production is being directed by Clarence Budington Kelland, who will film the scenes.

Record Is Broken by Pickford Film

The engagement of Mary Pickford's "Tess of the Storm Country," at the Civic Theatre Indianapolis, Ind., did a business which was unprecedented for the theatre and the town says United Artists.

The date, week of December 24, was of course, in favor of the picture, but house records were broken.

Reproduces Exchange

The interior of the New York stock Exchange has been reproduced on the stage at the Paramount Long Island studio for scenes in George Vielrose's latest picture, "Can't Fool Your Wife." Much wild speculating was indulged in by the 168 extra men on the floor of change during the filming of the scene, but no money was lost.

Jack Holt Finishes Picture

Jack Holt has finished the picture in which he is to be starred, "Paramount's "The Tiger's Claw."" Jack Cunningham wrote the original story, which Joseph Henabery directed.

Larry Seamon in New Comedy

Larry Seamon's next comedy will be called "The Cat's Meown." The comedy is now being produced at the Vitagraph Holly- wood studios, and Barrymore plays the beautiful young girl whom the hero, Barrymore, catches the toils of a wicked Chinese. The scenes in the new comedy are particularly elaborate, and the stunts are not only full of laughs but as in all of Seamon's productions, filled with thrills.

To Be Co-Starred with Bebe Daniels

Antonio Moreno, former Vitagraph star, who appears as leading man with Gloria Swanson in Paramount's "My American Wife," and is featured in support of Mary Miles Minter in "The Trail of the Lonesome Pine," is to be co-starred with Bebe Daniels in "The Exciters," a Paramount picture announced. This picture will be made at the Long Island studio following the completion of the Allan Dwan production, "The Glimpses of the Moon," in which Miss Daniels is a featured player.

Breaks Record in Richmond, Va.

For the first time in the history of Richmond, Va., says Associated First National, a motion picture has had a two weeks' run. The picture was The "Internal Flame" with Norma Talmadge and the theatre that broke all Richmond records was the Premier, which Jack Re Ville, manager of the Broadway told about it in a letter to Associated First National.

Badger to Direct "Red Lights"

Goldwyn Pictures Corporation has engaged Clarence Badger to direct the cinematography of Edward D. Roth's new mystery play "Red Lights," formerly called "The Rear Curtain." Carey Wilson, of Goldwyn's editorial department, and incidentally author of the big South Sea picture, "Lost and Found," is making the screen adaptation of the play.

Getting Ready to Film "The Fog"

Final arrangements for the filming of William Dudley Pelley's novel "The Fog," being commuted by Louis Graf, president of Graf Productions, Inc., of San Francisco, the play is produced under the personal supervision of Max Graf, will be released by Metro.

Watch Out For A Front Page Story

The Truth About Gorham
Baby Peggy Films Placed on Regular Universal Program

With the departure of Julius Stern for California following conferences with President Carl Laemmle, of Universal, it is announced that a decision has been reached to put the series of Baby Peggy releases on the regular program instead of making them specials.

It is announced that this series will be sold in blocks of six and under no circumstances will the subjects be sold individually. The word specials will not be used in any way and they will be released on the regular program, one each month. The first six are: "Peg o' the Movies," released March 14; "Sweetie," on April 11; "The Kid Reporter," on May 16; "Carmen Jr.," on June 13; "Taking Orders," on July 18; "Tip &" on August 18. All were directed by Alf Goulding, except "Tip &" which is the only one of this lot which will be released under its original title, tells of a little girl who breaks into the movies and shows the little star imitating Charlie Chaplin, Harold Lloyd and other stars, and as a stage vam.

"Sweetie," formerly called "Peggy Immigrates," is a pretty story of a little girl who takes pity on a poor man with a hand organ, and in which the girl and the monkey meet with unforeseen adventures.

"The Kid Reporter," formerly "The Cub Reporter," shows Baby Peggy as an amateur reporter who gets a big scoop for her paper. Albert Willis and Jim Kelly are in the cast. "Carmen Jr.," formerly "The Semorita," was filmed at the San "Howard," says it. It is a story of a big hotel and on the little boy who has a romance with a beautiful girl, and contains a parody of a little bell boy.

"Taking Orders," originally known as "Peggy's Busy Day," shows Baby Peggy as a little girl who adopts original methods to help her father, a dentist, to get business, Dick Smith and Fred Spencer are in the cast. "Tip &" is the story of a little bell boy and his adventures in a big hotel. It was filmed at the Ambassador in Los Angeles and has been released March 13. Fred Spencer is in the cast and Arvid Gillstrom directed.

It is announced that owing to a series of misfortunes in filming, "Lit-

Leo Maloney Western Heads Pathe List for January 21

Pathé's eight releases for Jan. 21 include one of the Range Rider series, "Border Law," presenting Leo Maloney in two reels of a thrilling mix-up with gun runners. Maloney is the bashful lover of the Captain's daughter. To stiffen him up to the proposing point, the father urges the girl to coquette with a supposed artist. This artist is really the chief of the gun runners. Maloney stumbles on this fact. The result is a spirited chase through the mountain passes and the capture of the law-breakers. The hero forgets his bashfulness and wins the girl.

The one-reel comedy features Paul Parrott, with Jobby Ralston. It is a take-off on hypnotic exhibitions called "Mr. Hypno." The hero's performance limps, and a hypnotist in the audience sees his chance to get even.

"Speed," the Pathe serial, with Charles Hutchinson, reaches its exciting fourteenth episode, "The Peril Rider," in which there is a triangular fight between the hero, the witness he so sadly needs to clear himself from a grave charge, and the leader of the conspiracy. At the end he is apparently overwhelmed in a series of tremendous blasts which tear away the mountain side.

"Cheating the Cheaters" is the Aesop's Film Fable of this issue—a competition between Henry Cat, Pido Dog and Milton Mouse, whose acts belie their motto of "one for all, all for one," and proves the moral: "It takes a thief to know a thief."

Pathe Review No. 3, besides its "Living Paintings," street scenes in India and Pathecolor gems from a village in Alsace, draws on the New York Aquarium for some astounding pictures called "Fish Faces." Director Dr. Charles H. Townsend combined with a realistic reproduction of sea-bottom conditions, in which moving subjects are seen with wonderful clearness of detail. This issue of Pathe Review presents also a curious and amusing shadow-action picture of a kind called "Silliettes."

Opening of Eighth Year for Christie Reveals Big Plans

With the beginning of the new year there is great activity about the Christie Studios, now entering into their eighth year of making short-length comedies and sagas.

Al Christie, president and supervising director, continues to direct practically all the time, and in addition has Scott Sidney and Harold Beaudine directing Bobby Vernon, Neal Burns, Dorothy Devore, Henry Murdock and others.

Watch Out For A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

All Comedy Bill

As evidence of the increasing popularity of its short subjects, Hodkinson announces the Interstate Amusement Company has decided to run an all-comedy bill in conjunction with vaudeville and to try it out in Dallas, with the Bray Comedy, "Heeza Liars Treasure Island"; the Bray Romance, "The Mystery Box and the All-Star Comedy, "Faint Hearts." It was such a success that they ran it over their chain of theatres in Houston, Forth Worth, San Antonio and Dallas.

The Red Riding Hood" has been added to the program from the November issue. The second reel was injured in a fire, the illness of the little star caused delay, and when she recovered it was impossible to secure the same people for necessary retakes.

Although the first subject is scheduled for release March 15, due to the little star's long absence from the screen, her pictures will be made available to exhibitors at an earlier date. Mr. Laemmle has given orders to rush prints, advertising and exploitation on this subject to give exhibitors as much time as possible to present the exchanges for the Baby Peggy Comedies. Art Schmidt, general sales manager of Universal, states they will be handled in the same way as "The Leather Pushers," prints of the first three will be sent out immediately and the heartiest cooperation afforded to exhibitors.

It is also announced that Julian and Abe Stern have decided to make fewer westerns and novelty pictures for the present. "We realize we have enough of these novelty pictures on the market," says Abe Stern. "The Brownie Series will be the only animal comedies we will make for some time. In addition to this and the Baby Peggy series, we will devote our energies to our new boy star, Buddy Messinger."

Books "Hodge Podge"

The Capitol Theatre, New York, which recently showed "King Winter," the first release of Lyman H. Howe's Hodge-Podge, has signed up for production of the twelve pictures in this series, being released by Educational. "Sea Elephants" is the second of this group.

New Comedy

C. B. C. announces the completion of the first "Hallroom Boys" picture on Friday. It is titled "Day by Day" and is in the nature of a satire on the Court of George Williams, Al Alt and Eddy Barry.
"Our Gang" Gets High Praise

As result of Christmas week showings of "Our Gang" comedies, Pathe reports these two-reelers have received unusual praise. "Saturday Morning," was shown at the Capitol in New York and the Globe said it took all the picture honors, while the Sun called it "the funniest laughter of children and adults."

Scientific Praise for "Via Radio"

Scientific American, in its January issue, reviews at considerable length Educational's special, "Via Radio." The picture is described in part as "a sing-song comedy" and "a wonder in fifteen short minutes what every person should know regarding present-day radio."

"Via Radio" rapidly unfolds the principles of communication, whether by means of light waves, sound waves, electric waves or radio waves. It tells the story of radio and tells it well. All that is necessary for a general understanding of the subject will be found in the film.

Fazenda Film for February

"Pest of the Storm Country," the Mermaid Comedy featuring Louise Fazenda, has been finished, and will be released by Educational in February. Jack White has sent the Fazenda company to Wilmington, N.C., where the opening scenes for the second picture featuring this comedian will be shot. The story is a warm one, and the cast includes Harry Gibbon and Cliff Bowes.

Strange Fish in Urban Film

"Dwellers of the Deep," the Urban Popular Classic released this week by Vitagraph, shows rare specimens that inhabit the Aquarium in New York City. The short feature shows the strange life of the deep, from the sealions to the globe fish.

For which is said to be the first time a baby sea-lion has successfully photographed in motion picture film. This baby sea-lion was twenty-four hours and because sea lions must learn to swim and this one never had a chance he was named "Vistaclad, the Dry."

Two All-Stars


A new C. C. Burr comedy is now in the making under the direction of Gregory La Cava.

Newsy Notes of the Short Subject Field

"Mr. Hyppo" (Pathe-Comedy-One Reel)

Hypnotic exhibitions are the basis for amusing action in this Hal Roach comedy with Paul Parrott. The performance is full of unexpected happenings and succeeds in making the hypnotist ridiculous in the eyes of the audience. A real hypnotist appears and gets the upper hand of the steel. He informs the audience that the entertainer is a fake and that he is a hypnotist himself. With his feminine accomplice, the faker escapes by riding up on the curtain when it is lifted. JofnaRalston is charming as a boy's costume and the whole performance has the popular note.-M. K.

"Border Law" (Pathe-Western—Two Reels)

Less action and more romance is found in this latest Leo Maloney feature of the Range Rider Series. The first reel does little more than lay the basis for the action, while the remainder gradually speeds up to a thrilling close. Maloney plays the part of the elder son of the daughter of the Captain of the Rangers. Because he is slow in proposing, the girl accepts the attentions of a man who is posing as an artist. She overhears him planning a crooked move and is held prisoner by him. Her bashful suitor aids her in escaping and supplies the melodramatic climax in a dashing ride in which he speeds down a precipice and up a cliff and blocks the road of the villains. It is all entertaining and because of the final punch should be generally satisfying.-M. K.

"Doomed Sentinels" (Universal-Comedy—Two Reels)

There is considerable action in this number of the "Timber Tales" series and Roy Stewart as the hero puts up a good fight and executes a good horsewhip. One of the most remarkable shots of the series is when the hero slides down the guy rope from the top of a derrick and takes out a trawler. It compares favorably with similar scenes of the Manly series from a standpoint of drama, but the forest conservation idea is not quite as clever as one would have reason to expect. There are several humorous situations in this reel and it is an average comedy.-C. S. S.

The Aldine Theatre in Wilmington, Del., which is said to have never before run a serial, has booked Pearl White in the Pathe serial, "Plunder." The star is currently appearing, with Charlotte Merriam opposite, in the new Educational-Christie comedy, "The Brides' Secret," at the Strand Theatre. A notable scene here is the strike of workers in a shirt-waist factory, a scene personally directed by Al Christie.

Second National Pictures Corporation, via C. C. Burr, has booked Bruce Barton one-reel subjects has been completed. It is titled "Unhappy Husbands." M. N. Wolf, formerly of Goldwyn's Los Angeles exchange, has been appointed manager of Educational in that city, and Judas Wolf has been placed in charge of Educational exchange in Deaver.

"Sting 'Em Sweet" (Universey-Comedy—Two Reels)

In this Century comedy, Brownie the wonderful dog again shows what a clever can has brought a lot of good stuff particularly in the early part of the picture. The human actors, however, figure largely in the picture. It is a battle of new laugh-getting stuff. There is good comedy in the scenes where one of the dogs makes the wrong hat, and where a very tall man has difficulty in getting into a flivver with an undersized body. Brownie's boy companion finally presents his sister with a box of bees and both of the suitors get stung, which gives rise to the title of the picture.—C. S. S.

"Cheating the Cheaters" (Pathe-Comedy—One Reel)

Adopting the motto of the "Three Keystoneeers, "One for All, and All for One," the cat, the dog and the mouse are in a united front. Their first stunt is to rob a sausage-seller. They take their spoils to a church to wash in a fountain where they eat and grow fat. Farmer Alifa's is "Honesty is the Best Policy," but they discover that the water is unsuitaible for the due. A character's use of pure milk policy. They expose him and the truth of the old adage, "You can't get something for nothing," is once more proved. The number is a good example of Paul Terry's art.—M. K.

"Keep 'Em Home" (F. B. O.—Comedy—Two Reels)

This is Mr. and Mrs. Carter De Haven at their best. There is some excellent comedy in it and it is based on an original idea. A young bride does not quite believe her husband's stories about the chimpanis he spends away from her. She therefore buys a dummy and makes love to it so that the neighbors will see her through the shadow and miss her husband. At the same time an escaped convict enters the house. He gets into the chimpanis clothes and so much like the original that she does not detect the difference. There are many merry scenes. The Pathe "Premiere" is a course bringings about matrimonial harmony.—M. K.
Good Work

Projectionists in large cities are apt to be a bit swelled up, and to "look down" on the small-town men. That we all, I think, know, and it is perhaps natural. It is only natural to suppose that the city man will be better posted, and able to work more intelligently than his small-town brother. That is to say, it is only natural if we don't bother to analyze things too closely.

But we should remember that the small town man has not so much to distract his attention from his work; also he has not a repair shop almost next door. He is thrown up very much more on his own resources, and if he be a man of energy and mental ability he may far surpass the city man. In fact, some small town men do surpass him and put on a relatively very much better screen result and put it on more efficiently with equipment inferior to that handled by the city man. The main reason for inferior results is usually inability to get sufficient current, due to local light plant inadequacy, whereas the city man is limited only by the willingness of the boss to pay.

I shall now present to you some photographs as evidence that the small town man can be and sometimes is far in advance of the city "wise guy.

Illustration 1 is a photo of a section of the projection room of the Majestic Theatre, Centerville, Iowa. Notice the lens charts, the Powers parts chart and the rectifier instruction sheet, all neatly placed for reference. Also notice the high amperage chart—now obsolete—and some other charts beside them. O. H. Butler is projectionist, and it evidently is not wasted labor to supply him with valuable information.

In Illustration 2 you will see his desk, in a room immediately adjoining the projection room. The book on the desk with "PROJECTION" on its face is a scrap book. There is also a book marked "Points of Projection," in which brother Butler writes down such things as seem of real value and which should be remembered. He also has the projection department cut out and bound. He says "they are good for reference."

Complete Tool Kit

In Illustration 3 you will see how well Projectionist Butler is provided with tools, and that they are kept in order. Can the Capitol, the Rivoli, or the Rialto projection room, show an outfit equal to it?

Take a slant at the soldering iron, the brushes for cleaning, the two motor-driven...
grinders, the vise, the spare projector parts under the bench, the drill and so forth, and so on up to at least five or six pairs of pylers.

ILLUSTRATION FOUR
Mr. Butler’s Geared Down Rewinder and Motor

Some of you smart alecks in cities, who have one pretty nearly whole pair of pylers and a Woolworth screwdriver, who sneer at the small town men, take a good look at that layout and then faint dead away.

And some more of you city rewind-’em-at-less-than-half-a-minute to the thousand-foot reel and to hell with the damage, rubber GOOD AND HARD at Butler’s rewind in illustration 4. And some of you city managers who nearly drop dead when the projectionist asks for a motor for his rewind just take note that, aside from the projector motors, the rewind motor is the third I have noted in this small town projection room.

And see how simple it is to reduce rewind speed, provided the projectionist has energy and ambition enough to do a little extra work.

This rewind uses 12 minutes to the reel, which may be increased to 14, though Butler remarks “but twelve seems slow enough.”

The switch cabinet door is, of course, kept closed during rewinding. There is a 3½-foot clearance between projector and rewinder, and as Butler says, he can watch rewinding while also watching the screen, at least when at projector No. 2. In the rewinder table is a patching glass with a light beneath.

The rewinder stops automatically when rewinding is finished. There is a hand rewinder for inspection and a tin storage tank. Underneath the work bench is a large box labeled “carbons”; another box is marked “Extras and Carbons.”

Butler, Himself

In illustration 5 we see Brother Butler and his assistant. The picture is an old one, taken in 1918. The assistant is next to the projector. He is no longer in evidence. If I suppose the hard times did to his job what it has done to the jobs of many others.

Illustration 6 is a diagrammatic layout of Brother Butler’s rooms.

And now what do you suppose Brother Butler says about all this? Why, just this: “The photographs are sent for your own inspection, Brother Richardson, I have not published, because the room and outfit are just a plain small-town room and outfit, and cannot compare with other projection rooms, hence it would be laughed at by the city men who have swell rooms and outfits. But, with all its faults, I am, under the conditions, proud of it.”

Brother Butler may just forget that “swell room and outfit” stuff. I know a lot of men who have just that, and that is absolutely all they have been furnished; also very often they don’t know how to use the “swell room and outfit,” except in a very, inefficient way, after they have it.

No Cause for Shame

I trust you will pardon my disobeying your injunction not to publish. You have absolutely nothing whatever to be ashamed of and much of which to be proud. He who would laugh at your outfit would merely proclaim himself a fool.

Brother Butler has been experimenting with shutters, and finds that when he has a true fifty-fifty shutter he gets slight travel ghost. He wants to know whether it would be all right to place two fifty-fifty three-wing shutters, to which access could be had by means of a handle, to eliminate travel ghost by widening the master blade by slipping the two blades slightly, at the same time also widening each of the other balanced in exactly the same proportions.

What I mean is to clamp the two complete blades in the hub so that they register, and only make one shutter blade of double thickness. You will then see that if one blade is slipped slightly on the other it will have the effect of lessening all blade and opening widths in precisely the same proportions.

I see no fault in this, except that I think a slight difference in width as between the master and interrupter blades would have but slight effect in increased flicker tendency, though if the difference be much and not in precisely the right proportions flicker tendency would be set up rapidly.

The plan looks all right to me. What do the rest of you say? Of course, any unnecessary addition to interrupter blade width cuts light rapidly, hence it is to be avoided where possible.

Looks Reasonable

A projectionist, whose address I will furnish on request, has sent me two gasket rings for the Powers projector intermittent oil well, concerning which he says:

I have had dies made and am making these rings. You will notice that they are a bit thick. Well that is for the specified purpose of giving the user more service for the same money. I find they last longer than a gasket of less thickness. One of these rings has been doing steady oil retaining duty for the past year without the least bit of leakage. I will not handle them through dealers, but direct to the projectionist at fifty cents the dozen rings. Purchaser must pay postage.

Grind Screw Heads

In inserting the gasket it will be necessary to grind down the heads of the two screws which fit into the oil well cover next the gears. This is to prevent the screws rubbing the gears when the frame is worked. Outside of this there is nothing to be done when inserting the gasket, when of course goes between cover and escot. Just put in the gasket, tighten the screws and forget all about shellac and oil leakage. Incidentally the gasket may be used many times. Every gasket is guaranteed to please or money back.

This looks very practical and good. I would like to have the projectionists who have used the gaskets. Frankly that shellac stunt never did appeal to me very much. I have never been able to understand why a properly-made gasket could not he used, with decidedly better results—or at least with less bother. You will note that the gaskets are fully guaranteed on a “money-back” basis.

Birmingham Election

Birmingham Local Union 236 Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., has elected the following officers for the ensuing year: President, J. H. Sapp; vice-president, F. E. Walker; business agent, R. A. Root; secretary, J. F. Mankin; treasurer, C. M. Hiltbruner; sergeant-at-arms, W. B. Tate; trustees, C. M. Trent (chairman), W. H. Herring and W. H. Colpepper. Treasurer C. M. Hiltbruner was presented with a gold fountain pen by the union for his faithful services in the past.
AMERICAN RELEASING

Review Consensus Footage

Joy of the Big Snows... Curwood Prod. Sept. 2 Nov. 4 4.59
The Younger Sons of the Plains... Warner Law Sept. 25 Nov. 21 5.6
Men's Law and God's... Fox... Aug. 12 5.00
The Million Dollar... Edison... Aug 30 4.00
Me and My Gal... Wrench... Aug. 16 5.43
The Amazing Lovers...... Aug. 26 6.00
The Proof of Innocence... Louise DuPre... Oct. 21 4.80
The Trail of the Aztec...... Oct. 7 5.00
Who the Desert Calls...... Sept. 3 5.00
The Challenge... Dolores Cassini... Kyle 5.00
The Fighting Man...... Kyle 6.00
Bluebird Jr... Mary Anderson... Aug. 10 5.00
The Other Side... Hugh Dizer... Kyle 5.00
The Cowboy... Artcraft Prod. Aug. 10 5.00
At the Cross Roads... Senta Owen... Aug. 9 5.00
Tell It to the Cowboy...... Aug. 16 4.00
Jungle Adventures...... Kyle 5.00
Corral Secrets... Kyle 5.00
The Danger Point... Carmel Myers... Nov. 18 5.09
The Marriage Chance...... Nov. 25 5.00
Beyond the Jordan... Biblical... 6.00
The Red Head... Hiller Prod. Sept. 9 4.00
What Folk's Men Are...... Sept. 23 5.00
At a Man Lives...... Sept. 23 5.00
Natural Born... Kyle 5.00
The Electric Voice...... Sept. 23 4.00
Solemnity in Society... Strauss Prod. Jan. 6 6.00

ARROW

Impulse... Neva Gerber... Oct. 21 4.50
One-Eighth Apache... Roy Stewart... Aug. 26 5.00
Wild Bill... Eddie Lyons... Aug. 26 2.00
But the Soul Is... Uncle Billy... Aug. 26 2.00
Fresh Paint... Kyle 2.00
Has the Power... Kyle 2.00
The Star Reporter... Billie Rhodes... Aug. 26 4.62
The Twain Shall Meet... Jack Hoxie Comedy... July 19 3.00
Peaceful Peter... William Fairbanks... Nov. 4 4.90
The Vagabond... 6.00
The Double O... Jack Holt... Dec. 9 4.70

ASSOCIATED EXHIBITORS

Up in the Air About Mary... Louise Lorraine... July 8 Sept. 2 4.67
Graiwea... Tom Hickey... Aug. 26 5.00
When Husband Dies... Leila Baird... Sept. 2 5.05
The Rival Brides...... Sept. 2 5.00
Woman Who Favored Herself May Allison... Nov. 25 2.00
Breath of Home... Miss... Nov. 25 5.00
Bond of Fate... Jack Harlow Lloyd... Dec. 9 5.62
Conquering the Woman... Florence Vidor... Dec. 30 5.87

EDUCATIONAL FILMS CORP.

Kiosgrams... Twice a Week 1.00
A Scandal in Bohemia... Sherlock Holmes... 2.00
The Young Diana... Martin D'Arcy... Aug. 12 2.00
The Copper Beeches... Sherlock Holmes... Aug. 19 2.00
The Yellow Face... Sherlock Holmes... Aug. 19 2.00
Tiger of San Pedro... Drama... Sept. 20 2.00
Whitefooted On the High Plains... 2.00
Man vs. Beast... Louis Shuman... Oct. 14 2.00
The Solitary Cyclist... Sherlock Holmes... Oct. 28 2.00
The Embattled City... Special... Feb. 18 2.00
Hodge Podge... Nov. 11 3.00
Chesapeake... Sherlock Holmes... Nov. 18 2.00
The Split Outfit... Wilderness Tales... Nov. 25 1.00
Cruel and Unusual... Nov. 25 1.00
The Resident Patient... Sherlock Holmes... Nov. 25 2.00
First Aid... 2.00
The Chased Bride... Christine... Nov. 23 2.00
Highwayman... Christine... Nov. 23 2.00
Railroading... Herd Cartoon... 2.00
In Dutch... Christine Comedy... Dec. 9 2.00
The Turkey... Christine Comedy... Dec. 9 2.00
Man With the Twisted Lip... Sherlock Holmes... Dec. 16 2.00
Natural Born... 2.00
Once Over... Cameo Comedy... Dec. 16 2.00
Hurry Up... Cameo Comedy... Dec. 16 2.00
Via Radio... Special... Dec. 16 2.00
The Misses... Special... Dec. 16 2.00
Hazard From Hollywood... Christine Comedy... Jan. 6 2.00
The Terrible Tree... Tony Sarg... Jan. 6 2.00
Outlaw... 2.00

FAMOUS PLAYERS-LASKY

The Bonded Woman... Betty Compson... Aug. 12 5.00
Youth Must Have Love... Shirley Mason... Aug. 12 5.74
Blood and Sand...... Aug. 12 7.25
The Valley of Silent Men... Cosmopolitan... Sept. 9 Nov. 11 6.59
Moody Sands... Melford Prod. Sept. 16 6.59

FOX FILM CORP.

Monte Cristo... Dumas Story... April 1 5.88
Nero... Vida Merce... June 3 6.12
The Past Mail... Special... July 15 5.70
Moonshine Valley... William Farnum... Sept. 38 5.70

FIRST NATIONAL

Alias Julius Caesar... Charles Ray... Dec. 2 5.11
The Loop... Dorothy Phillips... Aug. 5 5.94
Hurricane's Gal... Dorothy Phillips... Aug. 5 5.94
The Magician... Ernst Novak... Nov. 3 5.94
Roof of the Seas... Anita Stewart... Aug. 19 5.07
East Is West... Constance Talmadge... Sept. 23 6.00
The Light in the Dark... Hope Hampton... Sept. 9 5.00
Skin Deep... Ine Prod. Sept. 20 5.00
The Eternal Flame...... Sept. 25 5.00
The Holdout...... Sept. 25 3.00
Step Forward... Turpin-Sennett 3.00
The Man Is Made...... Oct. 6 5.00
The Blacksmith... Buster Keaton... Dec. 9 5.00
The Haunts of Homicide... Lou Costello... Dec. 28 5.00
Dreams... Buster Keaton... Dec. 28 5.00
White Shoulders... Katherine MacDonald... Dec. 30 5.00
The Danger of the North...... Dec. 30 5.00
The White Hunter... Danis Farrington... Dec. 30 5.00
The Blacksmith... Buster Keaton... Dec. 10 5.00
The Hottentot...... Dec. 28 5.00

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

Review Consensus Footage

Pink Gods... Bebe Daniels... Dec. 2 7.90
Manslaughter... DeMille... Sept. 30 6.90
Missing Millions... Alice Brady... Dec. 20 5.85
The Old Homestead... All-Star... Oct. 14 7.10
The Times They Are A-Changin'... Lee Tracy... Sept. 30 6.65
The Cowboy and the Lady... Mary M. Nunner... Jan. 6 5.90
When Knighthood Was in Flower... Marion Davies... Dec. 30 6.15
The Ghost Breaker... Wallace Reid... Sept. 20 5.85
The Impossible Mrs. Belslow... Gloria Swanson... Nov. 4 6.95
The Man of a Thousand Faces... William S. Hart... Dec. 15 5.00
The Young Rajah... Robinhood... Nov. 18 5.70
Tide Rider...... Nov. 25 5.00
Prize of Palomar...... Nov. 25 5.00
Singed Wings... Danotes-Nagel... Dec. 9 5.70
Outcast... Lou Costello... Nov. 18 4.50
Back Home and Broke... Elmer Moose... Jan. 6 5.00
Kick In...... Nov. 25 5.00
Making a S. House... Jack Holt... Dec. 9 5.00

FILM BOOKING OFFICE OF AMERICA

The Kick-Back... Harry Carey... Aug. 5 5.90
The Mysterious Dr. Holm... John Gilbert... Aug. 5 5.90
Twin Husbands... De Haven... Oct. 7 5.00
Pop Tuttle's Lucky Catch... Dan Martin... Oct. 14 5.35
The Queen of the Desert... Dorothy Jordan... Oct. 14 5.00
Entertaining the Boss... Carter DeHaven... Nov. 4 5.25
The Vagabond Prince... Revier... Nov. 4 5.00
The Fire Fighters... Tuttle Comedy... Nov. 11 5.00
The Buffalo Trail...... Nov. 11 5.00
Good Men and True... Harry Carey... Nov. 18 5.00
Men and Vampires...... Nov. 18 5.00
Thelma... Jane Novak... Dec. 2 5.00
The Smiling Love...... Dec. 2 5.00
Ben-Hur...... Dec. 26 5.00
Pop Tuttle's Grass Widow... Dan Martin... Dec. 29 5.00
Captain Fly-by-night... Johnny Walker... Dec. 30 5.00

(Continued on following page)
GOLDWYN


A Rex Beach Week-End. Sport Film. $1.00.

By-Way Champions. Sport Film. $1.00.

Honeymoon. Mabel Normand. $2.00.

Playing the Game. $1.00.


Flun from the West. W. H. Wood. Nov. 15. $3.50.

The Kingdom Within. Shertzer Prod. Jan. 6. $6.05.

AL LICHTMAN


Shadows of Schubert Prod. Nov. 11. $6.50.


Are You a Failure? Forman Prod. $6.25.


The Girl Who Came Back. Forman Prod. $6.05.

Mothers-in-Law. Gainsper Prod. $6.05.

METRO


June Madness. Viola Dana. Oct. 7. $5.00.


Our Little Tenement. Viola Dana. Nov. 23. $5.00.

Toll of the Sea. Anna May Wong. Dec. 9. $4.60.


PATHE


Get Em, Hutch-Serial. Charles Hutchison. $100.

Pathe Review. Issued Weekly.

Battling with Papers. Issued Weekly.

Twice Told Tales. Issued Weekly.

The Timber Queen. Ruth Roland Serial.

Spud-Serial.

Despair. Leo Maloney. Sept. 30. $2.00.

The Hated Rivals. Cartoon. Oct. 7. $2.00.

Two of a Trade. Cartoon Comedy. Oct. 4. $7.00.

The Old Mill. Cartoon. Oct. 11. $2.00.


Rags to Rialto. Paul Parrott. Oct. 15. $2.00.


Chap Savry & Co. Cartoon. Oct. 11. $2.00.

The Rajah. Loyd Reasor. $2.00.


The Ruppert Rubber Camera. Leo Maloney. Nov. 11. $2.00.


Shine On. Leo Maloney. Nov. 3. $2.00.

The Elephant's Trunk. Cartoon. Nov. 4. $2.00.

Our Gang. Hal Roach. Nov. 4. $2.00.

Hair and Polka. Leo Maloney. Nov. 11. $2.00.

The Drifter. Leo Maloney. Nov. 11. $2.00.

Rooster. Leo Maloney. Nov. 11. $2.00.

Washed Ashore. Paul Parrott. Nov. 18. $2.00.

Harvest Hands. Comedy. Nov. 18. $2.00.

The Lure of Love. Cartoon. Nov. 18. $2.00.

The Enchanted Fiddle. Cartoon. Nov. 18. $2.00.

Mrs. Nutter's Friend. Leo Maloney. Nov. 25. $2.00.

MISCELLANEOUS

FEDERATED EXCHANGES

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PRIZMA

Wonderful Water | Educational | Dec. 2 | 1,900 |

M. J. WINKLER

The Show | Cartoon | Dec. 9 | 1,000 |
| Birthday | Cartoon | Jan. 6 | 1,000 |

EAST COAST PRODUCTIONS

Walt the Worm | Comedy | Sept. 23 | 4,700 |
| Big Stakes | Sept. 30 | 4,700 |

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth | All-Star | Aug. 26 | 700 |

AFFILIATED DISTRIBUTORS

I Am the Law | Curwood, Author | May 27 | July 15 | 6,500 |

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-There: Max Linder | Sept. 9 | 3,000 |
| A Woman's Woman | Mary Alden | Oct. 14 | 7,000 |

ANCHOR FILM CORP.

The Storm Girl | Peggy O'Day | Aug. 26 | 500 |
| The American Torador | Bill Faison | Sept. 2 | 500 |
| They're Off | Peggy O'Day | Oct. 2 | 500 |
| Thundering Hoofs | Peggy O'Day | Oct. 12 | 500 |
| Stranger of the Hills | All Star | Oct. 21 | 500 |
| Heart of Lincol | Peggy O'Day | Oct. 21 | 500 |
| Another Man's Boat | Francis Ford | Nov. 8 | 5,000 |

AYWON FILM CORP.

Barbed Wire | Oct. 7 | 5,000 |
| Barred by Folly | Oct. 15 | 5,000 |
| Another Man's Boat | Anchor Prod. | Nov. 4 | 5,000 |
| Bull Dog Courage | George Larkin | Nov. 4 | 5,000 |
| Boomerang Jake | George Larkin | Nov. 4 | 5,000 |
| Barriers of Folly | Oct. 1 | 5,000 |
| The Flash | Oct. 1 | 5,000 |
| Grow's Nest | Jack Hoxie | Nov. 25 | 4,900 |
| Dawn of Revenge | Richard C. Travers | Dec. 4 | 4,900 |

CHARLES J. BRABIN

Driven | Chas. E. Mack | Dec. 9 | 5,400 |

BRAY PRODUCTIONS, INC.

Unblazed Trails | Scenic | Dec. 21 | 3,000 |

CHARLES C. BURR

Sure Fire Flint | Johnny Hines | Oct. 28 | Nov. 25 | 6,000 |
| The Secret of Paris | Whitman Bennett | Oct. 28 | Dec. 9 | 7,000 |

CLARION PHOTOPLAYS

Exposure of a Lady | The Haul | 145 |

T. R. COFFIN CO.

Easy Pickin | Comedy | Sept. 2 | 3,000 |

EPCO FILM CO.

Against the Law | Sept. 30 | Not Given |

EQUITY PICTURES

The Hardest Way | Pannie Ward | July 29 | 5,000 |
| What's Wrong With the Women? | Goodman Prod. | Aug. 13 | 6,000 |

C. B. C.

SOURCE: COMEDIES
| Billie West | 400 |
| Eddie Polo Series | 400 |

MURRAY GARSSON

A Game of Craft | Nick Carter | Nov. 4 | 2,000 |
| The Spirit of Bril | Nick Carter | Nov. 4 | 2,000 |

GENIUS FILMS

Women Men Marry | Dillon Prod. | Nov. 4 | 5,980 |

PHIL GOLDSTONE

Deserted at the Altar | Special | Jan. 6 | 6,900 |
| Lucky Thirteen | Talmadge | 5,000 |
| Wildcat Jordan | Talmadge | Nov. 4 | 5,000 |
| Gold Grabbers | Franklin Farm | Dec. 2 | 5,000 |
| Gun-Shy | Franklin Farm | Dec. 10 | 5,000 |
| Lucky Dan | Talmadge | Dec. 23 | 5,000 |
| The Firebrand | Franklin Farm | Dec. 30 | 5,000 |

J. W. FILM CORPORATION

For Your Daughter's Sake | Grace in Danger? | 9,600 |
| JAWITZ PICTURES

Beware of the Law | Marjorie Payne | Nov. 11 | 4,600 |

KINETO

Bending the Twig | Sept. 20 | 1,000 |
| Some Wild Babies | Sept. 30 | 1,000 |

BURTON KING

Shylock of Wall Street | Don Davidson | Oct. 2 | 6,000 |

LEE-FADENFORD STORE

The Unconquered Woman | Ruby De Metter | Sept. 9 | 6,000 |

JESSE A. LEVINSON

Playthings of an Emperor | All Star Cast | Oct. 21 | 5,000 |

BERT LUBIN

Partners of the Sunset | Alene Ray | Apr. 29 | 4,000 |

COO, DAL CREDERE

Piece in Pieces | Billy Fransley | Dec. 24 | 700 |
| Hot and Cold | Billy Fransley | Dec. 24 | 700 |

OUT OF THE INKWELL CO.

Flies | Cartoon Comedy | Sept. 16 | 1,000 |

PERFECT PICTURES

The Power of Love | All Star Cast | Oct. 21 | 5,000 |

PRINCIPAL PRODUCERS INC.

Morton, Lemberg | 3,000 |

PRODUCERS SECURITY

The Country Flapper | Dorothy Cahn | Aug. 11 | Dec. 16 | 500 |
| Mr. Potter of Texas | Marion Auburke | Aug. 5 | 500 |
| The Wolf's Fangs | Wren Lytell | Dec. 28 | 500 |
| Irving Cummings Series | Two Reelers | Dec. 30 | 2,000 |
| Madame Sans Gene | Special | Dec. 30 | 5,000 |
| In the Night | Billy Fransley | Dec. 30 | 5,000 |

RIALTO PRODUCTIONS

Nine Seconds from Heaven | Danish Production | July 8 | Aug. 13 | 3,000 |

RUSSELL PRODUCTIONS

Barriers of Folly | George Larkin | Nov. 25 | 4,900 |

SECOND NATIONAL

Broken Shadows | Irish Love Story | 5,000 |
| One Horse Town | Wild Light | 5,000 |
| Wasted Lives | Mission Film Prod. | Dec. 30 | 5,000 |

CHARLES R. SEELING

The Purple Dawn | Essie Love | Nov. 11 | 5,000 |

W. M. SMITH

Trail's End | Franklin Farm | Nov. 4 | 4,000 |

SACRED FILMS, INC.

Rescue of Lot | Bible Film | Dec. 2 | 1,000 |

SANFORD PRODUCTIONS

Tweedy Comedies
| Pete Morrison | Dec. 2 | 5,000 |

SMART FILMS, INC.

West vs. East | Stanley | Nov. 25 | 5,000 |

WILLIAM STEINER

West of the Pecos | Neal Hart | Aug. 19 | 4,900 |
| Table Top Ranch | Neal Hart | Oct. 7 | 4,900 |

STERLING PICTURES CORP.

Affairs of Lady Hamilton | Liane Haid | Dec. 16 | 13,000 |

UNITY

Why Do Men Marry | Edy Darrel | Sept. 21 | Oct. 21 | 5,000 |

WARNER BROTHERS

Rags to Riches | Charles Norris | Oct. 7 | 6,000 |
| The Curse of Drakul | Star Cast | Sept. 9 | 5,900 |
| Notorius Nick | Tommy Doyle | Nov. 4 | 8,000 |

WESTERN PICTURES EXPLOITATION CO.

The Sable Brush Trail | Roy Stewart | Sept. 4 | 400 |
| Blazing Arrows | Lester Currie | Nov. 4 | 5,000 |

J. W. WILLIAMSON

Wonders of the Sea | Submarine | Nov. 4 | 4,900 |
Every print deserves all the photographic quality that can be put into it.

EASTMAN

POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
San Francisco's Pioneer, the Portola, Blossoms Out in Gorgeous New Dress

The problem of what to do with the Portola Theatre, the pioneer San Francisco moving picture house that has written so many brilliant pages in the history of the local moving picture industry, and the success of which led to the building of the California and Granada Theatres, has been answered and the New Portola has taken its place. The largest and finest theatre of its kind in the West a few years ago, it recently became outclassed and its owners, who conduct the chain of theatres known as the Herbert L. Rothchild Entertainments, considered plans for more than a year for rebuilding it.

Recently, however, it was decided that instead of extensive structural changes it would be better to make but minor alterations, but to install something entirely new in decoration. Accordingly, the house was closed for a period of two weeks and in this time it was transformed in such a manner as to be scarcely recognizable.

Marquee Removed

The old marquee has been taken down and discarded. The projection room has been enlarged, rewired, remote control electric systems installed. Soft carpets have replaced the former floor coverings, walls and ceilings have been repainted, new electric fixtures installed, chairs re-upholstered and hangings of an unusual character placed in position.

The contract for the re-decorating of the Portola was entrusted to William D. McGann and the actual work was done under the direction of C. Edward Thorne. Both decorations and color scheme are distinctly Pompeian, an innovation for a theatre of this character.

The exterior of the New Portola is much more impressive than was true of the old house, which was marred by the marquee. The great arch behind the twin massive columns is filled with a curved house sign, while above this is one of the largest electric signboards in the city to blaze forth the name of attractions and stars. Visitors are at first somewhat startled by the brilliancy of the color scheme in the lobby, henna, purple, vermilion, green and black apparently running riot, but the effect is very pleasing.

Foyer Receives Special Attention

The long foyer, where crowds frequently wait for seats, has received special attention at the hands of the decorator and is worthy of more than casual inspection. It is decorated with frizes depicting Bacchalian scenes with larger figures in black gracing office doors and mirrors. In the painting of these frizes, Artist Thorne showed unusual skill and employed several Anna Peters Wright dancers to pose for him in order to get the spirit of action.

The auditorium proper has not only received attention to the hangings of the painters but from the worker in fabrics as well, and suggests a pleasure villa of the ancient Romans. The wall hangings tend to make the house look smaller and add to the atmosphere so much desired in a theatre of small capacity. The New Portola has a larger loge section than the old house, seating fifty patrons very comfortably, while the house as a whole accomodates about 1,100.

With the redecoration of the house a complete change has been made in policy and in personnel. Instead of making use of program pictures and changing weekly, the policy adopted is to re-run pictures which are being looked and long runs will be the rule, the same as has been found so successful with the Imperial Theatre, of the same chain.

Pincus in Charge

Charles M. Pincus, who was with the Portola Theatre when it opened as an exclusive moving picture house more than ten years ago, and who has been manager of the California Theatre for several years, is in full charge of the New Portola and is greatly pleased with the initial showing made by the new house. "The public wants something good and something different," he said, "and we are filling the bill both as regards the screen attractions, the theatre, the employees and the music. The owners of the New Portola Theatre have spent $75,000 in giving the house a new dress and it seems as though everybody in town wants to see it at once."

Bizarre, Brilliant and Cheerful

Bizarre, brilliant, bright and cheerful as the New Portola is, it has nothing on the usherettes in this respect. Leader Mile Melba Schon has gathered about her a bevy of beauties and has designed costumes that fit right into the scenery. And they know their business, too, which is still more important. Service has been made a watch-word and from the time a patron purchases his pastebord, until he has been seated there is someone close at hand to serve him. Service page is in uniform in the foyer; the ticket sellers are in distinctive dress; the man at the door reflects the general decorations in the brightness of his attire and one has no difficulty in recognizing the usherettes.

Music for the New Portola is furnished by an orchestra led by Gyula Ormay, the prominent local pianist, most of the members of which are soloists. This house also

(Continued on page 276)
ANDREW CARNEGIE, the great ironmaster, was the first of industrial executives to cast off the slow, inefficient methods of conducting business. He outdistanced all competitors by his boldness in adopting new ideas and methods in manufacturing.

It was said of him that he would scrap newly purchased machinery between the time of its delivery and its installation, if meanwhile he heard of still better types.

That he was on the right road, is proved by his achievements and their rewards.

The motion picture business has made more progress in its early years than the steel business did. And as in the steel business, the development of new equipment has been faster than the wearing out of the old. Consequently there are many antiquated devices and practices everywhere.

Light for projection is one of them. The first light was the original electric arc, the most powerful, and which had some disadvantages in this new field. Meanwhile these disadvantages made possible the development of another but less intense form of light—the filament lamp.

Now the advantages of both kinds are merged in the Wagner White-Light Converter, the brilliant light of the arc and the steadiness of the lamp. The light is white, easily controlled and dissolves perfectly at change over.

While the light you use for projection is one of your minor operating expenses, it should receive your best attention. It is one of the few vital factors in your business. It affects directly the display of your costly features—the enjoyment of your patrons—your box office receipts.

"Light For Motion Picture Projection" is the name of a book, written from the standpoint of the theatre owner. It is yours on request—without charge. Just use the coupon.

WAGNER WHITE-LIGHT CONVERTER

Wagner Electric Corporation, Saint Louis, Mo.

Please send me, without obligation on my part, a copy of your book, "Light For Motion Picture Projection."

Name: ____________________________ Position: ____________________________

Firm or Theatre: ____________________________

Street: ____________________________ Town: ____________________________ State: ____________________________

4120-4-28
THE POMPEIAN DECORATIONS OF SAN FRANCISCO'S PORTOLA

Above, at Left, the Foyer, with its friezes and brightly colored awnings. At Right, the stage, screen curtains and hangings. Below, at Left, rear of house, looking towards the projection room, and showing the hangings of decorative fabrics. At Right, one of the side walls, decorated so as to produce an effect of coziness.
Twice the light on the screen
with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed; no adjustments are necessary during operation.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

General Electric Company

General Office Schenectady, N.Y.
Sales Offices in all large cities
West Coast Exhibitor and New York Manufacturer on Lighting Fixtures

That the lighting effects form one of the most important factors in the construction of the modern motion picture theatre, is the opinion of John Hamrick, who has erected a number of Blue Mouse theatres in the Pacific Northwest during the past three or four years. To accomplish lighting effects in keeping with the house, both in color scheme and design, it is necessary and a great advantage to employ the use of specially designed lighting fixtures.

One of the most important points to consider, according to Mr. Hamrick, is the architectural style of the house, for which the stock fixtures available today rarely afford sufficient selection. The additional cost of these special fixtures is offset by the appreciation of satisfied patrons.

"The patron may in no way realize what there is about a house that makes him feel at home there," said Mr. Hamrick, when interviewed by our Seattle correspondent. "Probably he will not be aware of the fact that he merely knows that it gives him pleasure to attend, often regardless of the attraction, or the exploitation that has intrigued his imagination."

"It is the atmosphere of the house, largely created by the lighting effects, that touches the responsive chord. During the concerts and intermissions I believe that the average patron is very observing of his surroundings. I am very sure that my patrons look around them."

"As long as I am in the theatre business I expect to employ special lighting effects and fixtures as a very important factor in the success of whatever houses I may build. I would not trade my lighting effects at the Seattle Blue Mouse Theatre for anything I have seen so far."

"As a matter of fact, there is really not a choice or complete line of stock fixtures available to fill every need of the theatre at the present time. Every day more fixtures of other sorts are being adapted to the theatrical use, which will, of course, render a wider choice in the future."

What a Manufacturer Says

It would appear that much of Mr. Hamrick's advocacy of the specially designed lighting fixture is based upon a belief that satisfactory stock fixtures, adapted to color effects, cannot be obtained at the present time.

This belief is disputed by a prominent fixture manufacturer, whose comment on our recent article on the subject appears below.

New York, January 5, 1923.

Moving Picture World, New York City.

We think that your idea is well taken as to the purchasing of lighting effects for a theatre. In numerous cases special designed fixtures are manufactured and are very costly and in the majority of cases pass unnoticed.

We have been trying to prove to the theatre owners that we can make stock fixtures giving them more light, and decorative at the same time, which will more than answer their purposes. Of course, this is a matter of educating the theatre owners, which is a different problem from that which you are on the right track and articles of this character should soon prove successful.

Very truly yours,

PLANELECTIC CO., INC.
M. H. ELIAS, INC.

Seattle Liberty Is Pleasing to Patrons

The newly decorated Liberty Theatre, Seattle, is arousing almost as much comment and praise as "Oliver Twist," which is playing its second big week at that house. The scheme is modern Spanish, and has been carried out to the last detail with very pleasing effects. One of the features are mignificent lighting fixtures, huge affairs of sparkling prisms, hanging from the ceiling, in foyer, ramp, etc.

In addition to the heavy drape curtain of green, trimmed with gold, there is a curtain of light silk gauze.

Ushers will be costumed in a modern Spanish uniform, to complete the atmosphere of the house. Many complimentary letters and comments have been received by the management. Seattle has all the thrill of having a new and notable plant, $10,000 was spent to furnish this thrill. Fredrick & Nelson, who had the contracts for draperies, carpets, etc., placed a crew of fifty men at work during the two days the house was closed.

The Week's Record of Albany Incorporations

The first motion picture company to incorporate in the new year in New York State was Fascination Pictures, Inc., capitalized at $10,000 and having as directors L. R. Bangsberg, H. S. Douglas and E. C. Christensen, of New York City.

Several companies incorporated to enter the industry during the week ending January 6, the total capitalization represented by the companies being $165,500.


New 900 Seat House for Bandon, Oregon

George B. Purvis, architect, was in Seattle for a few days, on his way from the Macks Theatre in Port Angeles, to Bandon, Oregon, where he will draw plans for a 900-seat house for W. H. Hartman, who operates the Orpheum in that city.

The house, which has not been named as yet, will have a main floor and balcony and will cost about $30,000. It will be ready about April 1.

Shearer Gets Another Equipment Contract

J. J. McIntyre, of Seattle, has let contracts for seats, projection room equipment, screen, transverter, etc., to B. F. Shearer, Inc., Northwest distributor of Simplex projectors.

Mr. McIntyre is seeking a name for his new house through a schoolchildren's prize contest.

Theatre Construction Is Active in Canada

According to an official review of construction in Canada during 1922, moving picture theatre contracts for building or re-
The profits of your house

The profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—pictures in light. Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—*they get through their eyes!* And they won’t keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

On Direct Current: Columbia Silvertip Combina-
tion Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

On Alternating Current: Columbia White Flame A.C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

Columbia Projector Carbons are the most satisfac-
tory source of motion picture light in the world!

Write for information

NATIONAL CARBON COMPANY, INC.
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San Francisco, Cal.
modelling formed one of the largest items of the construction industry in the Dominion, outside of public works, private dwellings in the aggregate and factory plants.

The statistics show that 38 theatres were built or rebuilt during the past year in Canada, the total cost of the work being $1,189,300. This does not cover decorating, furnishing or equipping any of the structures.

There are approximately 900 theatres in Canada, all told, so that over four per cent of all houses were affected by constructional contracts.

Two Rivers Rivoli
Gets Atomaticicket

Patrons of the Rivoli Theatre, Two Rivers, Wisconsin, have had the painfulness of waiting extracted from the process of ticket purchasing.

The Exhibitors Supply Company, of Milwaukee, has just added a two-unit Automatic ticket register in the ticket booth, thereby both encouraging and expediting the sale of admissions.

Power's Projectors
for Tacoma Theatre

The Tacoma Theatre, Tacoma, Wash., has just installed two new Power 6 B projectors with governor speed control. Purchase was made from the Theatre Equipment Company, of Seattle.

Theatres Projected

BERKELEY, CALIF.—Irving Fichel plans to open new theatre.

BEVERLY HILLS, CALIF.—A. W. Hudson is preparing plans for new moving picture theatre to be erected at 502 Beverly Drive, to cost $80,000.

WASHINGTON, D. C.—Longacre Engineering Company, 502 Fifth avenue, New York, has contract for ten-story brick and stone theatre and office building, 130 by 100 feet, to be erected at 13th and E streets, N.W., for Comos Theatre (vaudeville and moving pictures), 391 Pennsylvania avenue, to cost $1,000,000.

WASHINGTON, D.C.—Moore & Blakeslee, Colorado Building, are preparing plans for three-story brick moving picture theatre and store building, 63 by 158 feet, to be erected at 14th and C又有enden streets, N.W., to cost $100,000.

WASHINGTON, D. C.—J. E. Beamam, Commercial Bank Building, has plans by G. Lloyd Preacher, Commercial Bank Building, for three-story brick and terra-cotta theatre, to cost $200,000.

MIDDLETOWN, DEL.—New Everett Theatre, of which James E. Lewis is proprietor, has opened. House has seating capacity of 800 and cost $60,000.

ERIC C. G. Katz and Oelsen have plans by Rapp & Rapp, 190 North State street, for theatre, with seating capacity of 4000, to be erected at Madison street and Austin Boulevard, to cost $3,000,000.

BRAINERD, MINN.—New Park Theatre has opened with first-class picture policy.

INDEPENDENCE, MO.—Ambrose E. Elliott, who controls Grand Theatre in Kansas City, has leased site for 99 years for erection of new theatre.

LEWISTOWN, MONT.—William Heincke will open moving picture house on Main street.

GRAND ISLAND, NEB.—Strand Theatre will open under management of P. W. Carr.

KEENE, N. H.—Demetrius Latchis, Brattleboro, plans to erect one-story fireproof moving picture theatre, to cost $100,000.

BATH, N. Y.—Park Theatre, recently destroyed by fire, may be replaced by new building. Comfort Amusement Company, of Scranton, Pa., are negotiating for erection of new structure.

BROOKLYN, N. Y.—Wein Wolf Realty Company has plans by J. Weinman for new moving picture theatre, to be erected at northeastern corner Nostrand avenue and Eastern Parkway, to cost $350,000.

NEW YORK, N. Y.—William Rahmann & Son, 120 Cedar street, are preparing plans for three-story brick theatre, 150 by 150 feet, to be erected on East Fordham road, to cost $500,000.

YONKERS, N. Y.—Ufaldin & Lifman, Inc., 299 Madison avenue, New York, plan to erect theatre, store and apartment building on east side McLean avenue, adjoining Park Hotel, to cost $3,000,000.

THE CINEMA

NEWS AND PROPERTY GAZETTE

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January 20, 1923

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"Garrison's Finish" marks Jack Pickford's return to the screen in one of the best vehicles he has ever had," says the Exhibitor's Herald.

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"Jack Pickford fits into the part of the little jockey as though it had been specially written for him. He is natural and effective in the big scenes. Opposite him appears the pleasing Madge Bellamy who has added another hit to her list.

"Photographically the picture is perfect.

"There are a great many unique stunts that can be staged to put this picture over."

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"Don't forget the storm; a streaming, screaming climax that brings the picture to a whirling, whirling end."—N. Y. Times.
"A thrilling, melodramatic climax. Compares with other storms as a terrific cyclone to a zephyr."—N. Y. Mail.
"The tornado is indescribably dramatic."—N. Y. American. "The most realistic storm scene that ever was produced."—N. Y. Telegram.
"Onslaughts of comedy that congest the theatre."—N. Y. Sun. "Griffith has added the funniest type of negro comedian,"—N. Y. Journal. "The negro Romeo's comedy is broad and busy, BUT he's funny."—N. Y. Times.

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MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS• PRESIDENT
THERE has been no fanfare of trumpets ushering in Vitagraph's very human picture of newspaper life in a small city, namely, "A Front Page Story," but we are of the opinion that the company should toot its horn in giving us such a pleasing slice of reality, the plot of which revolves around a conflict between the local editor and the mayor. Jess Robbins is the director who put over this neat little document. He is the man who produced "Too Much Business," and his latest opus indicates that he has a firm grasp upon what constitutes the intimate touch.

Most directors have erred in presenting an accurate portrayal of a newspaper office. We go on record in saying that many of them don't know what the inside of a newspaper office looks like. They will send their cub reporter out equipped with pads. And these fledglings take down their notes and are never seen writing up their stories. Jess Robbins gives us a small newspaper plant which is complete even to the composing room. And James Corrigan as the editor is a genuine type.

The picture also presents Edward Horton, who is as gifted a comedian as there is on the screen today. He puts over his comedy in all seriousness—as all comedy should be played. Ask Willie Collier, he knows. But because he doesn't dress himself up like a Christmas tree and play to the gallery he is not getting the recognition which he deserves. Horton is human and an everyday sort of fellow. There is nothing of the strutting actor about him. The feature has another rich character in the mayor, played with small town pomp by Lloyd Ingraham.

We would like to see Jess Robbins putting out all the stories of small town life which are flavored with comedy. His humor is subtle and novel and appealing. And he never exaggerates. If you don't think he knows his business look over "A Front Page Story." There's nothing picturey about it—it is real.

Jess Robbins' Third a Fine, Clean-Cut Comedy That Is Real Entertainment

This is the third and best of the Jess Robbins productions for Vitagraph. They have all been comedies but there are more laughs and original comedy business in "A Front Page Story" than in the other two put together. Robbins and Edward Horton team up ideally in the making of humorous entertainment and after "Too Much Business" and "The Ladder Jinx" Horton has finally secured stellar prominence which his work in the first two certainly gained for him.

Horton has individuality and a different comedy talent that makes his work all the more interesting. He is very real and his characterizations so natural that they make the parts seem thoroughly convincing. Another bit of good fortune, as far as Horton is concerned, is the fact that he has been lucky enough to have roles particularly well fitted to his personality. As Rodney Marvin, Horton will surely gain many admirers. He certainly injects a lot of pep and entertainment into his performance.

Promises Are In Order For This One

You should be able to do fine business with "A Front Page Story" because it is a really delightful comedy offering that contains sure-fire humorous situations and plenty of laughs if they want to laugh. And it is wholesome. You can promise them the funniest and best newspaper story they have seen in a long time and in case you played Jess Robbins' two previous productions in which Horton appeared, recall the titles, and promise them a much better entertainment in his

ne and You Can Be Sure They'll Laugh

Arthur Goodrich's story is one of the best newspaper yarns that has come to the screen. It is original and bright with novel situations and any number of clever comedy twists that make it an unusually wholesome and entertaining feature. They pull some more or less familiar stuff with a Ford but otherwise the gags are new and thoroughly amusing.

Jess Robbins proves that he has a keen sense of humor in the way he has handled the story. And he hasn't spent a lot of money to do it either. The picture is most unpretentious as far as production is concerned, but when it comes to laughs and sure-fire entertainment, "A Front Page Story" is there. Robbins has secured a fine supporting cast for Horton that includes Lloyd Ingraham, erstwhile director, in a mighty fine characterization as Mayor Gorham, Edith Roberts as daughter of the village editor and James Corrigan as the editor. The sub-titles are numerous but they are very good.

Sunday, December 17, 1922

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Indiscriminate Booking is Evil That Must Be Overcome

By HARRY M. CRANDALL
Associated First National Franchise Holder, Washington, D. C.

BOOKING indiscriminately is perhaps as big an evil as faces the exhibiting world today and still it is one that has been comparatively neglected in a discussion of exhibitor woes. While we speak and write of poor pictures, program pictures and a thousand and one other ills that seem, like the poor, to beset us constantly we have overlooked one factor which is of the greatest importance and which will stand as an effective barrier against the progress and prosperity of exhibitors as a whole as long as we allow it.

So much blame is attached to the producer whenever a picture fails to make a showing on the credit side of the box-office ledger that we have been inclined to overlook this other contributory cause to many unsatisfactory runs, a cause for which we are in large measure responsible. This is the habit of booking any picture because it happens to be available regardless of other conditions.

I am speaking simply from my own experiences in stating that fan psychology, season conditions, the weather and the opposition are a few of the factors that help us in determining our bookings. We are all too willing to accept any picture that is at our disposal. Unless we are willing, with Micawber-like procrastination, to put off the day of reckoning in the expectation of a better picture, then we are accepting the responsibility for what our pictures do at our houses.

As a result of this I am no longer willing to blame the producer always because a picture I have booked fails to show a profit. On the other hand I do not say we shall need a day's operation to finish the cash sheet, but I do contend with a strict regard for the rules that our investigations have proven to us exist in the booking of pictures we can reduce these red weeks to a minimum.

Consequently, in our bookings we have found some rule essential, among which are the following:

Do not waste big pictures the weeks before Christmas and other similar periods when the fans are pre-occupied outside of the theatre.

Run light shows during holiday weeks when capable of being shown in large numbers; and one that will attract the whole family.

Watch the other fellow's bookings. In our city four big pictures at the same time means a loss for at least one. When I hear of three big ones booked for the same week I usually book a little vehicle.

I do not say that these rules should apply for every theatre in the country because each manager knows the local conditions he has to contend with; but I do claim that there are certain theories that can be put into practice in regard to booking.

As a result of our own wastefulness in Washington, the Metropolitan went through last summer without showing a loss for a single week.

The exhibitor owes a duty to himself to study these conditions and observe them in making his bookings; but the producer must work with him. The line of least resistance is a two-edged sword that is likely to cut both ways; and it will hurt the producer just as much if the exhibitor is constantly complaining of a lack of profits because he has been forced to book according to release dates.

To remedy this situation I suggest a careful survey of release schedules. Give them variety. Don't let two northern pictures, or two pictures on the same theme of similar trend followed each other in release.

Make the whole program diversified and with a change of pace, so that the exhibitor who is booking the entire output can do so without having to face a charge from his patrons that his shows are similar and stereotyped. This will help producers can help themselves by helping exhibitors in large measure to overcome this evil of thoughtless bookings.

Bills Go Over

No general revision of revenue will be undertaken during the remainder of the present session of Congress, under an agreement which has been reached by the House Ways and Means Committee.

Following a general discussion last week, it was decided that only bills of a purely emergency nature or of direct assistance to the Treasury in the administration of fiscal affairs should be reported. It is considered very doubtful whether any general revisions could be given consideration, even in the lower House, during the remainder of the session.

The effect of this decision is that several bills which are of interest to the moving picture industry will die. Important among these pending measures is that recently introduced by Representative MacGregor, of New York, providing for an increase in the exemption from admission tax of admissions of less than 25 cents.

There are several other measures of more or less interest to the industry which are also pending, but the moving picture business now need fear no legislation along revenue lines probably before next December.
Makes Big Tie-up with Publishers on “The Covered Wagon”

For the exploitation of “The Covered Wagon,” James Cruze’s big production of Emerson Hough’s epic of the Great West, Paramount has just effected with D. Appleton & Co., publishers of the book, the biggest co-operative tie-up that the company has yet accomplished. Last week fifty of the field representatives of the Appleton company were in convention in New York and when they departed Saturday each one carried a portfolio of material by the aid of which the co-operation of every seller of Appleton books in the country will be secured. The Appleton salesmen will work in conjunction with the Paramount exploitation representatives in their respective territories, planning window displays and local advertising campaigns for both the Paramount picture and the book.

In addition to complete descriptive material on the Cruze production the portfolio includes proofs of the Saturday Evening Post advertisements which are to appear just before the release of the picture, photographs of model window displays, a set of stills from the picture, copies of the Paramount News Bulletin which has been issued on “The Covered Wagon” and which is now being distributed for posting in every city booking the picture, copies of the various trade paper advertisements and copies of the special three-colored jacket which is to be used on the photoplay edition of the book.

As a center for the proposed window displays, a striking oil painting has been made by Charles Lennox Wright, who was specially engaged by J. Albert Thorn, manager of the Paramount Poster Art Department. A thousand copies in color of this painting have been ordered and will be distributed by the exploitation men and the Appleton representatives.

Introduce Bill in Indiana for Creation of Censorship Board

A bill providing for the creation of a moving picture censorship commission in Indiana has been introduced in the Indiana State Legislature by Senator T. S. Steele of Knox, who introduced a similar bill in the Legislature in 1921.

In a general way the bill is similar to the one introduced in the House of Representatives in 1921 by Mrs. Julia B. Nelson, then representative from Delaware county. The Nelson measure passed the House and was fathered in the Senate by Senator Steele. It was later killed in the Senate by indefinite postponement.

It is understood that it is the purpose of the censorship group in the Indiana Assembly this year to base the fight for the creation of a commission having power to pass on all films, on the agitation that has resulted from the Arbuckle case.

Provisions of the bill introduced by Senator Steele call for the creation of a state motion picture censorship commission of three members, one of whom to be chairman, who will be appointed by the Governor. The commission, subject to the approval of the Governor, could appoint advisory commissioners and deputy commissioners to inspect films.

It would be the duty of the commissioners to license every film submitted to it for exhibition in the state unless the commission finds it “obscene, indecent, immoral, sacrilegious, inhuman, that it depicts a bull fight, or a prize fight, or is of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults, or incite to crime or race hatred.”

The measure provides for a license fee of $2 for the first 1,000 feet of film and $1 for each additional 1,000 feet. For duplicate films the license fee would be $1 for the first 1,000 feet and 50 cents for each additional 1,000 feet.

Several censorship bills were introduced in both houses two years ago but the Nelson measure was finally agreed on by the element seeking to curtail the showing of films.

Bronx Officers Elect Witman Made President of Body for Eleventh Term.

The annual election of officers of the Bronx Motion Picture Theatre Owners’ Association was held at a regular meeting on Thursday, December 22, 1922. The following were elected for 1923: President—John J. Wittman, 11th term; Vice-President—John J. Bolte, 3rd term; Executive Secretary—Henry Cole, 10th term; Treasurer—Henry Suchman, 3rd term; 3 year trustee—Morris Ginsberg, Sergeant-at-Arms—Wm. Wilson, 3rd term.

The eleventh annual installation of officers and banquet of the Bronx Motion Picture Theatre Owners’ Association will be held at Daubert’s Club Rooms, Grand Concourse & Fordham Road, on Monday evening, January 22, 1923, at 7 P. M. Prominent City, County and Judicial officials and representatives of the motion picture industry will be present.

This dinner is an annual institution and is always largely attended. The B. M. P. T. O. Association is 100 per cent. representative of the Bronx motion-picture theatres.

Advocates Censorship

“Reformers” Open Drive Against Films in Missouri

A drive for state censorship of moving pictures has been launched by the Missouri Sunday School Association, which embraces some 4,500 Sunday school superintendents in the state. Lansing F. Smith, in letters sent to members of the association, has urged them to get behind the censorship bill which will be presented to the Legislature during January. It is said that Will Hays’ order reinstating Roscoe Arbuckle is the direct cause of the censorship drive, and many consider the situation very grave.

Lawrence E. Goldman, secretary of the Missouri Motion Picture Theatre Owners’ Assn., says, however, that there is no immediate danger, and though it will be impossible to keep the bill from being introduced in the Legislature, the supporters of censorship will find that they have plenty of opposition.

Billy Thomas Makes Debut

Billy Thomas, four-year-old son of David Thomas, manager of the West End Film Corporation, Washi-gton, D. C., has made his debut on the stage as Jackie Coogan, in connection with the recent showing of “Oliver Twist,” a First National production, at Crandall’s Metropoolitan Theatre. The youngster was one of those who participated in the prologue arranged by Assistant General Manager Payette, of the Crandall company. The character prologue presented in conjunction with the showing of this film created a great deal of interest among theatre-goers. Eight of the famous characters of the book were posed upon the stage, one at a time, with young Thomas the last to appear. As the Washington representative of Jackie Coogan, he was greeted with a great deal of applause each time he appeared.

Abendschein Promoted

Following the practice of giving preference to its own employees when there is “something good” in prospect, the Crandall Amusement Company, Washington, D. C., has promoted Ashley Abendschein to the position of assistant manager of Crandall’s Metropolitan Theatre, that city. This is the first promotion of the company. The promotion of Mr. Abendschein is to fill a vacancy accompanied by the promotion of William V. Broyles, who has assumed the management of Crandall’s Central Theatre. Mr. Abendschein was previously a member of the house staff, under Sallas Broche, the manager.

A Little Girl Knoles

Mrs. Harley Knoles, wife of the motion picture director, who has just completed a film version of “The Bohemian Girl” which is to be released soon by American Releasing Company, gave birth on January 9 to a daughter. This is their first child. Both mother and child are doing well.

Film Players’ Ball

On January 19, at Terrace Garden, 8th street and Third avenue, New York, the sixth annual bal masque of the Film Players’ Association, Inc., will be given. The affair has been looked forward to for some time and all indications point to a bigger and better event than any of the five preceding balls.

It’s a Girl

Fred Meyers, one of the important cogs of the sales organization of the Commonwealth Film Corporation, is a daddy of baby girl.
To Be Paramount Director
Rob Wagner's First Story Will Be One by Walter Woods

Rob Wagner, noted American humorist and author of numerous stories and articles based on studio life; artist and once mechanical engineer and for the past year a member of the titling department of the Lasky studio is to be a Paramount director, according to an announcement made by Jesse L. Lasky at Hollywood. His first picture will be from an original story by Walter Woods and Walter Hiers will star in it. Work will start March 25 and meanwhile Hiers will make another picture, "Seven-Five-Cent Beautiful." The quality that Rob Wagner hopes to introduce into his pictures is one of whimsical humiliation. The director, he observes, "from the side lines, as it were. This quality of whimsical humor in a photo-play, it seems to me, ought to prove a welcome note. I do not expect to create roars of cataclysmic mirth, but hope to make the audiences purr, so to speak, throughout the length of the picture."

Flinn Goes to Coast
Will Discuss Exploitation Features of "Covered Wagon"

John C. Flinn, of the Famous Players-Lasky Corporation, has left for Los Angeles to confer with Jesse L. Lasky regarding the feature picture of the big historical film is being completed by James Cruze and Mr. Flinn probably will bring back to New York in February the first print of the finished work. S. R. Kent, in charge of Paramount distribution, has made no definite announcement of the release of "The Covered Wagon." It is likely that it will be shown at advanced prices in New York, Chicago and Los Angeles before general release.

Mr. Flinn, who is supervising the exploitation of "The Covered Wagon," will visit cities along the Oregon Trail while in the West, for publicity purposes.

Warmly Received
Beban's Combination Picture and Play Makes Big Hit With Audience

American Releasing Corporation and Mr. George Beban were joint hosts at an interesting evening held at the Palace Theatre Sunday evening, December 14, as a courtesy to members of the profession in Gotham. In spite of the fact that the worst snow storm of the season had been raging in the city all day and was even then making it more inviting to remain indoors, when the performance got under way at 8:15 there was standing room only, the seats being occupied by the throngs from the various suburbs of Westchester, Long Island and Jersey who braved the weather in order to see the "Big Hit" being to combine the spoken drama with the motion picture in a splendidly conceived and perfectly executed production built around Beban's famous vaudeville act, "The Sign of the Rose."

Whatever hardships were encountered in eventually reaching the performance justified them, for the unique concep-tion was given a faultless presentation. The act was to leave the theatre when the end was flashed. All remained to force a curtain speech and were rewarded by the appearance of Beban, thrilled by the splendid of the tribute paid him by an audience so representative of the nation's drama.

Clamor for Privilege of Introducing Censorship Repeal Bill

MEMBERS of the New York State Legislature are clamoring these days among themselves for the privilege of introducing the bill which will bring about the repeal of the present motion picture censorship law. Members realize that this repeal will be a popular one with the rank and file and that it offers much from a political standpoint to the one who is successful in having his bill introduced and passed. This fact became evident last week when two bills were introduced in the Assembly, one by Assemblyman Cuviller, and the other by Assemblyman Miller, of Brooklyn, calling for the repeal of the statute. Both bills were practically identical in their wording and both have been referred to committees.

The bill in the Senate will no doubt be introduced by Senator James J. Walker, who will naturally claim that right as majority-leader of the faction which has consistently fought censorship in New York State year after year. It is now expected that bills will be presented in both houses almost immediately, and that every effort will be made to bring about an early passage of the measure.

If Rightly Handled American Pictures Would Pay in Italy

THE writer, after having observed moving picture conditions in Italy during his four years in that country, feels qualified to see forth several facts which might prove useful to the American producer and distributor.

Production in Italy is at present almost at a complete standstill. The 2,215 exhibitors throughout that country are of necessity obliged to book foreign pictures on account of the dearth of available Italian productions. Of all foreign films shown in Italy, American productions are by far the most popular.

It is a grave mistake for American producers and distributors to sell outright to the Italian distributor the Italian rights to their productions. This procedure is primarily at fault on account of the small amount received for even the biggest American features. Secondly, by purchasing all films except the biggest Italian distributors feel at liberty to use his own methods in "putting it over." It is unfortunate that in most cases these methods are detrimental not only to the interests of the American producer or distributor in question, but to those of American productions on a whole.

There is but one proper method for the distribution of American films in Italy and that is for the American producer or distributor to establish in that country their own branch office in charge of an American who knows Italy, its people and the language. With such American direction and the proper Italian subordinates, which are to be easily obtained, American films would then be handled in the proper manner and would bring the maximum yield. The Italian exhibitor also prefers to book direct from the American producer or distributor rather than through the Italian distributor.

There are today actually thousands of good films lying idle in storage in the vaults of the many American distributors throughout the country, which, if properly translated and re-vamped, would bring excellent returns from Italy. Many of these films date back five years and more and have never been shown in Italy because they could not be sold outright to the Italian distributor. Such films are considered now as "dead" stock with no more money-making possibilities. By running through this "dead" stock and doing a little careful sorting it would be interesting to note what a large percentage of these films could be adapted to the Italian market, which is at present in great need of material.

On Vacation
Jeanie Macpherson, author of Cecil B. DeMille's new Paramount production, "Adam's Rib," is enjoying a brief vacation in New York. On her return to California she will resume work on the scenario of the forthcoming DeMille version of the Ten Commandments.

EDWIN C. HILL

Lately of the New York Herald, has been appointed director general of Fox News, according to announcements from Fox Film Corporation this week.
Universal's Plan for Sales Direction a Big Time Saver

PLANS for the most far-reaching sales reorganization ever undertaken by the Universal Pictures Corporation have been drawn up by Carl Laemmle, president of that company, and will soon be put into effect. The new policies are promised to be epoch making in furthering closer relationship with Universal's exhibitor patrons.

In the first place, according to a statement just issued from the Universal home office at 1600 Broadway, Universal sales affairs hereafter will be regulated by a Sales Cabinet, to consist of Art Schmidt, general sales manager, and a group of assistant sales managers. This cabinet will have four regular sessions a year and will operate exactly as an important political cabinet, in handling and passing upon the sales policies of Universal.

The assistant sales managers will not be stationed in New York, but each will have a territory or district in which he is the supreme sales head. Each division will include a number of Universal's branch exchanges for which the assistant sales managers will act. These men will, in a way, take 1600 Broadway to the door of every exhibitor.

As officials of the Universal home office it will be their duty to maintain constant touch with all exhibitors in their territories, by personal contact, and to get first-hand information and suggestions that will help Universal to make the right kind of pictures and to provide the best possible distribution service.

The most striking feature of this system will be the fact that the assistant sales managers will have the final power to pass upon contracts in their respective territories. This means the making of the right picture, whatever may be the wishes of the home office, which may be both to Universal and to the individual exhibitors, as the cabinet, it is stated, and also means an increase of good-will between exhibitors and the studio in the field.

The theory upon which Mr. Laemmle is establishing this precedent, is based upon the rapid fluctuation in moving picture conditions in various parts of the country, it having been recognized with increasing clearness that no one man, or group of men, located in one place, can keep in constant touch with film conditions all over the country, even through the most elaborate system of assistants and investigators.

In other words, the Universal chief is now prepared to take definite steps to avoid a situation where contracts have to be passed upon by the home office, which time and money be the facilities of the home office for keeping in touch with the field. It is felt that a territorial manager, completely in touch with the exhibitors and conditions of his territory, and at the same time fully informed of national policies, is the logical man to determine the success or failure of any contract made in his territory.

Mr. Laemmle is now considering the choice of his sales cabinet. It is expected that the names of the men comprising the group will be announced by him within the next week or so. The new system is expected to go into effect by the middle of the month.

The instructions which Mr. Laemmle will give to his sales cabinet, and especially to the assistant sales managers in the field, are intensely interesting in their bearing upon Universal's announced intention of closer co-operation with exhibitors.

The assistant sales managers will not be tied strictly to their territory. On the contrary, they will receive orders to make their headquarters first in one exchange and then in another, thus keeping in touch with their entire territory. They will be empowered to draft a crew of salesmen from any or all exchanges in their territory to look after the business of any other exchange.

The assistant sales managers also will have the say-so over all salesmen in their territories and will be held accountable by the home office for a proper selection of high class men to represent Universal in the field. Integrity and efficiency are the two standards the assistant sales managers must apply to every salesman.

It also shall be the duty of each cabinet member to keep in personal contact with every exhibitor in his territory. The cabinet, as a means of sales direction, has been established solely to co-ordinate the executive work of the sales organization. The cabinet is not to be composed of men who have second hand knowledge of the business, nor may it vary from day to day, but of men who are actually in touch with those conditions and who will, in a way, represent the exhibitor, in the four annual policy-forming conferences at the Universal home office.

This establishment of four annual cabinet meetings is also of especial note. The usual method of handling sales policies has been by an annual sales conference and determine sales policies for the ensuing year. Universal believes this method to be inefficient. It is pointed out by the sales officials at 1600 Broadway, that no man can predict the vicissitudes of the film business a year in advance--nor six months in advance.

Instead of determining sales and production plans for twelve months, Universal will inaugurate a monthly system, whereby the sales cabinet will forecast and plan for three months at a time only. A phase of this situation is the fact that Universal will be able to keep up with the market conditions. The Universal sales reorganization is the result of an investigation on the part of Mr. Laemmle and the Universal divisional sales executives which extended over several months, and which included personal visits by the various officials to key cities and repeated conferences with the exhibitors. Everywhere the fact most forcibly brought to the attention of the Universal investigators was the feeling among exhibitors against the existing contract to New York for certification.

A. M. P. A. Dinner

The third annual "Naked Truth" dinner of the Associated Motion Picture Advertisers will be held at the Hotel Biltmore Saturday evening, April 28.

C. G. Bowers is already at work preparing the dramatic bill of fare under the direction of the president of the association, John C. Finn.

Lieber in New York

Herman Lieber, associated with his brother, Robert, in the Circle Theatre, Indianapolis, is in New York serving as a member of the rotating committee of Associated First National.

Will Soon Be Director

Richard Ordyński, famous as a former stage director of the Metropolitan Opera, has been brought in for a number of months at the Lasky studio studying the art and technique of the screen under Cecil B. DeMille, will make his debut as a Paramount director with "The Exciters," which will soon be put into production at the Long Island studio.

 Makes Film Debut

Eileen Christie, well known on the musical comedy and dramatic stage, is making her motion picture debut in Cosmopolitan Corporation's production of "The Enemies of Women," under the direction of Alan Crossland. She is playing the role of Tionette. Miss Christie is the daughter of Amelie Baird, one of the best known actresses of a decade ago.

Novel Bray Comedies

The introduction of new efforts is announced by the Bray Productions as a feature of the series of new "Colonel Heeza Liar" comedies distributed through the W. W. Hodkinson Corporation. The Bray comedies combine the outline drawings and the old-time slap stick humor. For instance, Colonel Heeza Liar in "Colonel Heeza Liar's Treasure Island," is seen sliding down a bolt of lightning to the deck of a real ship, where he is received by a living actor.

"The Ruling Passion" Gets Editorial Praise

ARTHUR S. FRIEND, president of Distinctive Pictures Corporation, is proud of the editorial comment on "The Ruling Passion" which appeared recently in the Observer of Salmon Arm, B. C. The editorial was entitled "The Cinema Business," and said:

"If the picture is a hit it is a criterion of what we may expect more frequently in the future, the moving picture business is in for a new era of prosperity, and the public is going to get something worth while. The acting was good; the fact that George Arliss was in the leading role would guarantee that. The photography was good, the plot was interesting and the humor was clever. We often get all these things in the picture we see. What set 'The Ruling Passion' apart from most of them was the absence of violence and vulgarity so often seen. There were no murders, no fights, no eternal triangles, and no villainia made to appear heroic. The love thread in the fabric of the story was not overdone. The villain was a good-natured business man with a narrow-minded business policy. The ultimate triumph of business honesty and courteous service was a good lesson well taught. Let us have more like it."

Arthur Cohen, of the Regal Films, Limited, Toronto, Canada, sent the clipping to Mr. Friend.
Laemmle Says Plot Changing Necessary for Screen Needs

In an illuminating statement dealing with basic principles of screen technique as compared with literary and stage technique, Carl Laemmle has taken strong exception to the growing habit of condemning a motion picture any time the producer varies an iota from the literary or stage plot he may be translating to the screen. This subject, in the opinion of the Universal chief, is a vital one and should be threshed out without delay.

Mr. Laemmle's stand is the result of certain criticism leveled at "The Flirt," Hobart Henley's Universal-Jewel production of Booth Tarkington's book. Changes were made in the plot, so that the picture might be suitable as screen entertainment and also to conform to modern censorship standards. These small changes drew fire from certain quarters wholly out of proportion to their importance.

Against this Mr. Laemmle points out the great popularity of "The Flirt" with the picture public, who welcomed it as a first class picture. In urging a better understanding of the needs of the screen as contrasted with play stories and book stories, Mr. Laemmle announces that Universal will make a number of changes in the screen version of "The Hunchback of Notre Dame," Victor Hugo's classic romance, which is now under production at Universal City under the direction of W. L. Worman.

The universal president has written to this effect to motion picture editors and reviewers all over the country, both metropolitan and local, as a matter of a personal letter to the country's leading critics. Parts of Mr. Laemmle's letter follow:

"There's a storm coming and I have a hunch that I am going to be the center of it, because I am about to commit a crime which probably will bring a storm of criticism and indignation down upon my head.

"I am going to take liberties with Victor Hugo!"

Hugo wrote "The Hunchback of Notre Dame," now recognized as one of the literary world's greatest classics. "The Hunchback of Notre Dame," or "Notre Dame de Paris" was Hugo himself called it, was written for an age which licked up red meat. So he packed his story full of lust and blood and thundersome, grisly, ghoulish, and generally anything of a gory sort, stuff.

"As I said, he wrote for another age, but the story has come thundering down through the ages and to this day as it was when Hugo conceived it."

"However, today's conditions are slightly different. The public's diet is no longer the same as it was 50 years ago. Without any disrespect to history, I am not so sure that Hugo's story should be translated in its literal sense to the screen today."

"I am going to take liberties with Victor Hugo. His story will still be there, but some of the drippiest morsels of his red meat will be parboiled or even discarded entirely.

"So let the critical storm storm its head off. If the picture is as great as I'm hoping it will be, I won't get wet. If the picture doesn't live up to my expectations, I'll be all wet anyway."

"It is high time that intelligent people recognized the fact that the art of the screen is distinct in itself, and that it has its own technique. There are books and books, and picture plays which can be translated to the screen in the exact form in which they originally appear. The only two stage plays which I can recall to mind at this moment which were absolutely suited to exact screen treatment were 'The Storm,' which Universal made as a super-picture, and '20th Hours' Leave.'"

"This seldom occurs, however. If books and plays were screened exactly as they are written or acted, the result would be a lot of piffle which nobody could keep awake through.

"Then why should the craftsmen of the screen—a new art—be howled down for the material from which it is necessary for the production of perfect pictures?"

"I, for one, am going to stand on my rights as a screen producer—and make picture ac-
sers that are screened as they are written that will please and entertain screen goers—not pictures to cater to the quibblings of minuita mumblers.

Smith Elected for Second Term at Ohio Convention

(By wire to Moving Picture World)

O. J. Gurwell, president of the Cleveland Cinema Club, was re-elected president of the Motion Picture Theatre Owners of America, at the annual convention held in Hotel Chittenden, this city, tonight. It was the third time Gurwell has occupied the chair since the organization was founded. The convention was moved from the territory encompassed in surrounding branch exchanges.

The production will be released to the exhibitors of the country through the regular channels.

Premiere at Capitol

The world premiere of Goldwyn's screen version of Sir Hall Caine's famous novel, "The Christian," produced by Maurice Tourneur, will be held at the Capitol theatre, New York, before an invited audience on Tuesday morning, January 23, at 10.15 o'clock—"The Christian" will be shown with a Rothafel presentation.

Interest in this photoplay on the part of exhibitors is, Goldwyn says, unusually keen and hundreds of them will be present at the invitation showing, not only from the territory served by the New York exchanges, but from the territory embracing in surrounding branch exchanges.

The production will be released to the exhibitors of the country through the regular channels.
Jenkins Working on Radio Motion Pictures

DEMONSTRATIONS of radio pictures have been going on in Washington, D. C., for some time, according to information just disclosed.

The method followed is that invented by C. Francis Jenkins, well-known in the moving picture world, who has been working upon the problem for some months. Among those who witnessed the demonstrations was John M. Joy, representing Will H. Hays.

The demonstration included the broadcasting of photographs and drawings from the Anacostia station of the Navy Department, NOF, to the laboratory of Mr. Jenkins, approximately five miles distant. About six minutes was required for the receiving of a picture, but it is believed by Mr. Jenkins that this can be cut to approximately one-sixteenth of a second.

With this development, which Mr. Jenkins expects to perfect in about eighteen months, radio motion pictures, synchronized with radio music, will be an accomplished fact.

Arrangements are now being made for experiments regarding the transmission of pictures over a distance of several hundred miles.

Eastman Company Develops Amateur Picture Outfit

THE Eastman Kodak Company announces the successful development of an amateur movie outfit.

The amateur outfit consists of a taking camera, a projector, and lens. The taking camera, which weighs only seven pounds, is daylight loading and so simplified mechanically as to enable the amateur to take motion pictures with the same facility as he has recorded snapshots.

The projector, equipped with a two-inch lens for ordinary home use, will fill a screen 30 by 40 at a distance of 18 feet and a 40 by 54 screen at 21 feet. This projector, to be known as the Kodascope, is motor driven, entirely automatic in operation and once threaded requires no further attention until the reel is exhausted.

The film on which the motion picture Kodak system is based is of special size, being 11/16 inches in width as against the standard width of 13/8 inches, with pictures 1 by 3/4 inches as compared with standard pictures of 1 inch by 3/4 inches. This is coated with a special emulsion which, by a reverse process, yields a direct positive.

These prints can be duplicated in a special printer and can also be enlarged to standard size for theatre use. This special film is of the non-inflammable type made from cellulose acetate. Five pictures on the small film, it will be seen, will occupy the same length as two on the standard so that 100 feet of 11/16-inch film will be equivalent to 250 feet of standard and a 400-foot reel equal to a thousand-foot standard reel.

The diminutive taking camera, to be known as the Cine Kodak, is on the scale of standard type. It is fitted with a Kodak anastigmat lens, working at 5.5, permitting pictures to be made under poor light conditions. The finder is just above the lens and by an attachment changes the position of its image as the lens is focused. In this way the image is shown through the center of the field at all times. The lens has a focusing lever carried through to the back and can be focused for any distance from infinity to four feet. The diaphragm control is in the left hand corner where it can be regulated easily. In the center of the back is a foot-age indicator. The crank turns normally twice a second, taking pictures at the standard rate of 16 per second. After exposure the film is removed in its magazine and sent to the company for development just as in the early days of the roll film.

Two factors that have heretofore hampered extension of motion picture photography to the amateur—the burden of the equipment and the cost—have been overcome in the new outfit. The ease and facility of operation were clearly demonstrated before the American Chemical Society at Rochester, by Dr. C. E. Kenneth Mees, director of Eastman Research Laboratory, when a picture of some of the notables present taken at the opening of the meeting was shown on the screen at the close.

THE CINE KODAK

The new movie Kodak designed by the Eastman Kodak Company for the use of amateurs. Uses a narrow film 11/16 inches wide and has a special coating for making a direct positive. Can be loaded in daylight.

THE KODASCOPE

The Projector for the new amateur motion picture outfit. It is motor driven and entirely automatic in operation. With a 2-inch lens will fill a 30 by 40 screen at 18 feet and a 40 by 54 screen at 21 feet.
-Lest You Be Misled.

Issued from the General Offices of the
INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA
Suite 701 World Tower Building, 110 West 40th St., New York, N. Y.

Officers—CHARLES C. SHAY, President; F. G. LEMASTER, General Secretary-Treasurer; HARRY L. SPENCER, Assistant President; WM. W. MCKINNON, Manager; Adjustments and Claim Departments; WILLIAM F. CANAVAN, First Vice-President, 352 Commercial Building, St. Louis, Mo.; RICHARD J. GREEN, Second Vice-President, 565 North Dearborn St., Chicago, Ill.; FRED J. DEMPSEY, Third Vice-President, 257 Brock Ave., Toronto, Ont., Canada; E. J. TINNEY, Fifth Vice-President, 208 Custer Ave., Youngstown, O.

IMPORTANT NOTICE. One copy of the bulletin must be read at the next special or regular meeting of your local union and permanently filed with its records.

W. W. MCKINNON, Editor.

BF

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NO PUBLICATION HAS BEEN OFFICIALLY INDORES

Technical Book Company Advertising "Motion Picture Projection" Indorsed by International Alliance Is Without Official Warrant.

It has come to the attention of the General Office that the Technical Book Company of New York, publishers of "Motion Picture Projection," written by James R. Cameron, has issued advertising containing the statement that this work is the only one on the subject of projection which carries with it the indorsement of the International Alliance.

Careful search has been made of our records and has failed to unearth any authority being granted to the company in question to make such claim of indorsement.

The laws of the International Alliance do not permit of such indorsement and the policy of International President Shay has been sternly opposed to placing official approval on any commercial proposition of any sort or character.

Communication has been addressed to the Technical Book Company, publishers of the work under discussion asking that acknowledgment be returned admitting error in the issuance of the advertising referred to. However, no reply has yet been received and evidently no particular haste is being manifested to comply with the request.

Letter was also directed to the author, James Cameron, through Local Union No. 306 calling his attention to the unwarranted statement of indorsement and notifying him to recall it.

The purpose of this brief article is to acquaint our members with the fact that neither the International President nor the General Executive Board, the only proper authorities to do so, have indorsed any publication on the subject of projection or any other topic.

To assume to approve any technical work would require an expert knowledge of the subject discussed and a careful criticism of all publications of similar character. The International Alliance maintains no such agency and does not presume to sponsor or criticise works of a technical nature. It resents the use of its name by any one individual so engaged as it tends to unjustly place our organization in the position of interesting itself in the fortunes of a particular publication in competition with others on the same subject.

Indorsements have been repeatedly refused and this statement is deemed essential in order that those who have applied and been refused will appreciate that no exception has been made in the case of Cameron's work on motion picture projection. The use of the name of our organization was without official warrant, and the widest publicity should be given this fact by our members.

THE PROPER PROCEDURE

About every so often a local union presumes to overlook the requirements of the law as set forth in the International Constitution and By-Laws and as a result
HATS off to John P. Dibble, the Daddy of Them All!

After a search persistently conducted by the Regional News and Gossip Department of Moving Picture World since October 7, 1922, which benefited by considerable publicity throughout the country and in which everyone of our correspondents participated, it seems a fact that this Branford, Conn., man is entitled to the distinction of being recognized as the senior living exhibitor of the United States who began with the first pioneers and has consistently exhibited motion pictures ever since.

But Mr. Dibble did not win this distinction without stiff opposition. Most notable among those Americans who clearly earned the right to be considered in the final recapitulation was Thomas M. Thatcher, of the Gem Theatre, Somerset, Ky., whose picture and history appear on the following page. Mr. Thatcher also began exhibiting in 1896, but in the autumn whereas his Yankee exhibitor brother started in the spring of the year, and there were a couple of years when Mr. Thatcher was inactive, while Mr. Dibble has been most consistent as an exhibitor.

But there is no other man in the wide world, we venture to say, who, like Mr. Thatcher, can point to twenty-two years' service at one theatre.

Then there was John C. Green, now of Guelph, Canada, who has engaged in no other business but exhibiting since June 16, 1896. But he has exhibited in Canada a large part of the time—in fact, he started in the Dominion—and so we had to rule him out.

However, Mr. Green seems clearly entitled to be recognized as Canada's Daddy of Them All. His picture and history also appear on the following page.

Mr. Dibble's record as an exhibitor, we honestly believe, cannot be equalled or beaten. We received over twenty nominations that were entitled to serious consideration, but at the end of the search we found only three who could point to over twenty years' consistent experience as an exhibitor without participation in other branches of the business.

In awarding the honor to Mr. Dibble we did not take into consideration the fact that he has shown pictures on the screen for over fifty years, but it is worthy of mention. "Dibble's Moving Pictures," which many, many people outside the business remember—for he traveled all over the East before permanently locating in Branford—were preceded by over twenty-four years' exhibition of stereoptican views.

It is a source of congratulation to the industry, we feel, that the Daddy of Them All proves to be a small-town exhibitor, because they are without question the backbone of the industry.

Well, here's to Mr. Dibble, Daddy of Them All, an exhibitor who takes a very real and very justifiable pride in his calling and one who exchanges as well as patrons call just "Pop." May he live long and keep up the good work!

International Filming Dibble

Through the courtesy of International News, distributed by Universal, intimate pictures of the Daddy of Them All, his theatre, the old Edison Kinetoscope he used to operate and, possibly, clippings from oldtime film will be available to theatres all over the country. They are promised for an early issue of this live news weekly.

"POP" DIBBLE
Kershaw Begins Third Term as Manitoba Exhibitor Head

The annual meeting and dinner of the Manitoba Motion Picture Exhibitors Association was held in the St. Charles Hotel, Winnipeg, Thursday evening, January 11, with fifty members in attendance. R. Kershaw, a veteran exhibitor of Winnipeg, was re-elected president unanimously, this being his third term in the office. George F. Law, Winnipeg representative of Canadian Universal Films, was elected vice-president and he will be the representative of the film exchanges hereafter.

Frank H. Hyde was re-elected treasurer and Gordon C. Lindsay re-appointed secretary. The association decided to throw open its membership to managers of legitimate houses in Manitoba.

Short addresses by H. M. Thomas, director of theatres for the Famous Players Canadian Corporation, who has since returned to Montreal, Ray H. Leason, district supervisor of theatres for the company, and the Rev. Dr. Salton of Winnipeg, a strong defender of the industry, were heard with much interest.

A $50 diamond ring offered by Manager Scott, of Allen's Danforth Theatre, for the most popular girl in the Danforth district in 1922, was sold to Miss A. Tepson by Alderman R. Luxton at a special ceremony at the theatre.

The managers of three leading theatres of Toronto co-operated in the presentation of a special benefit performance in Massey Hall, the latest local auditorium, on Friday evening, January 12, the proceeds of which were turned over to the use of destitute veterans of the First World War. Those who promoted the big show included Manager J. Shea, of Shea's Victoria Street Theatre, Manager J. Bernstein, of Loew's Theatre, and Manager N. K. Miller, of Pantages Theatre, each of whom supplied various features as well as musicians from their own orchestras.

John V. Ward, manager of the Province Theatre, Winnipeg, Manitoba, for some years, has been appointed manager of the Allen Theatre at Stratford, Ontario.

Harry Hurwitz, of Boston, Mass., has been made manager of the Monarch Theatre, Winnipeg, Manitoba, by Henry Morgan, proprietor, who is his uncle.

Walter Dolman, one of the best known theatre operators of the Canadian West, has been appointed manager of the Starland Theatre, Winnipeg.

Important managerial changes affecting the theatres of the Famous Players' Canadian Corporation of Toronto in the Middle West of Canada took place on January 15. Ray H. Leason, of Toronto, an exhibitor of about ten years' experience, has been appointed general supervisor of the theatres with this corporation in Manitoba and Northern Ontario and his headquarters will be the Capitol Theatre, Winnipeg. He will also have general direction of the Province Theatre, the Pantages and the Witley and acquired by the corporation, and of theatres at Fort William, Port Arthur and other leading centres.

John T. Fiddes, of Montreal, proprietor of independent theatres in that city during the past three or four years, has been appointed manager of the big Capitol Theatre, Winnipeg. Mr. Fiddes is a former resident of Winnipeg, having been one of the first exhibitors there.

We Failed to Kill Frank Newman and Saved Wehrenberg

Frank L. Newman, of Newman Theatres, Kansas City, is still alive and in robust health, a fact of last week to remove him from the land of the living. We stand accused of attempted murder, but plead extenuating circumstances.

Frank Newman, an actor, was killed in an automobile wreck near St. Joseph, Mo., and a correspondent shot in the news it was F. L., of Kansas City. Publication of the story and the picture of the exhibitor followed, and, we suppose and regret, considerable embarrassment to him. If the story hadn't arrived just at press time we would have verified it before printing.

We are sorry about the error, for we whose name predominates in city directories have been the victim of just such mistakes and know what they mean. We have been married twice and arrested once for opium smuggling—and all the fault of name makers. The second supposed murder victim was the experience of all three, for we had to return a wedding present.

But, seriously, we rejoice, and many with us, to know that Frank L. Newman, Kansas City exhibitor, is still in the land of the living and keeping up the good work.

It seems apropos now, in defense of our apparently murderous nature, to state that we are the heads of Liberal Clubs of Fred Wehrenberg, Joe Walsh and two employees of the Exhibitors' Film Service Exchange in St. Louis. The four men were talking recently in the rear room of the exchange, where the posters and other advertising matter are stored in large wooden bins, and the films are inspected and shipped.

Miss Marie Hardy, booker, entered, saying, "Oh, look, Mr. Wehrenberg, at what Moving Picture World has to say about you," displaying a Regional News and Gossip story. As Wehrenberg and the others answered the call the entire tier of wooden bins weighing hundreds of pounds, beside which they had been standing, fell with a crash.

"That story saved my life!" Wehrenberg said afterwards, according to our correspondent, who adds, "So I certainly am glad you conceived the idea of holding a Daddy of Them All contest!"
Wasatchek Turns Milwaukees's New Crystal Into Film House

The New Crystal Theatre, long the home of vaudeville, has come under the management of Charles Wasatchek, operator of a string of theatres here, and has been converted into a picture house. Henry Putzeas has been placed in charge as house manager. The New Crystal deal gives Mr. Wasatchek five theatres, the others being the Greenfield, Layton Park, Pecar and Grace.

According to the announcement of the Charles Toy Interests, former owners of the New Crystal, the theatre has been turned over to Mr. Wasatchek under a five-year lease. The New Crystal is situated on Second street, between Wells street and Grand avenue, near the heart of the downtown section. It seats 980 and has no balcony.

The Toy Theatre, a picture house situated a few feet south of the New Crystal, will also change hands shortly, according to Mr. Toy. Because the details of the deal are still incomplete he refused to divulge the name of the prospective purchaser.

The Avenue Theatre, Kinnickinnic and Howell avenues, has been sold by Casimer Goderski to Steve Bauer, according to an announcement made by Mr. Bauer. Mr. Goderski, it is believed, will retire temporarily at least, from the motion picture business.

In announcing the purchase of the Avenue, Mr. Bauer also disclosed that he is about to consummate the sale of the Iris Theatre, Fourteenth street and North avenue. Although he refused to say who the purchaser would be, he admitted that the house has already been taken over to some extent by a party from Oconomowoc, Wis.

The Avenue, a 200-seat house, will remain under the control of Mr. Bauer along with the Lorraine and the Venus theatres, which he has owned for some time. Improvements on the Avenue will be made this summer, Mr. Bauer said.

Ralph Wettstein, manager of Ascher's Merrill Theatre, has been appointed by Gov. John J. Blaine as a member of the Wisconsin Boxing Commission. Mr. Wettstein, although primarily interested in the motion picture business, has always been a close follower of the boxing game.

Charles H. Koch, formerly of the Alhambra Theatre, where he worked under Leo A. Landau, has been named house manager of the Garden Theatre, Third street and Grand avenue. Mr. Koch succeeds Henry Taylor, who, it is believed, will return to grand opera. At the Garden, Milwaukees's newest downtown theatre, Mr. Koch will still be under Mr. Landau, who is manager of that theatre and the Alhambra.

After a three weeks' continuous run at the Garden Theatre, Third street and Grand avenue, "Robin Hood" gave way on January 13 to "One Exciting Night." According to Charles H. Koch, new house manager, "Robin Hood" enjoyed an excellent run despite the fact that for two weeks it was shown at both the Garden and the Alhambra, a block away. Both houses are under the management of Leo A. Landau.

The Parkway Theatre, Thirty-fifth street and Lisbon avenue, managed by E. W. Van Norman, and the New Milwaukee, Teutonia avenue and Center street, operated by George Fisher, have obtained "Dr. Jack" for the first showing at outskirt houses here. The picture packed the Strand Theatre, Grand avenue and Fifth street, for its first two weeks, according to Ed Weisfeldt, manager.

Nominations of two women for the motion picture censorship board have been sent to the common council by Mayor D. W. Hoan. The women are Mrs. J. C. Buckland and Mrs. E. J. Kluckow. A third nominee is Henry Staab. One of the women replaces a fellow member of her sex whose term expires.

In an effort to bring home the lesson that motion pictures are an aid to education, Ed Weisfeldt, manager of the Strand Theatre, Grand avenue and Fifth street, threw the doors of his house open to pupils, accompanied by teachers, during the showing of "Oliver Twist." Hundreds of youngsters and teachers took advantage of the free offer.

Montana

Merle Davis, general manager of the Ansonia Amusement Company, and president of the Motion Picture Theatre Owners of Montana, relative to the new organization, says the members throughout the state are in full accord with the object of the association. Letters from all over the state show much enthusiasm and the general sentiment is that as the organization is a protective one, it is meeting with the approval of every exhibitor of the state as well as country.

Mr. Davis said: "There is a tendency to reduce the current of tickets, but I do not feel that the time is ripe for a reduction. Present overhead expenses are too great to cut the admission."

There never has been a time when the public has had the opportunity to enjoy better pictures. Montana has no censorship regulations, nor does it have the high-class men engaged in the theatrical work of the state.

At Roundup, Montana, the American Theatre was burned on December 23. The fire started in the rear of the building and firemen were unable to check it. It is believed that the fire was of incendiary origin. The films were saved. The loss is estimated at $20,000 and is partially covered by insurance. A. H. Goetz, the owner, is contemplating the erection of a new theatre.

Missoula, Montana, is enjoying a little movieidal. Miss E. M. Noble and Lee Franks have been conducting a movie school there and charging $60 for the tuition. The girl abscended and left her partner to face the music. When arrested Franks had only $46.77 in his possession.
Newman Gives Kansas City
First Look at “Christian”

The world’s premiere showing of Goldwyn’s “The Christian,” was held at the Newman Theatre, Kansas City, the week of January 14. The print arrived in Kansas City on January 9. The picture was reviewed by Frank L. Newman and his manager, Milton Feld. After a long distance call to the home office, the deal was closed and the Newman Theatre has the honor of being the first in the country to run the super feature. It did good business during its run.

The old Rosedale Theatre, Kansas City, has been purchased by Clyde Leavengood, president of the Leavengood Drug Company, who will install a modern manufacturing plant.

P. O. Jones was in town for a short time last week. He has just returned from the West Coast, where he spent several months. Mr. Jones has the Grand Theatre at Princeton, Mo. He formerly owned the Royal Theatre at Carrollton, Mo.

William Goodnight, of the Lyric Theatre, Holden, Mo., was a visitor at some of the film exchanges the other day.

O. D. Rose, who has the Apollo Theatre, a Kansas City suburban house, has changed its policy. He will have only two changes of program a week. He recently ran “Oliver Twist” for a week and did good business every night, so Mr. Rose decided that it would be good policy not to change programs daily.

The Mozart Theatre, a suburban house in Kansas City, was reopened Sunday of this week by the Central Amusement Company. The Mozart has been closed all season, but the new owners have remodeled the theatre and are planning to do big business.

John Tackett, of the Tackett Theatre at Coffeyville, Kans., was seen going the rounds of the film exchanges last week.

Ben Levy, who has the Hippodrome Theatre, Joplin, Mo., was in Kansas City recently looking over some pictures for his theatre.

Ed Frazier, who has the Grand Theatre, Pittsburg, Kans., was a visitor last weekend.

The Motion Picture Theatre Owners of Kansas have offices in the National Hotel, Topeka, Kans., during the session of the Kansas State Legislature, which opened January 12. C. E. (“Doc”) Cook, business manager, has charge of the office.

Scott and Goodel have purchased the Pastime Theatre at Ottawa, Kans., from R. E. Lawrence. Mr. Lawrence still has the Smith Center Theatre at Smith Center, Kans. The Pastime will be managed by Mr. Goodel.

W. P. Cuff, of the Strand Theatre, Chillicothe, Mo., was visiting some of the exchange managers last weekend.

J. J. Sutter, owner of the Quality Theatre at Independence, Kans., was another weekend visitor.

William Weary, of the Farris Theatre, Richmond, Mo., dropped into town the other day and called at some of the film exchanges.

Rowley Wilson is the new manager of the Grand Theatre at Salina, Kans., Horace Ulrich, the former manager, has resigned. Mr. Wilson was with the Orpheum Theatre, Joplin, Mo.

Morton Gregg, of the Globe Theatre at Meade, Kans., was a Kansas City visitor last week.

The motion picture committee of the Woman’s City Club of Kansas City, working in co-operation with some of the exhibitors of this city, are planning to inaugurate “approval nights” in some of the motion picture theatres, beginning the middle of the month.

The committee will review the films to be shown, and if approved by the committee these films will be put on the approved programs and then advertised as much as possible by the members of the club. The club

L. J. Beckley is the new manager of the Cozy Theatre at Topeka, Kans. He is from Marshalltown, Ia. George Cruzen, former manager, has been transferred to the Plaza Theatre, Sioux City, Ia., by the Hostettler Company.

C. A. Swiercinsky, who has the Majestic Theatre, Washington, Kans., visited around town on his last trip to Kansas City.

Arthur Crane has purchased the Strand Theatre, Kansas City, from Bob Leonard. Mr. Crane is a former showman, having been in that business in Oklahoma City some years ago.

L. J. Lenhart, manager of the Linwood Theatre, which is controlled by Capitol

New Baseball Magnates

Jack Corbett and Dan Michaelove have become owners of the Atlanta, Georgia, baseball team known as the Crackers. The club was given over to the new owners by S. A. Lynch Enterprises in return for their interest in the company. Jack came to Atlanta last fall from Dallas with the intention of becoming business manager of the Atlanta Club, which is in the Southern Baseball Association. The club was purchased at that time by the S. A. Lynch Enterprises. Jack Corbett and Michaelove are well known throughout the South and Southwest through their various connections with the Paramount subsidiary.

Enterprises, recently gave a Chaplin-Lloyd contest at this theatre. He ran a comedy with Charlie Chaplin and one with Harold Lloyd the same evening. The patrons of the theatre voted for Harold Lloyd as their favorite comedian.

Judd and Rardin, of the Orpheum Theatre, Excelsior Springs, Mo., made one of their numerous trips to Kansas City this week.

F. S. Snyder, of the Forest Theatre at Deepwater, Mo., was in town the first of last week.

C. W. Price has purchased the Highland Theatre, Kansas City suburban house.

Mrs. W. W. Wertenberger, of the Emckess Theatre at St. Joseph, Mo., was seen making the rounds of the exchanges one day last week.

F. G. Weary, who has the Farris Theatre, Richmond, Mo., called on various exchange managers last week.

THERE’S NO OVERLOOKING THIS DISPLAY

J. C. Wodetsky, manager and exploitation specialist of the Regent Theatre, Kalamazoo, Mich., made sure of that. And he did an artistic job, too.
San Francisco Theatres Try Weekly "Discovery Concerts"

The management of the California and Granada theatres, San Francisco, has inaugurated a series of weekly "discovery concerts" and Managing Directors Eugene H. Roth and Jack Partington are greatly pleased with the interest being taken in these. Youngish artists desiring to appear before the public are given an opportunity, five being presented each Sunday at each theatre.

A. M. Bowles, manager of the Turner & Dahnken circuit, San Francisco, opines that picture theatres were built for the presentation of moving pictures, and has accordingly eliminated all expensive prologues, vaudeville acts, special concerts and the like, from all the houses of this circuit. In all local billboard advertising use is made of the slogan that has been adopted: "The Picture Is the Thing."

O. Olsen, formerly of Oakland, Cal., has taken over the Regent Theatre at Fillmore and Clay streets, San Francisco. This theatre has probably changed hands more times than any house in this territory, but Mr. Olsen declares that he has the remedy for reviving it.

William J. Finck, for years assistant manager of the Portola Theatre, San Francisco, and at the same time manager of the old Market Street Theatre, has been made assistant to Manager Herbert Phelps, of the Tivoli Theatre.

The Bell Theatre at Livermore, Cal., has been taken over by Oscar Atkinson, formerly manager of the San Francisco. Extensive changes are to be made in the house and it will be operated seven nights a week instead of five, as has been the rule.

Mrs. T. H. Dixon, who conducts a theatre at Knight's Landing, Cal., has taken over the Opera House at Arbuckle and plans extensive improvements.

Jack Dunfield, of the Star Theatre, Colusa, Cal., has probably changed hands more times than any house in this territory, but Mr. Dunfield, of the Liberty Theatre, Klamath Falls, Ore., was a recent visitor at San Francisco. He reports service from local film exchanges, it having been found advisable to make shipments into that field from the California market, rather than from Portland or Seattle.

Eckerman & Harris recently played host to an audience at the Century Theatre, San Francisco, inviting fifty Chinese children from the Chinese Methodist Episcopal Church to see "Oliver Twist." This picture, which was to have been shown two weeks, has entered on its fourth week.

It takes mighty good two-reel pictures to break into the big houses these days, but "The Leather Pushers" have turned the trick at the California theatre. San Francisco, and House Manager Samish declares that for once the term knock-out is the proper one to use.

At a recent meeting of the Northern California Division of the M. P. T. O., President C. C. Griffin, of Oakland, was presented by his hostess a gold engraved watch suitably engraved. Manager Thomas D. Van Osten was also remembered, receiving a gold signet ring set with a diamond.

Despite the advances that have been made of late along the line of visual education in public schools, the Extension Division of the University of California advises that scarcely 5 per cent. of the schools of this state are equipped with projection apparatus.

The American Theatre Company, Oakland, Cal., has purchased property at Fifteenth street and San Pablo avenue, but does not intend to use it for theatre purposes, it is announced.

The new theatre of A. A. Richards at Modesto, Cal., will be opened in February, according to present plans. The house will seat about 1,000.

J. W. Davis has been appointed manager of the new theatre to be opened shortly at Dinuba, Cal.

Flooding Conditions Alarming in Washington and Oregon

Flooding conditions which reached alarming proportions throughout low lying districts of Washington and Oregon, for a few days practically paralyzed the shipping and movement of films. Exceptionally heavy rains, accompanied by warm winds, caused the river, at several spots, to rise fifty feet and wash away bridges and menace others. The Southern Pacific tracks between Portland and Albany were washed out. Trains were detoured into Ironton via Corvallis. In the vicinity of Baker, Oregon, it is problematical when service will be restored. At Salem, the crest of San Francisco's Film Monday night, January 8, with a high mark of thirty-one feet.

Wherever possible, films were routed over interurban railroads; but in some cases this was of temporary, due to slides and washouts. Express companies refused shipments where deliveries could not be guaranteed. In some cases service was supplied by prints from Seattle exchanges, where Portland was unable to ship. Flood conditions, with consequent complications to both exchange and exhibitor, were almost the only topics of discussion. The situation will improve daily from now on, as floods are beginning to recede.

The management of the Blue Mouse Theatre, Portland, has been especially busy, as Chief G. M. Mantor, his battalion chiefs and their families at a special showing of "The Third Alarm."

"Doctor Jack" established a new long-time run in Portland, where it held over for a six-weeks’ run at the Majestic, being originally booked for but three weeks. At the Tacoma Rialto, in the face of gales and pouring rains, it played to the biggest Sunday business the house has ever known.

Frank Stannard, an enterprising exhibitor who operates the Portola Theatre in West Seattle, reports he broke every house record with "The Kentucky Derby," which he exploited in true downtown style. Frank never overlooks an opportunity, and he gathers them in.

There have been a number of deaths in film circles. Sol Eland, Paramount salesman in Southern Michigan and former general manager of the Miles Theatres in Detroit, lost one of his sons (a year old) on Christmas day, while he and M. Eland were holidaying in West Virginia; Mrs. M. W. Schoenherr, whose husband manages the Columbia Theatre, Detroit, died after an eight months' illness.

The Michigan Exhibitors’ Association at its January monthly meeting voted to continue its legal fight against United Artists, although a number of the directors oppose such action and have since purchased pictures from that corporation.

H. White, of the Beechwood Theatre, Detroit, has gone to Lake Worth, Florida, to spend the winter.

The Lynch Amusement Company, comprising Tom and Dick Lynch, have purchased the Gladstone Park Theatre, Detroit, for a consideration of approximately $100,000, including the building and property. Dick Lynch will go to San Francisco, California, to arrange his act with the Catherine Theatre, and for the time being contemplating no change in the policy.

Fire the first week in the New Year did $150,000 worth of damage to the Orpheum Theatre and $200 damage to the Empress Theatre, both in Grand Rapids. The roof of the Orpheum fell in, and while the house is being rebuilt it will be at least six weeks before it will be ready for use. The Orpheum is controlled by the Consolidated Theatres, Inc., while the Empress Theatre plays Keith vaudeville.

Bert Williams, of the LaSalle Gardens Theatre, Detroit, has increased the night admission prices from 25 and 50 cents to 35 and 60 cents.

Louisville

H. R. Hunter, of Louisville, former manager of the Lawrence Theatre in Bedford, Ind., and other houses operated by the Modern Amusement Company, of which M. Swiotow, Louisville, is the head, has gone to Louisville as manager of the Kentucky Theatre, relieving Harry Swiotow, who has been in temporary charge since the resignation of Manager Eger at the close of the year. Hunter is an experienced man and should make an excellent manager for the Lexington house.

J. Johnson Musselman, manager of the Star Theatre, Louisville, who for some years has been active as manager or promoter of various amusements, has been caused some embarrassment by misfortunes which followed one J. Musselman, who unsuccessfully attempted to purchase the James Theatre at Jeffersonville, Ind. J. Johnson Musselman is known as a successful amusement manager and has been confused with the Jeffersonville promotion, through the similarity of names.

Samuel ("Sunny Sam") Reider, has taken charge of the Gayety Theatre, Louisville, succeeding William W. Woolfolk, who has been in charge for five or six years.

Fred Dolle, of the Alamo Theatre, Louisville; Sylvester Grove, of the Preston Theatre and Louis D. Roadway, Theatre, were among active Elk officials of Louisville who took part in exercises in connection with breaking ground for a new million and a half dollar commission for the new Rex Theatre, or the local lodge and a big banquet on the evening of January 8.
Paramount Sells Chicago Property

The Famous Players-Lasky Corporation has sold its Joseph St. Clair Cromwell Theatre building and the unexpired portion of the 99-year lease on the property at 845 South Wabash avenue for an undisclosed consideration. The sale, on which the building stands is owned by Nina B. Jenney, of New York, who leased it to the corporation in 1917 for $100 a year with an option to buy it at a net rental of $7,000 a year. The sale cancels the purchase by the corporation of the site for its new building in the 1300 block on Wabash avenue for $93,000. They have secured a $100,000 loan on the new building now being erected, for the term of ten years from the Northern Trust Company.

"Shadows" is being held for the second week by Manager Barbee, of the Barbee Theatre, and he reports that he grosses for last week was $875.00, which he expects of doing even better this week.

It is said that the Orpheum circle, whose managers are here, plans to add some houses this year and widen its territory. The great success of the State Lake Theatre and the high vaudeville acts and a feature movie has put this under consideration for another house along the same lines. The State Lake policy has been put into effect in western cities where the circuit has houses.

The many friends of Edson B. Rice, owner of the Seeley and Hamlin Theatres on the northwest side, were shocked to learn of his sudden death last Wednesday. Death was due to blood poisoning. He is survived by his wife and three children. He was 56 years of age. Many of the film men attended the funeral and sent floral pieces. Burial was at Waldheim Cemetery.

Burrett H. Stephens is the architect of the new movie theatre going up in Morgan Park on Monroe avenue. The house will seat 1,000 and cost $160,000 when completed. It is expected to open this spring.

The exhibitors who are in the Illinois zone of the Theatre Owners Distributing Corporation, recently launched here, have not come forward with any rush to join the new organization, and the progress that has been made so far has been slow. It has been reported by W. E. Burford has made a couple of trips east in the interest of the new organization, but he is still looking for new members and the promoters have not started their campaign out here in earnest as far as could be found out along Movie Row.

Suit for $500,000 has been started by the Chicago Evening Post against Sam S. and Lee Shubert, Inc., and the Jackson Theatre Company. The action is based, according to the papers filed, on a notice printed by the defendants in their theatre programs in which it is alleged the newspaper had published untruthful statements about the Shuberts and their attractions. Some time ago the Shuberts failed to press the suit against the Post, and according to the case as alleged criticism of some of the Shubert theatres and attractions. The case will be watched with interest by the theatrical interests out here, and has stirred considerable interest as to the merits of the case.

Dayton Brothers, of Kenosha, are having plans made by C. W. and G. L. Lapp for a new movie theatre to be erected on the north-west corner of Water street and Genese in Waukegan to cost $350,000. When the house is completed it will give Waukegan one of the trippiest theatres along the north shore.

The Clark Street Recreation Company has been formed by A. G. Johnson, O. C. Bruhlman and Al Schwerdin, with offices at 212 West Randolph street.

J. H. Boswell has been named as assistant manager of the State Lake Theatre, coming here from the Orpheum Theatre at New Orleans. He has been in the business many years, spending eleven years at Louisville with Keith interests.

Another movie theatre for the Rogers Park district is projected, according to the latest reports. Leo L. Brunbird, a member of the firm of Brunbird & Young, who now operate the Shakespeare, Rogers, Ellet and the New Era Theatres, bought a site 100 by 175 feet for $100,000 last week. He is now erecting the Clark street for $64,000, and Architect Henry L. Newhouse will design a 250-seat movie theatre to be erected on this site. It is expected the building and land will cost $500,000 and work will start next summer when the lease on the building on the lot expires.

The Village Theatre at Wilmette is being fixed up by Manager Koppel and when finished the house will look like new. He is looking for some big features for early presentation to his patrons.

J. R. Harper has purchased the Shubert Theatre from Dalbe Shubert at Auburn and will make some extensive improvements in the house before reopening.

D. J. Best, of Galesburg, has sold the Princess Theatre there to Stuart Reed, who is now in charge of the house. The house will be fixed up this summer.

The new LeClaire Theatre at Moline will open early in February, according to latest advices, and Sam LeVine has been appointed manager of the new house. The new house will seat 1,830 people and be the last word in theatre construction. F. L. and B. S. LeVine and his son are interested at St. Louis, are interested in the company and backing it to make a success in the Plow City.

Bob Schoenecker has gone to Cleveland to take charge of the Maneline Theatre circuit. He was formerly with Billy Vail in this territory.

The Imperial Theatre on the west side has been taken over by Emma Paley, from the Columbia Amusement Company.

The Italian feature, "Fabiola," will occupy the Auditorium when the Civic Grand Opera Company goes on tour January 20. The picture goes in on a rental basis for two weeks and beyond the minimum if the management has an option on two or additional weeks, if the picture makes good. An effort is being made to get some of the church organizations behind it.

The New Imperial Theatre has been opened for business at Madison and Wester-avenue, under the management of J. Paley. The house will cater to neighborhood patronage.

Robbers stole $50 from the safe of the Harvard Theatre last week, but the real dough was in a small safe that they could not open and they had to leave it behind and be satisfied with small pickings.

Balaban & Katz have offered a prize of $1,000 for the best American Symphony composition and entries have been received from all parts of the country. The six best compositions will be tried out at one of the famous Sunday morning concerts at the Chicago Theatre.

According to the latest word, the opera- tors have settled with the managers for the new schedule, which will start January 10 of next year. The new scale provides for the minimum weekly wage of $22.50 for the outlying houses and $35 for the de luxe houses.

The New Century Theatre at LaPorte has been enlarged to 1,400 seats and other improvements made will make this house one of the finest in that part of the country. O. K. Redington is the manager of the cozy house.

The Grand Theatre at Gary has a live management. One of the latest stunts of Manager Gregory was to hire a trolley car for nine hours at $10 a day. The car was plastered with posters telling about the current attractions at the theatre, and of course the crowds followed the car to the Grand.

The Carolinas

In an effort to fight the "high cost of the movies," the board of aldermen of Durham, North Carolina, has just taken several steps to equip the old municipal theatre there so that it can be operated as a city-owned picture house. It seems there has been quite an agitation regarding the alleged high prices charged at the local theatres, and this is the outcome. The house, owned by the city, will seat about 1,500, and according to plans mapped out by the aldermen the best pictures obtained will be shown at low prices. W. F. Feinberg, former manager of the academy, will have charge of the new theatre. City Manager R. W. Rigsby has been authorized by the aldermen to go ahead.

Secretary Henry B. Varner is making a strong drive for 100 per cent membership in the Community Theatre Association. In addition to that, Miss Ruth Goldsmith, representing the Paramount Slide Corporation, is now touring the state offering the proposition of membership for the running of an advertising slide, from which it is hoped to bring in a hundred new members.

Several elaborate electric signs which formerly adorned the front of the picture theatres of Durham, N. C., have been torn down in order to speed which has passed an ordinance forbidding the use of electric signs over the sidewalks.

Jack Reville, of the Broadway, Richmond, spent several days in Greensboro the past week. He reports good progress being made in plans for the construction of a new theatre in Richmond, which will be the finest theatre.

The Palace Theatre, Morhead City, owned and operated by R. T. Wade, was destroyed by fire the past week.

W. L. Lassiter is opening a theatre in Dunn, N. C. The Whiteway Theatre, owned and operated by W. Morrow, was the only other theatre there.

W. E. Atkins has re-opened the old Mersenger Opera House at Goldsboro, N. C., as a first-run, high class picture house.
Get Threatening Letters

Threatening letters were received during the week by the proprietors of two picture theatres at South Bend, Indiana. The exhibitors, however, are not worrying over the tone of the letters, which were sent out over the signature of "Fifteen." It seems that a group of people has organized to look into the motion picture business of South Bend, and that the writers of the letter had been appointed a committee of fifteen to see to it that the suggestions are carried out.

Big Managerial Shift in Buffalo's Theatre World

There has been a big managerial shift in Buffalo's picture theatre world. Elmer Wingear, who recently succeeded Bruce Fowler as manager of the Elmwood, has resigned. His high winds have gone among the fitness at his own laboratory in Pearl street. Louis Eisenberg, who has managed the Columbia on Genesee street for many years, has been named to succeed him. Mr. Eisenberg is one of the best known exhibitors in the city. He managed the Allendale Theatre for a number of years before going to the Columbia.

C. R. Higgins, of the Colonial, another Genesee street theatre, will move to the Columbia succeeding Mr. Eisenberg, and Joseph Schuchert, Jr., will become manager of the Colonial. Mr. Schuchert is the son of J. A. Schuchert, owner of the Colonial and Colonial.

J. Walter Bengough, former assistant manager of the Buffalo Strand and recently connected with several local exchanges, has been appointed manager of the Jefferson Theatre in Auburn, succeeding John J. Breslin, who after six years as manager of the house has resigned to become manager of a string of theatres for the Schine corporation with headquarters in Gloversville.

An ordinance has been introduced before the Binghamton, N. Y., common council granting licenses to all theatres in the city. All licenses expire January 31. The license fees are fixed according to the seating capacity of the theatre and there will be no changes in the rates as fixed last year.

Manager Richard F. Staley, of the Grand Theatre, Auburn, N. Y., went fishing for pigs one day last week. An unusual thing to do we'll admit. It happened this way: A farmer was moving his family to town. In a flivver bringing up the rear of the procession, were a number of crates containing little pigs. The high wind got into all the crates, toppled them and when they hit the street they broke. The pigs ran in all directions. Staley, happened to be going from the theatre to his home, coming back from fishing, passed the flivver and retrieved the pigs by a fishing net which he had just had repaired. He rushed to the assistance of the farmer and his wife, the principal of the porkers, took his net. He worked fast and with method. As a reward the farmer gave Staley one of the grunter. He did not object.

Associated Theatres, Inc., of which H. P. Dygert is president and general manager and Mayor James McFarlane, of Canandaigua, N. Y., is vice-president, is extending its chain of picture houses in Western New York. Dygert and McFarlane were in Buffalo this week, when Mr. Dygert announced that construction has begun on the company's new Lock City Theatre in Lockport, N. Y. This house will seat 1,800 and cost $225,000. It will be the largest house in the Associated chain. The new Capitol in Newark, N. Y., which seats 1,250, will be opened May 1. The company is also building a house in Bath, N. Y., which will be ready on May 1. The Bath Theatre will seat 1,000. There will be twelve houses in the Associated chain when the new theatres are ready.

Dan Buss, manager of the Star Theatre, Tonawanda, N. Y., assisted by H. L. Royse of the Buffalo Paramount explorer, put over some good stunts on "When Knighthood Was in Flower," this week. One of the best was Charles等。
Gordon Aiding in Education of Boston School Children

Looking at the matter in a larger sense than "the child of today is the man of tomorrow," and with a real desire to do something big and of unusual worth in the line of entertainment and education for the rising generation, the Boston Capitol Theatre has inaugurated a series of Saturday morning entertainments for the little folk that is being attended by clergymen, clubwomen and educators.

The plan was brought about at a meeting at the Capitol, when the advisability of presenting something of an educational character was discussed at considerable length. The assemblage unanimously adopted the suggestion of Manager Maurice Tobin, whose idea it was, and arranged for a program consisting of motion pictures, both educational and entertaining, appropriate musical selections and speech features designed to teach wholesome truths.

Nathan Gordon, president of the big Olympic Theatre chain, of which this theatre is virtually the latest and one of the largest links, is very enthusiastic over the plan and is co-operating with the committee in every possible way.

The Playhouse, Inc., of Chicopee, is defendant in two suits for damages aggregating $25,000, which have been entered by Ethel M. MacMillan, of New Brunswick, N. J., and Birdie Flanders, of Boston, who claim that the theatre was的设计 to the neighborhood on December 18, when a heavy article fell upon the plaintiffs from the ceiling. Both claim severe injuries resulted, especially Miss Flanders.

Harry F. Betts, manager of the Memorial Auditorium at Lowell, has received many requests for the showing of the eight-ree educational picture depicting the activities of the American Sugar Refinery. On account of the severity of the storm last week, on the occasion of the showing, only about 200 people were able to attend. Manager Betts will attempt to secure a return date for the picture.

Goldstein Brothers, of Springfield, Mass., theatre owners and managers, have just purchased from the Calvin Ford the Majestic Theatre on North street at Pittsfield, Mass. The purchase price is said to have been $31,500. The Goldstein Brothers also own the Colonial Theatre on South street, at Pittsfield.

The Majestic Theatre property, which is in the heart of the business section of "The Heart of the Berkshires," has a frontage on North street of 74 feet and it extends back 203 feet to Revenue Ave. It seats 660. The property was sold on May 1, 1928, by George H. Cooper, for John F. Sullivan, for $265,000.

The Majestic Theatre was built about 15 years ago by John F. and James P. Sullivan, of North Adams, Mass. It was partially destroyed by a fire a few years later and was rebuilt. It has been used only as a picture house.

Mr. Ford, who also owns the Capitol Theatre in Pittsfield, a screening picture house, is the president and treasurer of the Majestic Theatre Company, which conducted the property. The Springfield Palace, Inc., Nathan E. Goldstein, president, and Samuel G. Goldstein, treasurer.

Miss Glenn R. Cooke, of 143 Hemenway street, Boston, has been awarded the prize of $100, which was offered recently by Jacob Lourie, proprietor of the twin houses, the Modern Theatre and the Beacon Theatre, to the student at the New England Con- servatory of Music who would write the best original in that medium to be submitted for use with a showing of "The Headless Horseman."

The Olympic Theatres, Inc., which own and operate a big chain of picture houses in Greater Boston and other parts of New England, have declared a dividend of 14% per cent., on its preferred stock, and 25 cents per share on the common stock, "payable on January 15, 1923, to stockholders of record at the close of business January 10, 1923, and a proportionate part of such dividend to stockholders entitled thereto, according to outstanding subscription agreements." This concern, which numbers among its stockholders many of Boston's big business men, has Nathan H. Gordon as president and Max Schoolman as treasurer.

At Gordon's new Capitol Theatre at Allston, a district of Boston, one of the latest links in the Olympic chain of picture houses, the first of a series of Saturday morning entertainments, exclusively for children, was given under most delightful auspices last Saturday. Prominent club women of the district, headed by Mrs. W. J. McDonald, president of the Brightenville Club, one of the largest numerically in Massachusetts, acted as hostesses, and representatives of the various institutions and educational institutions of the vicinity also were present.

The Pittsfield Palace, Inc., of Springfield, Mass., organized for the purpose of exhibiting moving pictures and owning the theatre, has been given a charter under the laws of Massachusetts. The new corporation is capitalized at $50,000. Its incorporators are Nathan E. Goldstein, of Springfield, and Samuel Goldstein, and John F. Jennings, of Longmeadow, Mass.

The "Victory Theatre, Inc., of Bridgeport, Conn., has incorporated according to Connecticut laws with a capital stock of $10,000, and will operate the present Victory Theatre, on Main street near Grand, as a picture house exclusively. The new concern are Harry E. Bogan, William Handelman and R. Handelman, all of that city.

Cincinnati

The Cincinnati Council of Better Motion Pictures, organized two years ago, after having spent practically all of this time in reviewing films and discussing various phases of the picture industry, has issued catalogue listing 700 film subjects described and graded according to the age of the young people who are to be entertained, and with a view of suitability for family consumption. The council recommends certain stars and condemns others, both from a professional and personal standpoint. The council expects to add monthly to the catalogue as now published.

"Oliver Twist" has moved from the Capitol to the Strand for a final week's showing. The Times-Star, a leading daily, has been running the story of "Oliver Twist" in daily installments in its Sunday issue, with this tie-up, the paper gave a special morning performance at Keith's Theatre on Saturday for the benefit of the Strand. During the week at the Strand, the Times-Star is giving daily morning matinées for the crippled and orphaned children.

Manager Frankel has returned from New York and announces that he has arranged for the showing of several big features at his Gifts Theatre during the next few months, the list of which, however, he refuses to divulge at present. "Tess of the Storm Country," it is now in its last week of a three-week run and will be followed by "One Exciting Night." At Richmond, Indiana, just across the state line from here, Mayor Lawrence Handley has turned a deaf ear on a committee of ministers who sought to compell the injunction of the Sunday closing law as applied to the picture houses. The mayor issued a statement to the effect that the Sunday picture houses would in no wise be interfered with. The ministers represented nineteen churches.

Harry Silver, resident manager of the Palace Theatre, Hamilton, Ohio, has returned from Detroit after having been in a hospital in that city for over a year recovering from an operation made necessary by an internal growth. This is Silver's third operation for the same trouble but he says that he now expects to "stay put."

The Orpheum Six Theatre, a suburban Cincinnati house, is undergoing a complete renovation and redecorating. This is the only picture house in the city where smoking is permitted in the auditorium.

St. Louis

The Exhibitor's League of St. Louis and Eastern Missouri has swung behind the tie-up bond campaign, and the first meeting on which voters of St. Louis will pass February 9. They have decided that the bond is needed to make St. Louis a bigger and better city in which to conduct moving picture shows, so they intend to use their screen to educate their patrons on the city's needs.

The new Reed & Yenn house, the Capil- ben, Ill., has thrown open its doors. It is built on the old Hippodrome Theatre site.

"Robin Hood" and "One Exciting Night" are to play over the St. Louis Amusement Company circuit. "Robin Hood" played three weeks at the Pershing while "One Exciting Night" is being shown in that house this week, the run being indefinite.

Manager Ernest Lynch of the Delmonte Theatre incorporated an "Anti-Gimme Society of St. Louis" to get some free newspaper publicity for "Gimme," the current feature film at the Washington house. The newspapers fell for the stunt, giving much space to the aims and purposes of the organization.

Don't miss the Al Lichtman insert in this issue.

A sixteen-page announcement of policy and pictures.

Eight features available this season.

Eight available next season. Read it.
Northern New York's Biggest Event: Hudson Falls Opening

The biggest event of the week in this section of the state was the opening of "Lew" Bittner's house, the Strand, was opened in Hudson Falls, N. Y., with all the film boys from Albany on hand. The house has been several months in the building, but once finished it is one of the most pleasing theatres in this part of the state. Mr. Bittner and his associates received many floral tributes and words of praise on the opening night.

Messrs. Foote and Babton, who run the Jefferson Theatre in the village of the same name, dropped off in Albany the past week on their way back from New York.

William Smalley, who has just added a house in Port Plain to his circuit, was in town last week re-arranging bookings and notifying exchanges that the house would be closed for three weeks during alterations.

"Pop" Linton, treasurer of the New York State Motion Picture Owners, whose home is in Utica, was in town last week, it is said that Mr. Linton is endeavoring to raise outside capital for the construction of a house in Little Falls.

Sabin and Judge of the Alpine in Troy put over a little stunt last week that well near took every 1918 penny in the Collar City and which almost caused a riot. In connection with the opening of the Buffalo Bill serial, the two owners decided to admit every child with a 1918 penny. As a result the children of the city started a campaign for the precious pennies, and never hesitated to stop pedestrians or trolley cars, asking for pennies. Out of the five hundred pieces were spurned by the children, for only a 1918 penny would get them by the turnstiles. There was such a crowd on the opening night that the line stretched down the street and the piano player was a quarter of an hour in getting in and to his instrument.

All of the exchanges about town have been given Hays' views on censorship in pamphlet form and asked to hand the same to exhibitors.

Well, well, Myer Schine has just taken over another one, in the Park of Cokeskill, which will now be remodeled and re-opened with a complete change of policy. Today Smalley and Schine are real competitors, acquiring house after house in various parts of the state.

J. Bragg of the Lyric in Albany is warning exhibitors to be on the lookout for a stunt which cost them some money. It appears, according to Mr. Bragg, that he signed a contract calling for fifty radio outfits, paying $500. When he received but ten, he wrote the house, only to have his letter returned, with the information from the post office that it had decamped. Mr. Bragg was planning to present the radio outfits as prizes to his patrons.

As manager of the Lincoln in Troy, H. E. Williams has started off well holding over last week's attraction for another week, something new to the house.

After being away from Albany for two years, Jack Matthews, who used to be known to every exchangeman and exhibitor in this city, dropped in from Plattsburg the other day. It happened, however, that it rained the whole day, a fact which kept Mr. Matthews from moving around very much except by taxi. According to Mr. Matthews, his business in Plattsburg is not such as to warrant this sort of an expenditure, especially when it comes every thirty minutes.

William Erk of the Big Ben and the Temple in Ilion was in town last week.

E. L. Griffin, of the Kinderhook Opera House, here this past week, announced that he is now running but one day each week, instead of two.

"Bob" Landry of Ogdensburg, was a welcome visitor in town this week.

Here's an item of interest. Samuel Goldstein, of Springfield, Mass., in town today, stated that he had acquired the Majestic in Pittsfield, Mass., and that he would rename it the Palace, opening next Monday.

According to the latest reports, the new Strand house in Troy, which will be known as "The Troy," will open sometime in March.

While other exhibitors kicked about the storm the past week, Oscar Ferrin, of the Landmark, Troy, and Lawrence, Saratoga, observed a record in the way of a week's attendance. Running "One Week of Love" for sixty days at $5.00 a week, Mr. Ferrin played to a shopping business.

Schenectady

After all the talk on the part of the Schenectady, N. Y., exhibitors over the opening of the new State and the probable effect on their business, matters have adjusted themselves and apparently there will be business enough for all. According to Paul Alberts, of the Albany Theatre, his business dropped off only during the first week of the big State's opening, and after that the gross has been running just about what it was before. In fact, Mr. Alberts, while admitting that the only losing week which he suffered with the opening of the State, is frank in saying that he has not had a losing week since, and that business this winter is far ahead of a year ago.

Manager William Shirley, of the Strand, has booked "Robin Hood," for a straight week, and advanced his prices from 35 to 50 cents.

Every house in Schenectady suffered from last week's storm, the hardest of the winter and which left the streets in a deplorable shape. At one place considerable blame was put upon the street car system for the small audiences.

The months of November and December proved the biggest and best at some of the houses in the last five years.

Paul Alberts is using a lot of exploitation in connection with the showing of "If I Were Queen."

The American here has decided to cut out its matinées except on Saturday and Sunday. It is a 600 seat house.

The Barci is running split weeks and doing well. The house is being painted and fixed up somewhat this week. When the Barci decided to cut out its orchestra a few weeks ago, J. J. Walker, owner, took the pains to ask the opinion of many of the patrons before the move was made. Everyone person replied that the organ was sufficient and in many cases, preferable to an orchestra.

William Shirley, of the Strand, spent a nice week in Plattsburg. And speaking of the Strand, Mrs. Shirley scored a hit with the women of Schenectady during the holidays season when she served afternoon tea to the women at the matinées.

Baltimore

The first shot against daylight saving in Baltimore to be fired by exhibitors went off with great success at the big rally and meeting held in the Garden Theatre, one of the Strand houses, last Saturday night, January 7. Advertisements appeared in all the Sunday papers stating that the public was invited to attend the affair and that a program of moving pictures and music would be given.

The audience was estimated at 2,000. Three comedies were shown, and Justin Lawson and P. Ferrin, singers, filling an engagement at the Century, rendered several selections. Both the films and the singing of the vocalists put the crowd in full humor.

There were three speakers: Mrs. William J. Brown, of the Welfare Board, appointed recently by Governor Albert C. Ritchie, of Baltimore, president of Baltimore Federation of Labor, and the Rev. Dr. George W. Whiteside, of Catonsville, Md.

Dr. Whiteside maintained that daylight saving was harmful to church attendance, business and the theatres, and that the press refused for the measure on the people. Mrs. Brown said she thought most women were opposed to the measure, which she termed "nonsensical." Mr. Broening claimed it was impractical unless it could be placed on a national basis.

A vote was taken by asking each of those present to mark a card furnished for the purpose. Of the committee included Guy L. Wonders, Charles E. Whitehurst, Eugene B. McCurdy, Frank A. Hornig, J. Louis Rome, Thomas D. Goldberg and Louis Garman.

In order to promote further interest in the Century Theatre, Thomas D. Soriero, general manager of the Whitehurst teaspoon, theatrical interests, has announced through the press of Baltimore and the program magazine of the Century, which has a circulation of over 1,500, that by the exhibitors to hold meetings in the various theatres throughout the city from time to time and to take a vote of the people, each of the meetings. The result of this vote will be given to the public about a week before the election. A monster mass meeting is planned to be held just about a week prior to the election.


The exchange of opinions is an expression of co-operation, and a mighty valuable part of it, too. Exhibitors can co-operate by exchanging views in the pages of this department.
Film Exchange Personalities

Kansas City

Lew Nathanson has been assigned to the sales force of the F. B. O. exchange in Kansas City. This is his first attempt at selling pictures, but he is not new to the game; he owns the Gem Theatre at Topeka, Kas. Mr. Nathanson will continue to operate the Gem.

L. E. Harned is the new booker at the local office of Universal. He was formerly booker at the Fox exchange.

R. E. Recob, formerly booker for Universal, has started on the road for the same exchange. After a short and a half year of service as a Select salesman, has also been added to the Universal sales force.

Bill Branch, who started and is president of the local chapter of the "Brothers Under the Skin" Association, has been assigned to take a trip to the Cahuenga territory in the area of the Goldwyn exploitation in the Kansas City territory.

J. A. Gribble is a new First National salesman in this territory. He was formerly with First National in Pittsburgh, Pa.

The Kansas City Film Booking Offices exchange has again won the salesman's contract contest, held during December.

Bert L. Mendelson, local sales manager for Associated Exhibitors, was called to New York by the Associated Exhibitors' home office. His place has been filled by Dan L. Martin.

W. Benjamin has been appointed special representative in this territory for F. B. O.

Fred W. Young, recently manager of the local F. B. O. exchange in Kansas City, has been transferred to the Des Moines office. J. W. ("Pep") Jeager, Jr. will have charge of the branch here.

San Francisco

Dan Vandawalker, Jr., formerly of Salt Lake City, Utah, has been made director of publicity at the San Francisco branch of Universal, stepping into Ben Westland's footsteps, as he owns a half year of steady service here Ben has been promoted and is now at Universal City.

W. W. ("Pep") Kofeldt, manager of the San Francisco branch of Pathe, is feeling his oats these days, having broken all records for length of service as manager of this branch. He has been here two and a half years. He is more proud, however, of the fact that during December all former records for collections and booking new business were smashed.

The selling staff of the Vitagraph exchange, San Francisco, has been increased by the addition of Joe Nealey, who has been transferred here from the Denver office. He will cover the local field.

C. E. Scott, Metro salesman, is back at his San Francisco headquarters from a trip through the south coast territory. While this is known as a difficult field, he had a great trip, selling every account and thereby hanging up a record.

A Word to the Wise

A few weeks ago a gentleman who gave his name as J. Palethorpe arrived in St. Louis and visited a number of the exchanges. Representing himself to be connected with the official family. In some instances he obtained good cash for checks that later proved to be had. So the exchange advised their fellows elsewhere to watch for "Mr. J. Palethorpe."

Montana

J. W. Rue, manager of the Universal exchange for Montana, has left Butte for Great Falls, Helena, Lewistown and other large cities of the state in the interest of "The Flirt."

W. C. Pugh and B. T. Cale, salesmen for the Pathe exchange in Butte, have left to cover the state.

A wedding took place in Portland a few weeks ago that is of interest to the Pathe exchange. Miss Ralston, formerly cashier of this exchange, was called to Portland to fill the cashier position in the Portland office and while there she married H. N. Jeager and has been returned to this office where again she is the efficient cashier for the Pathe exchange. Mr. Jeager is a resident of Butte.

O. K. Wipple, present manager of the Pathe exchange in Butte territory, reports a satisfactory volume of business.

The Carolinas

M. A. Levy, of Chicago, has assumed management of the Charlotte Fox office, succeeding W. J. Kupper, promoted to the management of the Pittsburgh office.

E. E. Keller, of Pathe, Charlotte, is out on the road again hitting the high spots, while the office is in command of the southern division booker-inspector, George E. Ebersole, one of the veterans in Pathe service in this territory.

The week-end showed the usual "gang" registered at Greensboro's O. Henry Hotel, the favorite Sunday stop-over of the Carolina salesmen. The following were registered: E. E. Keller, Pathe, Charlotte; Bryan Graver, First National, Charlotte; J. B. Horston, Universal, Charlotte; George V. Atkinson, Pathe, Charlotte; Mr. Trueblood, Vitagraph, Washington; C. L. Tyler, Fox, Charlotte.

The impression around Charlotte's film row is that no changes will be made in the personnel of the Southern Enterprises office here by Famous Players-Lasky.

Much interest has been manifested in the announcement that William K. Jenkins and John W. Quillian have bought the Enterprise Distributing Corporation, one of their eleven exchanges being located in Charlotte.

Louis Ingram is covering the Carolina territory for Al Lichtman.

W. C. Calloway, district manager of First National, spent several days in the Charlotte exchange with Manager Frank P. Bryan during the past week.

I. P. Stone, of the Atlanta Vitagraph office, is arranging key city dates in the Carolinas on "The Ninety and Nine."

Rudolph Lehman is making Carolina towns with a portfolio for Southern States Film Company.

Seattle

B. M. Shooker, formerly manager of the Salt Lake Arrow exchange, has been appointed general manager over Seattle, Denver and Salt Lake, succeeding Charles R. Gilmore, resigned. Mr. Shooker is at present in Seattle, owing to the resignation of Hugh Rennie from the management of the local exchange, effective January 13. A new appointment is expected shortly. Mr. Rennie plans to go to California.

Harry Sigmond, formerly Associated Exhibitors' representative at the local Pathe exchange, has resigned to become sales representative for Associated First National in the Spokane territory, out of the Seattle office.

Manager Guy G. Maxey has just returned from Spokane where he reports tying up for split service on all First National product with Ray Grombach, of the Grombach Amusement Co., and "Doc" Clemmer, of the Clemmer.
Albany, N. Y.

C. R. Halligan, manager of the Universal exchange in Albany, is a great one for keeping his show windows attractive. For a long time Mr. Halligan had a magnificent fan in one of his windows, a plant that attracted a great deal of attention from passersby and incidentally called attention to the Universal. During the last week, while a veritable blizzard raged, Mr. Halligan’s windows were resplendent with a beautiful bouquet of artificial roses, so cleverly done, however, as to attract instant attention.

“Art” Young, chief booker for the Bond Photoplay Company of Buffalo and Albany, was in town the past week installing a new system of booking. Fred M. Zimmerman, former president of the Nu-Art, accompanied him.

Goldwyn’s Albany exchange has started off in a most auspicious way with Charles Walder in charge. Eight persons are employed at the exchange. Right off the bat, Mr. Walder succeeded in booking all the company’s latest and biggest productions with James Scaccia of G. L. Becker has charge of the booking department. H. Kirchgesser, of New York, auditor for Goldwyn, was in town looking after many of the details in connection with the opening of the offices.

Charles Novotny, auditor of the New York office of First National, was in town Saturday.

Jimmy Rose, who is connected with Pacon exchange here, is in the hospital recovering from a recent operation.

Goldwyn opened up its offices in Albany a week ago. This is the first time Goldwyn has had an exchange in Albany, although its affairs have been well looked after by Vic Bendell. The new exchange is located in the quarters previously occupied by Select.

Universal screened “The Flirt” last week, and according to C. R. Halligan, manager of the local exchange, the picture will go across big in this territory.

George Hallett, manager of the Independent Movie Supply house in this city, has just added an expert repairman to his staff.

The First National Exchange, through a big sign, is informing everyone that February 3-10 is First National Week, and those who don’t see the sign are being told all about it by A. J. Herman, who handles the exchange.

William Allen, representing Universal’s exchange here, was mixed up in a small train wreck on the branch line last week. Mr. Allen was on his way back to Albany when the train suddenly left the track. Aside from a jarring, he was uninjured.

Heavy exploitation is being planned out of the Albany office of First National for a straight week of “Oliver Twist” at the Academy of Music, in Newburgh.

Arthur Whyte, of F. B. O., was in town last week, picking up a lot of big stuff for Amsterdam.

A. J. Herman, manager of the First National exchange in Albany, pocketed $200 last week when Albany beat out both New York and Buffalo in a contest which has been running for some time on charges and collections.

Buffalo, N. Y.

George Canty has resigned as booker at the Fox exchange. He has been succeeded by Johnny Bykovski, who has been assistant booker at the Paramount exchange for a year or so.

Ernest Williams is the new assistant booker at the Universal office. Mr. Williams, who has been with Paramount and Nu-Art, succeeds Johnny Regan, who resigned on account of his health.

The First National sales force and Manager Eddie Hayes went to Albany over the week end for a sales conference of the New York, Buffalo and Albany exchanges. R. H. Clark, general manager, presided.

Cigars are being passed out at the Pathe exchange. Stock left a baby girl at the home of Harry Walsh, shipping clerk.

C. R. Cullingworth, of the sales promotion department, George A. Balsdon, assistant general manager, and Mr. Morrison, auditor, were the Vitagraph executives who called on Manager C. W. Anthony during the week.

Select Salesman Frank Moynihan has signed up the wholesale job with Harold F. Dygert, of Associated Theatres, Inc.

Archie Moses, of American Releasing, and Ralph Mau, his assistant, are putting over their company’s attractions 100 per cent. this neck of the woods.

A. W. Carrick of Pittsburgh has succeeded F. W. Lawlor as Hodkinson sales manager here. Mr. Lawlor is remaining as a member of the sales staff.

Harry Buxbaum was in town two weeks ago for a conference with Allan S. Moritz, of Paramount, and visits to leading exhibitors in Buffalo, Rochester and Syracuse. William Clark, special Cosmopolitan representative, is in town working on “When Knighthood Was in Flower.”

Gilbert Josephson has resigned as exploitation manager at the F. B. O. exchange. His successor is expected to arrive from New York this week.

Arthur Young, Bond Photoplays Corporation, was in Albany last week installing a booking system at the Albany branch of the new independent company.

H. L. Beecroft, First National exploitationist, has returned from a two-week visit to New York City and is now busy working on stunts.

The Elmwood Theatre was filled recently on the occasion of the benefit show for Johnny Regan, assistant booker at the Universal exchange, who is forced to go to Saranac Lake for his health.

J. R. Levee, manager of the Warner Brothers’ exchange, visited exhibitors along the Southern Tier recently and returned with a satchel full of contracts.

Edward H. McBride, formerly in charge of the advertising and accessory department at the Fox exchange, is now a member of the sales staff, covering the Southern Tier. Eddie is now in his glory. He has had the ambition to be a salesman for several years. Here’s wishing him success. Eddie was formerly a reporter on the staff of the Buffalo Evening News.

St. Louis

Eddie Grossman, special representative of the Al Lichtman exchange, after spending a week in St. Louis is spending a few days in the Denver office.

Gradwell Sears, sales manager, First National Chicago office, spent a few days in St. Louis visiting with his folks.

Harry Weiss, manager, First National, St. Louis, took a trip to Boonville and Sedalia, Mo., recently.

Miss Miriam Less, secretary to Harry Weiss, manager of First National, spent the Christmas holidays with her family in Arkansas.

Jack Underwood, of Enterprise, who spent the holidays in Dallas, Tex., as the guest of his parents, the Southern changes and theatres have been enjoying great business in recent weeks. Several Dallas exchanges set new records during December, he said.

Enterprise has secured territorial rights for “American Torpedo” and “Other Men’s Business.” Mr. Underwood will announce his release dates shortly.

Pittsburgh

L. A. McCaffrey, for some weeks past on the road for the American Releasing Corporation, on January 8 took over the active management of the local office, succeeding Malcolm Williams, who resigned.

Saul Meltzer, Select salesman, is again back in the Pittsburgh territory doing special work out of the New York home office.

Joseph Klein, well known in this territory, having formerly been manager of the Paramount exchange here, is spending a few days in the city at the office this week. He is assisting in getting the interest of the Al Lichtman productions, for which he is special representative.

Harold Kay, well-known local film salesman, is now connected with the Pittsburgh branch of the W. W. Hodkinson Corp.

Manager Abe Steinberg, of the S. & S. Film & Supply Co., is back in town after a mysterious trip to New York City.

Washington, D. C.

J. J. Scully, division manager for Education, visited Manager Bachman at the local office while on his way to Charlotte and Atlanta.

Manager Gettelson, of the Film Booking Office, who came to Washington late last summer from the Minneapolis office, has gone to Chicago to assume the management of the office of this company there.

Lou Bache, who has been there since the beginning of the year, as manager of the booking office, has gone to New York for a couple of weeks’ service in the home office preparatory to going to Canada as the representative there of this organization. Recently he was the guest of honor at a banquet tendered to him by the Baltimore exhibitors at the Southern Hotel.

Minneapolis

Metro Pictures Corporation is now locally situated at 74 Western avenue, having recently moved from the Produce Exchange, according to invitations to visit the new quarters that have gone out.
Worked the Familiar Treasure Hunt to a Magnitude to Make the City Front Pages

EXPLORATION is more or less what you make it. You can make it a giant or produce a dwarf.

Louis K. Sidney, manager of the Isis Theatre, Denver, took the time-honored treasure hunt and ran it into a local sensation which made the front pages of the daily papers for unsolicited publicity. Sidney took the hunt up to the point where it became local news and not just an advertising feature.

He started early and stayed with it, but the starting early chiefly accounts for the remarkable success of the scheme.

He had "The Village Blacksmith" coming, and in everybody's corner line "Under the spreading chestnut tree," so he made the hunt a chestnut hunt.

First of all he arranged with the city authorities to stage the hunt in the public park; the most available open space in the center of the city. Then he induced the merchants of the city to contribute prizes. Each merchant to contribute naturally became a plugger for the idea and consequently for the picture.

Cave 2,500 Prizes

More than 2,500 chestnuts were numbered and hidden in various parts of the park, at the foot of the trees, in the leaves under the shrubbery, in the forks of branches and wherever else they could be hidden. To make it interesting 10,000 chestnuts were used.

Of the prize nuts, one thousand numbers were each good for 2 admissions to a special matinee and others were good for tickets to any performance of the play. Supplementary, merchants and others whose commodities did not lend themselves to prize-giving bought tickets in blocks and these tickets were to be turned in to the theatre in bunched trucks, providing a second day ballyhoo.

The other prizes ran all the way from a bicycle to small trinkets appealing to childish desires.

More than this, every child participating in the hunt was given a story book and a noise maker by one of the leading department stores. This was entirely apart from the regular prize distribution and included every child in the park.

Brought the Orphans

Through arrangement with owners of cars, the children from the various orphanages and other institutions were brought to the park in order to participate in the hunt; school classes were formed into treasure hunting clubs, and it is safe to say that 99 percent of the children of Denver were represented in the hunt.

Because the merchants were generally advertisers, the local papers printed columns of the prizes, mentioning the donors of the prizes, and this section looked like a business directory of the retail dealers. The space won was reckoned by the page rather than by the column.

It was the same old treasure hunt, worked in pretty much the same way, but through preparation elevated into a local event instead of remaining just an exploitation stunt.

It brought page after page, it brought mention in most of the merchant advertis-

Clean Exploitation Given "East Is West"

An exploitation tie-up which gives a majority of the drug store windows in a town or section has been effected by First National with the proprietors of Packer's Tar Soap on "East Is West."

In this picture Ming Toy is shown handling an unspecified tar soap, and the hook-up is based on this somewhat slight foundation. The soap company supplies samples and prizes; the latter being given for the best essay on why the author likes the soap, and jobbers and agents have been instructed to assist the theatres in every way.

As an example of how it works; the Strand Theatre, Waco, Texas, got eighteen out of the twenty drug stores in town for windows and window advertising, and similar results have been reported from all sections where the co-operation has been tried out.

It is ready-made advertising from its basic angle, but the more the theatre does to help the scheme along, the greater the assistance the theatre derives, and the wise manager will not be content with what is given him, but will work with the stores in putting the scheme over in a larger way.

The Four Hundred

Altoona has discovered a new use for the pup matinee. F. K. O'Kelly, publicity man for the Silverman Brothers, of the Strand theatre, started it as a dog-and-see-the-matinee-free stunt for "Brawn of the North." He pulled four hundred dogs, more or less, but mostly more.

And in the bunch was a valuable hound which had been lost for some days. The enterprising owner hung around for the matinee and when his pup was offered in evidence, he claimed property and paid the kid a reward. And as the kid saw the show on the pup, he was willing to let go. They won a third of a column news story in the paper and no end of verbal advertising, putting the First National Strongheart picture over with a bang.

"Missing Millions"

Has Hook-up Lobby

Evidently the Paramount lobby suggestions which are given their first presentation in this department, are making money for the exhibitors. Some have been widely copied and all are generously used.

Pleased with the results obtained, the Paramount exploitation department has got a hustle on for "Missing Millions" and offers two good stunts.

One is the rifled safe, shown in the illustration as a cutout. It will be even better if you can borrow an old safe and take the door off its hinges. Generally you can get hold of an old safe for trucking charges and a credit card. A real safe will be worth all it costs.

The other stunt is a strong box, the card stating that the combination was given in the local paper the day before. The first person to open the box gets the season pass it contains.

The combination is sunk into a co-operative page or failing this can be laid off to the newspaper for a circulation stunt. In any event care must be used not to make the combination too easily read. It will hold the lobby crowded all day and part of the evening if you work it right.

Note that the entrance and exit doors are masked with wall board to suggest the vault doors of a bank. On the same lines you might make the box-office window that of the receiving teller, and put a sign over the ticket box reading: "Make your deposits here."

The marquee is redecorated with alternate hearts and dollar signs.
Took Long Chance on Marion Davies

Rick Ricketson, Paramounteer, was called on to help Carl Ray combat the prejudic-e against costume pictures when "To Have and to Hold" came to the Princess Theatre, Cheyenne. He felt that something had to be done to make the public realize that this was something exceptional, and he came out with this three tens:

I WILL KISS EVERY OLD MAID IN CHEYENNE
I WILL PRESENT EVERY BALD-HEADED MAN WITH A TOUPEE
I WILL PUT THE HARNESS OF A HORSE UPON MY BACK AND HAUL A BUBBY CARRYING CARL RAY AND EARL NYE DOWN THE MUDDY STREETS OF CHEYENNE

FRED MILLER'S IDEA FOR NIGHT ADVERTISING

For the California Theatre, Los Angeles, he uses the painted wall of a building across the street, left bare by a building operation. The "California Theatre" is permanently painted, but the rest has been painted in to show how the stereopticon works.

Free Sample Sold

Down in Greenfield, Mass., the Red Cross persuaded the local paper to run a red ink for the seal full page. As long as the ink was running, the paper let the Lawler Theatre get a two-color display for nothing. John McConville, Paramounteer, dug out some mats so that only the signature and dates needed to be set.

This was worked on "Blood and Sand," and the two-color page brought so much display attention that the Lawler Brothers took a repeat, in green for "Manslaughter," and paid the extra cost of the second color.

Enveloped Heralds

Because Fred De Mara of the Palace, Premier and Colonial theatres, Lawrence, Mass., found that the heralds he gave out were thrown down before most of the recipients had left the house, he stopped giving them out.

John P. McConville, Paramounteer, suggested that he try one in an envelope, and for "The Impossible Mrs. Bel-lev" he offered this copy: "Wives watch your husbands. Husbands watch your step. She's here. Who? See inside." This was set to cover the regular sized 6-1/2 envelope, in three lines, with the "Wives." "Husbands" and "She's here" set in bold caps and the rest in a lighter upper and lower case. The enclosure was the stock herald.

Most of them were thrown away two or three blocks from the house, from which De Mara argues they were read before being thrown down.

Candied Clarence

Just as a side line, John E. Kennebeck, a Paramounteer, tied a candy manufacturer in Des Moines to the idea of renaming a confection the "Clarence," giving him a design for a window card which was used all through that territory. When the picture comes to a town the manager finds a tie-up waiting for him.

The card reads, "Clarence. I'm all nutty. A Paramount bar," and is a reproduction of the new wrapper. A picture of the character is also shown.
ROSES GAVE TITLE TO "BROADWAY ROSE" IN OKLAHOMA

Wallboard roses were used, one for each letter of the title of this Tiffany production when it was shown at the Palace Theatre, McAlester, and Earl Settle painted a centrepiece with a litho cutout to complete a display which brought better business.

Ten Thousand Dimes

Although there is nothing much about savings banks in "The Light in the Dark," the Liberty Theatre, Sharon, Pa., persuaded a local savings bank to display ten thousand dimes in its show window with a card which read, "Come out of the dark and into the light. Start a savings bank account and begin the New Year right by seeing 'The Light in the Dark' at the Liberty Theatre." The stunt cost one sign, billed at $1.50.

A treasure hunt was staged the day before the opening of the First National. twenty-four boxes carrying dimes and the twenty-fifth a five dollar gold piece. This brought a newspaper hook-up.

Paper Bought It

The Sharon (Pa.) Herald liked the wink- ing counter idea on "East Is West" so well that all it cost the Liberty Theatre was the price of the hook-in slides. The paper figured that it would make a lot of new readers and would be well worth what they had to pay.

And having paid for the stunt itself, the paper got behind the idea more solidly than it might have done were it merely carrying the stunt for the house.

Try and sell the idea on that basis to your own paper, promising plenty of screen cooperation.

It Fits Well

The "We dare you to hand this to your wife" is being used with more than the usual excuse on "Don't Doubt Your Wife." The Hippodrome Theatre, Reading, using this for the envelope: "Don't doubt your wife. She is just as good a pal as there is. To prove it, we dare you to hand her this unopened." The usual text, asking her to go to see the Associated Exhibitors' release.

This is old stuff, but it still packs a kick; particularly where it has never been done before.

Strongheart Weds

Perhaps there is something in a name after all. The Flash Theatre, Tonawanda, N. Y., showed both Mr. and Mrs. Strongheart when he played "The Silent Call." Perhaps he'll show the whole family for "Brawn of the North." The pair were police dogs, looking not unlike the dog actor, and the public was treated not to get close enough to get bitten, conveying the subtle suggestion that was passed over to the play.

This is not the first time that two or more dogs have been used for "Strongheart," but the first time they have been offered as a wedded couple.

Plenty of Mills

Frank H. Burns, of the Grand Theatre, St. Petersburg, Fla., could not build a large mill for "Queen of the Moulin Rouge" because the fire laws prohibit lobby constructions, so he set one on top of the box office large enough to carry electrically lighted ten-inch arms.

Then he set up a whole flock of smaller mills on the narrow ledge which runs around the top of the lobby; real red mills. And all it cost was seven dollars.

Unasked Replies

Just to get a new punch to the mailing list, Poli's Theatre, Meriden, Conn., sent out its postcards on "Oliver Twist" commencing with, "In reply to your inquiry we beg to state that Jackie Coogan in 'Oliver Twist' will be played at Poli's theatre" on the date mentioned.

It must have taken hold, for more than three hundred letters were received stating that the recipient of the card had never queried the house, but generally added that they were glad to have the information.

Same old idea. Be different, and you will win.

Where Is Chaplin's Autogobile Today?

Joe Hewitt, now of Robinson, Ill., but one time of Sparta and Mt. Carmel, revives old memories when he asks what has become of the Chaplin Autogobile.

A number of years ago this nondescript vehicle was developed by some pioneer exploiter, and his offer to send it to anyone who would pass it along was snapped up by a number of live wires. The stunt widely toured that section of the country. Now Joe hobs up again to ask what has become of it. Does any old timer know?

Joe also sends in eight open letters he worked on Grandma's Boy. He wrote his own copy to the Mayor, the Chief of Police, the State Attorney and others, hooing in to the Lloyd comedy very cleverly. The Sheriff, for example, was urged not to arrest a man seemingly intoxicated because it would be from the joy of seeing Lloyd and not from the effects of white mule. They are all purely local, and therefore doubly effective.
Clever Stunts for Wes Barry Release

Here is a good suggestion for Heroes of the Street. Billy Exton, publicity man for the Temple Theatre, Toledo, noticed that the story opened with a platoon of police leaving the station house for patrol duty. He cut this out and substituted a shot of the local cops. It cost little and was advertised like a circus.

Barry was making personal appearances in Cleveland and Exton and Miles Goldberg, of the Gold Seal productions, went over there and got some intimate photographs for press work and a trailer. They also got Barry to write some personal letters to Toledo notables.

There was a coupon stunt worked with one of the papers, the coupon being good for an autographed photograph of the star addressed to the recipient, as "To Harry Jones from Wesley Barry." This alone sold hundreds of tickets.

Special shows for the newsboys and a ballyhoo truck with cutouts policemen and legends glorifying the police also helped to get remarkably good business.

Copy Stuff

A card used by George A. Knowles, Pathe salesman, is good material for copying for "Dr. Jack." The main legend reads:

DR. JACK, P. D. Q.

Youthful Vigor restored to sick, undernourished box offices. This can be changed to: "Youthful Vigor restored to the old of all ages." Ears are used in the four corners, two of them being "No pills, powders or narcotics used" and the other, "No operations, goat or monkey glands." In this latter the "no" is a twelve point with "operations" and "Goat and monkey glands" in two six point lines.

Where Knowles has his own name as "personal representative" the manager can use his own and "Give your cashier something to do" can be replaced by the street number of the theatre and the town.

The card should be of the usual small business card type. The sample being 2 by 3 1/2 inches; which is plenty large enough.

Good for Both

Because O. W. McCutcheon owns the American Theatre at Charleston, Mo., and the Malone Theatre at Sikeston, the towns being only twelve miles apart, he sold the pair on one stunt.

When he booked the new Paramount 39, he got Paramounteer Kantner to write him an announcement for the local paper, in which semi-editorial comment was made, (on the front page), on the fact that the two towns were to get all of the big pictures instead of only an occasional good one.

Then he issued 4 coupon books, which he sold for $3.75 and threw in a beautex box with each book. The books were interchangeable and could be used at either house. This did not mean much to the average purchaser, but it sounded like a great concession and helped the sale even where the possessor had no reason to suppose he would desire to use the book in the other town.

Booked the Raffles


The book itself was built around an old tricycle.

Just how anyone can be expected to identify a masked man hidden inside a book structure is not explained, but the report stated that there was much excitement.

Swipe This

From the holiday program of the Palace Theatre, Hamilton, O., we take this from a grocery advertisement: "We always like to be the first to know if anything should go wrong." And Manager Fred S. Meyer announces a "Niteinee" instead of a midnight matinee.

The program, by the way, is one hundred pages, mostly advertising, with some good mummery and a running program to get the "next to reading" preferred position for most all advertisers. The Palace always issues a large and snappy program, but this is a topper.

Good Heralding

Getting a better herald than the regulation accessory helped H. C. Farley run up business at the Empire Theatre, Montgomery, Ala.

He turned out a four pager with "You should meet—" on the cover. Inside was "My Friend the Devil" in large type and in a much smaller face, the house signature and date with "Whatever else he is—he's interesting." The back was a thirty-word sales talk on the play, which probably had already been sold by the other three pages.

New Mountings

The lithographed heads of Strongheart have been invaluable in lobby work on "The Silent Call" and "Brawn of the North," but the head from the 24 sheet on "Brawn of the North" was put to a novel use at the Harmony Theatre, Chicago.

A compo board dog house was built with which to frame the cutout, and the card warned the spectator to beware of the dog, adding that he was playing inside in his latest production. It was much more profitable than a straight cutout, and the novelty sold the public strongly on the idea that the picture must be different from the earlier success.

HOOKING "SCHOOL DAYS" TO A COLLEGE MONTHLY

Wesley Barry's picture was used on the front page of a school paper and one sheet were donated by the Berkeley Theatre, where "School Days" was the current attraction. You can figure the value of this display on the campus.
Excess Passes Break Records on Another

That Leon J. Bamberger knew what he was doing when he arranged the excess pass stunt on "To Have and to Hold" was again demonstrated by Frank H. Burns, at the Grand Theatre, St. Petersburg, Fla.

"Silver Wings" has not been doing very well over Southern Enterprises, but Burns figured that it could be sold to the women if it were handled right, so he ran a free admission coupon for the opening matinees, good for women only—the coupon, not the matinee.

With 492 free admissions, his cash taking was double the usual matinee business, and the business on a three-day run was 45 per cent. above the average for the run. Of course the usual lobby display was used and banners were done up, but the pass stunt turned the trick and put a kick in the box office report.

Shadowed Cutouts

Making shadow boxes for cutouts gave a novelty lobby to W. J. Lytle, of the Princess Theatre, San Antonio.

The boxes were two feet deep and wide enough to reach from the entrance to the inner lobby. Painted backings were used with hand painted cutout figures of Gloria Swanson as "The Impossible Mrs. Beliew." A third cutout, without a shadow box, was placed in the centre of the lobby, completing one of the most effective displays the Princess has ever had. The boxes were so made that they can be repainted and used frequently, cutting down the cost per picture.

Metallic Colors Give Best Effect

J. M. Edgar Hart is in again with something new—as usual. This time, he offers three frames done for the Palace Theatre, El Paso.

That on the left is a straight painting, more or less along the lines of a press book advertisement, but the one on the left is done with lustre pains. Colored bronzes were used both on the head dress and the costume, catching the lights of the lobby and offering a glittering display.

The idea is carried still further in the more pretentious painting in the centre. This is in three planes, the back one being a drape of purple plush. In front of this is the picture of Leatrice Joy with the head dress fringed with tiny electric lights to set off the prismatic coloring of the bronzes. This piece also carried the frame and painted drapery. In front of this was a straight piece with the figures of Meighan and Miss Joy and some sales talk. This concealed a strip of lights which added to the brilliancy of the middle section. Taken by large and it made the usual Christmas tree look like a weeping willow, and it sold tickets in bunches.

Surprisingly little use has been made of foil and bronze in lobby paintings, though their light-gathering properties make them invaluable, particularly for a play in which gorgeousness is emphasized.

White Uses Tire Life Preservers

Many inland managers have given up the idea of a nautical lobby on sea pictures because they could not obtain the necessary decorations. Oscar White, of the Rex Theatre, Sumter, S. C., does not live far south inland, but he found trouble when he decorated for "On the High Seas," by using tire shoes, wrapped in white cloth for life buoys. These framed cutout heads and supplemented a cutout anchor and two coils of rope.

Stove Pipe Telescope

For "The Man Who Saw Tomorrow," he used a stovepipe "telescope" with a cutout dancing girl on the objective and a smaller eyepiece at the other end. This was flanked by two inverted goldfish bowls, each containing a miniature of a dancer. Colored tissue paper was used to give color. Lamp dip can be used for the same purpose, but this is a little more expensive. Pour the dip into the globe and roll it around. Don't try to paint it on with a brush.

Fills Front Seats

When Fred V. Greene took hold of the Rialto Theatre, Jamaica, L. 1., he found that there was the usual prejudice against the front seats. The rear of the house would be packed to the fire limit with a hundred or so empty seats down front. Fred figured there must be a way, and he found it.

Now the standees are held until those in the front row get the more desirable seats further back, then the standees are more than willing to sit down front temporarily, and this makes more room for additional standees. People who used to prefer to stand in the rear until they could get the seats they wanted, now rush down front. It adds something like 300 to 400 admissions to the box office on a good attraction.
No Crepe Hanger

Roy Smart, of the Noble Theatre, Anniston, Ala., is no crepe hanger, though he used crepe hair to sell "The Valley of Silent Men."

He took for his campaign the three murderers committed by means of a strand of a woman's hair, and made each murder the subject of a separate slide. He also took the combined copy over into his newspaper work and then, the stage being set, he blew it off.

He flooded the town with throwaways repeating the text. To each was stapled a strand of black crepe hair, which raised the common newspaper paper to the dignity of a novelty.

His Saturday business came within a few dollars of the usual Friday-Saturday business, and the hair turned the trick. But it was not just crepe hair. It was hair made interesting—even thrilling.

This was the copy:

THE ONLY CLUE—A STRAND OF WOMAN'S HAIR

First Stevenson . . . dead by the side of his houseboat. Body half in the water, shirt torn open at the neck. But not a scratch, not a wound, only . . . around his neck a strand of woman's hair.

Then Barkley . . . murdered in his little cabin on the northern plains. No trace of the murderer, no clue. But . . . around his neck a strand of woman's hair.

And now Kedsty, inspector of the Royal Mounted. A marked man for weeks, every effort was made to save him. But all to no avail. On a terrible night of storm and blizzard he died like the other . . . strangled . . . around his throat a strand of woman's hair.

Who was the fiend, this madman who baffled the Royal Mounted? What was his motive? . . . Robbery? . . . Bloodlust? . . . Revenge? Who would be the next victim of this crazed murderer?

Automatic Lightning

For "The Storm," Oscar White, of the Rex Theatre, Sumter, S. C., used a sylvan setting as his lobby display. He wanted lightning, and the flasher socket worked too slowly. He fastened a wire to a motor so that the revolutions made it come in contact with a row of nails driven into a board, each nail controlling a certain number of lights. This seems a bit hazy, but possibly you can work it out. It would seem that a better way would be to permit the charged wire to make contact with file surfaces. This would give a more realistic flash than can be had from lamps. If anyone works out the file scheme will he kindly send in a photograph or drawing? The device will be of service for other pictures than "The Storm."

He Venuses

Comparison cards with the proportions of the "Venus of Milo" and blank spaces for the recipient's own measurements used to be a great stunt for selling Annette Kellermann, but it died out when she dropped from sight.

Jack Prescott, of the Strand Theatre, Lansing, Mich., worked a variation when he sent out the Bertillon measurements of Bud Doyle in "Skin Deep." It made for interest and emphasized the crook angle. A display of cosmetics and the appeal: "Don't be a Bud Doyle," was used in a drug store window.

GOT COLOR FOR YOUNG RAJAH IN SMALL COMPASS

Ollie Brownlee used the vivid East Indian colorings on this Valentino in the form of a frame for a cutout instead of employing a tent effect. Purple sateen for an arch drape gave an added touch of richness to the Palace Theatre, Muskegee.

Full Pages Cost One Turkey Each

How would you like to purchase a full page in a newspaper for a turkey, even at around Christmas prices?

It was worked in Austin, Texas, by R. P. Whitfield, of the Majestic Theatre, for "The Man Who Saw Tomorrow." He got a Sunday hook-up with a piece of a cut of Meighan or a section of the star and title in each division.

The star and title were not announced. You had to cut out the fragments, assemble them neatly, write out the name and address of each advertiser,relling which contributed each section of the puzzle, and if yours was the nearest as well as the most correct, you got a live turkey. A smaller bird went to the second best and four tickets to the third.

In two days, 879 answers were brought in, and Wednesday's paper announced the winners and told all about the picture.

It's cheap and filling at the price.

Late But Good

Although the Haymarket Theatre, Sydney, Australia, was a bit late in starting it, they did very well with a Go-to-the-Haymarket Month based on our own "Go to the Movies in September" suggestion. They worked a lone hand, and put it over very successfully.

"The Masquerader" was the first of the attractions played, and this was ballyhooed by means of five cars containing men and women dressed as for a party and wearing masks. Signs on the windows of the five cars, when read in order, carried the message: "Guy Bates Posit in The Masquerader, starting tomorrow. Go to the Haymarket Month."

The cars were driven through the streets in procession form and although many persons mistook the parade for a funeral and looked around for the hearse, they soon got the message and went and got the tickets.

Good Text

In addition to using the drawing contest and the dumb bell for "Trouble," J. G. Evins, of the Oleon and Lucas Theatres, Savannah, paraded a small boy bannered "I Am In Trouble" at the Lucas Theatre, Today, Tomorrow and Saturday. That was good enough, but the kid led a dog blanketed "I Am In Trouble, Too."
Lansing Landing Is in the News Again

The landing of the grand stairway of the Strand Theatre, Lansing, Mich., has figured more regularly in the news than perhaps any other one pitch. This time it shows with a decoration for "East Is West."

Caricature Tableau

Borrowing an idea from the play, H. J. Gould, of the Hippodrome Theatre, Fort Worth, used a flock of Krazy Kat dolls in the box office to suggest the large family.

Just before the opening he dressed these as bride, groom, maids of honor and minister and staged a wedding tableau in the window of a florist's shop, where he could get the flowers for nothing. The tableau included a built-up church backing and an altar and was done with great care, only the absurd dolls contributing the comedy and being all the funnier for their carefully arranged setting.

A cartoonist was employed for a lobby ballyhoo the day before the picture came, the title providing him with a fruitful theme for his sketches.

Real Telegrams

Fake telegrams are outworn in most places, but E. Kelly, of the Orpheum Theatre, York, Pa., sent out 400 real telegrams to a very carefully selected list of names, including the presidents of the leading business clubs, people in the public eye and others of influence. It is to be presumed that they cost less than the regular message tariff, since they involved no use of the wires, but they were real telegrams and not form messages.

If the list is carefully prepared, one real telegram can be made to do the work of six or eight fake messages, since the wires will be handed around.

The current was worked on First National's "Sonny," and the messages read: "Am coming home. Meet me tonight at the Orpheum."

A First National Release

THE LANDING LANDING

The figure of Ming Toy is a cutout set against a painted ground and fenced in with wire strands, to suggest slavery, while a cutout Chinaman keeps guard outside the cage. Lights are thrown upon the figure from behind the irregularly shaped opening which serves as a proscenium, and the title is worked on a flasher.

As the stairway is not used, it makes a fine foyer stand, and it kept steadily at work. A glance at the landing is a part of the visit of every regular patron, and is regarded as a section of the show.

Wanted Them

When "The Young Rajah" played the Strand Theatre, Birmingham, the theatre gave a local store photos of Valentino to distribute to patrons; a picture and a ticket for the opening matinee for one cent.

The press around the counter was so great that the glass in the showcase was broken in, and the store is going to hold its next sale at a counter with a wooden front.

But it got the house a real news item in the papers, and the store sold enough other merchandise to the shoppers to more than pay for the glass, so no one was hurt.

A First National Release

HEADING THEM IN

Eddie Collins is now jazzy things down in Houston for the Capitol and Liberty Theatres, and can spend more money than he was permitted to out in the sticks.

For Lon Chaney in "The Trap" at the Liberty, he furnished the rather narrow entrance with a profile log hut and on this placed six cutout heads of the star. Two larger ones were placed on the stairway, angled so that the eyes appeared to be watching you no matter which side of the street you were on, or in which direction you were headed. Eddie realized that if two heads are better than one, eight must be four times as good as that, and he certainly did head them into the house. Two fine selling talk panels helped, but the heads got the attention.

A First National Release

THIS LOOKS MORE LIKE A JAIL THAN A CONVENT. BUT—

It brought the money to the Capitol Theatre, Reading, Pa., because it suggested something different. The foundation can be used repeatedly if dressed up, but a cross should be used for a convent. The star and title are illuminated.

A First National Release

Jackie Coogan Is S. Claus's Escort

A two-foot Jackie Coogan was the protector of a six-foot Santa Claus, when they came to advertise "Oliver Twist" at the State Theatre, Middletown, N. Y., and the contrast in size was the attention arresting factor in the stunt.

A First National Release

JACKIE AND SANTA

The man carried a banner which stated that Oliver Twist was his Christmas gift to the State Theatre. The exploit was planned by Jacob Quittner, who is waking up the Orange County Capital with a lot of good small stunts.

Rolled His Own

Major I. C. Holloway wanted some oriental stuff for "The Young Rajah" when it played the Rialto Theatre, Columbus, Ga. There was none in town of the proper shade at the price he wanted to pay, so he bought the dyes and he and the staff dipped cheesecloth.

He painted the mirrors in the lobby, so the women would have to see when they straightened their hats as they filed out, and five youngsters from the Orphan's Home were hired for a house to house canvas.

Cryptic Clarence Hook-up Page Gag

Making the hook-up page interesting is one of the cares of the exploiter. Ned Kornblite, of Binghamton, N. Y., and Harry Reyser, of Paramount, have discovered another.

The splash announced that "Clarence" would visit each of the nineteen contributors at the time specified in the advertisement of that store, adding that you would have to look carefully to discover the time.

The exploit, for example, said that Clarence naturally would phone Merritt 911 for good taxi service. If you were clever you gathered that Clarence would be at the taxi office at eleven minutes past nine. It was not as simple to read that Clarence would examine the two makes of cars handled by one automobile firm and figure that two o'clock was the hour of his arrival there, but it was even so.

Clarence gave passes to the first three to identify him in each place.
Had Clever Window for "Broadway Rose"

Getting something different in a window display is growing increasingly difficult, but John D. Jones, of the Palace, Lyric and Crystal theatres, San Angelo, Texas, got something very nice in the way of a phonograph hook-up window on "Broadway Rose."

A Metro Release

MR. JONES' WINDOW

Three records, a few stills, a window card and a cutout were all he used, but he got a vastly better effect than he could have gained with a mass of material. People had time to see everything, and the rather bare window commanded attention.

An English Wrinkle

Theoretically the Bank of England notes, which correspond to our paper currency, are demand notes upon the bank, and not specie. It is a banking custom to request a person to endorse with his name and address, to guarantee the validity of the note.

The London offices of the First National rubber stamped 100,000 ten shilling notes with an autographic "East Is West," Constance Talmadge, and put them into circulation. At least the statement is made that 100,000 were used, but as this represents a sum considerably in excess of $200,000 perhaps the figures have been expanded a little.

At any rate it is a clever stunt, but of no use over here where it is against the Federal statutes to mark up our paper currency.

Number Five

Martinsville, Va., is the fifth town to fall for the cleanup idea in "The Old Home- stead." But along the local editor was fretting about the jazz tendencies of the young, and Leslie F. Whelan, Paramount, and the local management had no trouble in tying the editor to the Denman Thompson play with its simple standards of morality.

Those on the anti-jazz side came to show their approval and support and the young people came to see what it was all about, so they all came.

If you work far enough ahead you can get the editor in the right frame of mind, particularly if you book in "Manslaughter" a few weeks ahead of "The Old Homestead," and make certain that he sees that—or "Nice People."

Plan Book Teasers

Sell "Dr. Jack" Big

Breaking "Dr. Jack" into a town along the lines of the advertising medical quack; an idea suggested by the Pathé plan brought up by the local editor was fretting about the jazz tendencies of the young, and Leslie F. Whelan, Paramount, and the local management had no trouble in tying the editor to the Denman Thompson play with its simple standards of morality.

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Dual Miniature Good Lobby Work

Lobby miniatures, next to toy trains, seem to be the thing now. For "Skin Deep," J. L. Fotheringham, of the Franklin Theatre, New York City, one of the most chains, used a dual miniature which not only got a lot of attention but which, better still, put over the idea of the play.

A First National Release

THE FRANKLIN MINIATURE

In the cut this looks like a flat, but in reality the lettering is on the wallboard which serves as a proscenium to the scenes; one showing a gunman in action and the other a vivid war tableau. The text explains that "Skin Deep" is based on the story of Monk Eastman, whose career in France brought back to him his citizenship lost through his earlier gang exploits in New York. The two scenes were labeled "Over here and "Over there," to get the idea of contrast over before the full text was read.

Number 37.583

The Strand Theatre, Dayton, Ohio, used a newsboys' parade for "Oliver Twist," with the usual result.

I AM A DOCTOR!

Against all advice, I am advertising my services. I know it is un ethical. I know it breaks all traditions. I know I may be expelled from the American Medical Society. But I am ready to do everything to help my case. I have "Nature's Finest Remedy." It has performed miracles for the people of Portland and Indianapolis. It was in Cincinnati. Appointment made by letter or in person. I open my new office at 531 Walnut St. on or before Dec. 31.

DR. H. JACK, Specialist

I AM DR. JACK!

I tell you Thursday I had "Nature's Finest Remedy." Today Dr. Simon Pinsky of the Buffalo Institute, who has investigated my claim, says: "It will cure the sick and the near sick and the healthy." I have been flooded with letters already, but my office isn't even open. Cincinnati has given me a challenge. Now, if I don't make this town happy, I agree to let any group of citizens run me out of town—doctors preferred. Office opens on or before December 31.

DR. H. JACK SPECIALIST.

I AM DR. JACK!

I have written to every doctor, dentist and nurse in town, telling them to investigate my claims. If they condemn me before investigating they are not scientific. If they will look into my curing, I guarantee to convince each and every one of them. I have "Nature's Finest Remedy" to cure the sick, the near sick and healthy.

Make appointments! Call Sunday, 531 Walnut St.

DR. H. JACK SPECIALIST.

THREE TWO-INCH SINGLES WORTH A PAGE APIECE IN SELLING VALUE ON "DR. JACK"

These were used in Cincinnati, but the same idea, which is taken from the plan book, has been used elsewhere with great success and in even more elaborate form. The suggestion of the traveling charlatan will arouse all local physicians and they can perhaps be induced to help you by lodging a protest with the prosecuting officials. They will if they are egged on.
Too Much Picture Has Moral Effect

Here is an example of taking more space than is needed for an advertisement to gain the moral effect of bigness. It is from the California Theatre, Los Angeles, for "The Sin Flood." It is six fulls, which is a great deal more than is required to tell all about the picture, as the agent very clearly knows, but he knows, too, that a large naturally differs in different offices, the advertisements look much the same, and Oscar White, of the Republic Theatre, Sunter, S. C., is almost a duplicate of that shown here except that he drops an additional two inches to get more display for the announcement, and the addition of the star names, which Major Holloway

Questions of Today

1. Do you believe in the right of an employee to罢工? 2. Do you believe in the right of the employer to protest against "old stuff" or as one woman put it in Lct's hearing, "ploys of the vintage of 1892." This prejudice seems to be arising in the same way, from the support accorded many of these productions this season, but it still pays to give the modern shant to the plays of yesterday, and Lem has done this very cleverly in the example shown.

TO HAVE and TO HOLD

with

A Paramount Picture from the novel by

Mary Johnston

Directed by

George Fitzmaurice

This great pictures presents scenery and story in the Mascii Theatre and it happens to be a picture you get, just as many pictures are overcomed by the same type of book. You will be sorry if you don't TO HAVE and TO HOLD.

Ming in a Full Page

in the love boat idea, but this cut has something more than a good still to back it up. There is good composition and a nice distribution of the color values. It is not all black on one side and white on the other, It has plenty of color, plenty of detail, and plenty of interest. It is a little short for the page, so the bottom lines were added to fill. We are wondering how many persons will think's that "thill" is meant. The former is a perfectly "thill" is meant. The former is a perfectly good word and is just what the management was trying to convey, but it is not in general use. But if they think it is thill, it still has sense and still carries an appeal.

A Short Sales Talk

Does Heavy Selling

Tom Reed writes that Roy Miller and not himself should be given the credit for the new layout for the advertisements of the California Theatre, Los Angeles, the art work being done by Howard G. Robinson. We are very glad to be able to place the credit where it belongs, for the California made a complete change in a shorter time than any other house we have been watching, and Mr. Miller deserves credit for having done the work. The correction comes in with a display for "Hungry Hearts" which takes 110 lines by five and gives a good display and a heavy sale to "Hungry Hearts." The title in connection with the figure does the attention getting, and up in the corner is an apology for inability to properly classify the story, which is in a class by itself, after which Mr. Miller adds that "It is a living, throbbing, appealing page from life itself," which is about as good a classification as he needs. The device of a confession

ONE OF THE GREAT PICTURES OF ALL TIME

A Goldwyn Release

A PICTORIAL DISPLAY

space now and then has a distinct value of its own. It impresses the reader with a sense of bigness, and to get this value, a larger investment in space is made. There is nothing more to be said about the release than is said in that top panel, so the remainder is given over to the drawing, which in this case is more effective than words in getting over the sale. It is not a good style of work for general use, but it gets additional attention for a big picture when it is felt that the larger picture needs this advantage. In daily use this would be a dead waste of three fourths of the space. Once it is effective. It makes the splash on a one time, but once it becomes usual it merely represents a dead loss.

Makes Questionnaire Give Modern Touch

One of the reasons for the success of "To Have and to Hold" in Southern Enterprises territory has been the set of eight questions framed by Lee Stewart with an intent to link the play of the past with the questions of the present. You read the questions with the idea that they refer to a modern play and then get the title with the suggestion that the period does not matter since the problems are the same. The display reproduced is from Major L. C. Holloway, of the Rialto Theatre, Columbus, Ga. The same display was in other sections and by most managers the same result was obtained. Save for the matter of face, which
of inability is not new, but it is seldom as cleverly handled. The cast is given below the title and the panel is given to the orchestral features, including "A Southern Wedding," which is described as "Musically staging a dark skin marital leap for life. Novelty? Oh, my yes." A little line like that lifts the number into a real attraction. You argue that it must be worth hearing, and if the feature does not appeal to you, you go down to hear the overture. This is an unusually good example of Mr. Miller's wo'k and the apportionment of values is as actively and as carefully made as though he were compounding a chemical formula. With space costing what it does in Los Angeles, it is expensive to ma-e mista' es, and real care is exercised to get the most effective display. This can well be taken as a model. Study it carefully. We have made it in two columns to that end.

-M. P. A.-

**Makes a Rain Policy**

**Advertise a Feature**

Rain policies are still so new that they need introduction to possible purchasers, and so rain policies can be made the basis of novelty advertising at small cost to the theatre. The agent writes the policy free, with the understanding that it is not valid, and the house advertises its purchase. George Krupa, of the Aldine Theatre, Lancaster, Pa., went a little further and persuaded the insurance agents to advertise the policy in a three-twelv'es, which not only raised his standing but gave an advertisement that will be read by many who pass over the theatre page. The upper half of this display is the reproduction of the sup-

**AN APOLOGY:**

We Cannot Convey Just What This Picture Presents—But It Is a

*Living, Thrilling, Amazing Story From Life Itself.*

It Has Comedy, Pathos, Romance, Love—in Fact It Has Everything a Good Picture Should Have.

**WITHOUT FAIL SEE**

**ANOTHER OF ROY MILLER'S TRIUMPHS**

**Uses Joint Display to Slide Attraction**

This 125 by four from Omaha is interesting as showing how an attraction is slid from one house to another to continue the run. It had been shown at the Muse and was due at the Sun, so the joint signature slid the title from one house to the other. At one vertexing, little more than the title was used for the Sunday announcement, with "Under Two Flags" as the underline for one of the houses. This is a neat way to change the house on a continued run where both are under one management.

-P. T. A.-

**Plan Book Material**

**Gives Good Results**

This utilization of the plan book material for "On the High Seas" yields good results with little local effort. It plays up the stars and the atmosphere with a simple design, and the copy is written to carry on the sale.
American Releasing


Associated Exhibitors

DUSK TO DAWN. Star: Florence Vidor. My patrons all liked this picture. I think that Miss Vidor is getting to be a real drawing card; her work seems to be improving, and in this picture it is excellent. The picture is also very good. Advertising: good.


F. B. O.

IN THE NAME OF THE LAW. Truly a great picture. Special. You can't go wrong on this one. Had good houses for two days. Special advertising. E. H. Elkins, Palace Theatre, Hico, Texas.


SON OF THE WOLF. Star: Edith Roberts. Fair picture. The title, and Jack London's name, will get them through. We played it at the Strand Theatre, Parkersburg, W. Va. Excellent.

STEALERS. Although picture is a little old, you can't go wrong on it. It is very good. It is not a comedy. Patronage: good. Admission: $1,50; neighborhood. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

UP AND AT 'EM. Not up to the standard of 1928 Doris May comedies; the laugh is a little too light. This Harlow is always good. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

First National

EAST IS WEST. Star: Constance Talmadge. Constance has redeemed herself with all who had tired of her former shallow pictures by demonstrating in this that she is capable. The plot was different to most features; and direction, photography and continuity all that could be asked. It is real entertainment, with lots of comedy. It also has its thrills. Town of 2,500. Draw from farmers and retired farmers. Admission: 10-20 and 10-25. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

ETERNAL FLAME. Star: Norma Talmadge. We played this Christmas Day, and had I looked the world over I could not have had a better picture. Business extremely good. We can go anywhere. Advertising: mail, posters, heralds, slide, photos. Town of 4,200. Drawing neighborhood patronage. Admission: 10-22. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


KINDRED OF THE DUST. Good picture and pleased one hundred per cent.

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, they will let you find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.


SEVENTH DAY. Richard Barthelmess in an interesting and accurately portrayed Maine Coast life story. Advertising: usual. Patrons in small town cannot afford to run Norma Talmadge as the rentals are too high for the mount that they bring in at the box office. Advertising: good. J. A. Emory, Star Theatre, Bar Harbor, Maine.

SIGN ON THE DOOR. Star: Norma Talmadge. Very well acted picture, but exhibitors in a small town cannot afford to run Norma Talmadge as the rentals are too high for the mount that they bring in at the box office. Advertising: good. J. A. Emory, Star Theatre, Smith's Falls, Ontario, Canada.


SMUDGE. A very ordinary picture, and no matter what the "film sellers" say it's only fair. It could be only a big fat poke for a theme. The last three of these "Charlie Ray" pictures have been "pitiful" and give further evidence of the contradiction, "The Barnstormer" is the worst picture I ever saw from a producer who is supposed to give you something. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SONNY. Star: Barthelmess. As good as "Tolable David," which was also a knock-out. This star is showing genuine progress. Good picture. A picture that should get money anywhere. Advertising: lithos, heralds, lobby, newspaper. Patronage: very good. J. J. Wood, Redding Theatre, Redding, California.


Fox

CALVERTS VALLEY. John Gilbert is not as good in this as in "Honor First." Neither is the story as good. Just an ordinary release. Advertising: regular. Patron-
Between Ourselves

A get-together place where we can talk things over

Friend A. L. Middleton, whose Grand Theatres makes De Queen, Arkansas, a real picture town, writes frankly and to the point. Read his letter on the next page.

Reports on some pictures do conflict; not every exhibitor has the same success with the given picture. That's why the new blank, which Mr. Middleton likes, has space for size of city, type drawn by the reporting house, and that greatest help of all—"Advertising Angles"—which enables a man who may have hit the wrong slant, to tip his fellows on the best way to make the picture pull—and hold the crowd.

Don't be afraid to tell the truth in a report. And if you fill out all the blanks at the bottom of the slip, the exhibitors will have everything they need to help them to arrive at a proper estimate of the picture's qualities for their own houses.

VAN.

Between Ourselves

ACE OF HEARTS. Jon Chaney always good for me. This picture is extra good. We get mighty nice treatment from Goldwyn. They have certainly sold us a nice bunch of pictures at figures where we could make some money. Advertising: regular, lobby, etc. Patronage: small town.

Goldwyn


DO AND DARE. Mix is my best star and has made quite a few better ones. Eileen Percy in the reporting cast is as good as Jones himself. This is a Western that will please the majority. Advertising: usual. Patronage: small town.
Mr. Middleton Says:

"Am returning herewith weekly report blank, filled out, and want to say this way of reporting hits me as being the best so far provided.

"There is no denying the fact that these reports serve a good purpose; however, I get almost disgusted when reading them at times as they are so confusing. But I have learned that by considering these reports on a picture and linking them up with reviews and the popularity or non-popularity of author, director, star, and so on, I am ordinarily able to arrive at a fair idea as to how any given picture will hit my audience.

"In reporting pictures I try to be absolutely fair to all, but I have become so disgusted, like picture patrons, with so-called big pictures that I may be unfair on a 'big picture' report."  A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Honest! Straight from the shoulder. But we don't think Mr. Middleton is unfair in reports. Feeling as he does, he would be more apt to give the picture the benefit of the doubt rather than to "pan" unjustly.


MAN FROM HOME. Star: James Kirkwood. This playphot was well liked by all. Acting of Kirkwood was enjoyed by all of the audience. A good program picture. Advertising: posters and slide. Town of 1,500, drew from better class. Attendance: fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.


MANSLAUGHTER. This is such a splendid production that I class it as equal to any picture I have ever shown. If left to my patrons as to the best picture I have shown here, the vote would be unanimous for "Manslaughter:" they are still talking about it. Advertising: sixes, threes, one photo, window cards. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MANSLAUGHTER. A wonderful picture; pleases those who saw it. The stars in it are popular and capable, the picture itself moves very rapidly with a peculiar twist that our audiences liked. What's wrong with the attendance in the country towns? We are certainly giving them good pictures but the support is lacking. The second day on this was terrible and this was not the fault of the picture or the patrons on the first night because we know that they boosted the picture; but the patrons just didn't have the money to pay operating expenses. First night good. Arthur B. Hancock, Columbia Theatre, Columbus, Indiana.

NICE PEOPLE. A story in which we believe the wild young set is very much overdrawn, and it makes the characters seem very unnatural. Bebe Daniels is very good in her part but the story fails to convey a message or a warning against the excesses it portrays; they all indulge and apparently get away with it. Ben L. Morris, Temple Theatre, Chicago.

ONE GLORIOUS DAY. Some will like it, others will not. It is entirely different from any picture we have shown and it will give some a creepy feeling. It is elegantly made and the acting is fine. The theme is of spirits of the other world, of one spirit from above entering into one on this earth. Personally, I liked it very much. It will please about fifty-fifty. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WHILE SATAN SLEEPS. Jack Holt was great in this one. Pleased one hundred per cent. Classy advertising and very attractive lobby got them in and the picture made them stay. No one found sleeping and everybody pleased. Book this one and you will make no mistake. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

TO HAVE AND TO HOLD. Splendid. Romance, action and a capable cast; a picture that will please all. Our house this kind in spite of the fact that it is period costuming, something which ordinarily they do not "sell" for, but this picture moves so fast, with good action all the time, that they forgave the costumes on this one. The picture will back up what you say about it.

Patronage: rural town. Attendance: fair only, no real money. Arthur B. Hancock, Columbia Theatre, Columbus City, Indiana.

Selznick


Join "The Exhibitors' Insurance League" by sending reports. Protection against "lemons" and tips on good pictures. USE THE BLANK NOW!

Universal

DREAM STREET. Very high-class picture. We got a new print on this and pleased everyone. United Artists certainly have the goods. Advertising: ones, threes, sixes, photos, lobby, paper. Patronage: small town. Attendance: good. Tom Marksley, for F. M. Knight, Opera House, Blenheim, Ontario, Canada.


KENTUCKY DERBY. Star: Reginald Denny. Good melodrama, of the type of "Thunderclap" and "Mickey." Horse race photographed at Churchill Downs track, and is very exciting; plenty of action, with no dull moments. City patronage, drawing from neighborhood. Admission: 10-17. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.


THE STORM. Exceptional picture. Film bad; if I had had good film, would have pleased a hundred per cent. Had many comments and many complaints. Advertising: one, three, six, 11x14, window cards (50), heralds. Town of 1,195. Admission: 10-20. Attendance: very good. T. J. Hicks, Liberty Theatre, Saxon, Pennsylvania.

THE STORM. One of the biggest outdoor attractions we have ever had. Big climax when they send them out talking. Advertising: newspaper, billboards, etc. Town of 6,000, draw from general type. Admission: 10-25. Attendance: good. F. M. Beiling, Lincoln Theatre, Charleston, Illinois.

TRIMMED. Star: Hoot Gibson. A knockout! A bell-ringer. If there is not more entertainment in the first reel of this picture than in the seven reel of "Tobacco," I'll eat it—and it cost about one-third the price. Advertising angles: advertise it big, it will make good. Town of 2,500, usual draw in small town. Admission: 5-10 and
Missed!

Ned Pedigo's humor and honest tips; M. J. Bradley's sincerity; M. F. Schibben's directness and clean cut tips; E. L. Partridge's honest tips will make this a right dope. And some other old timers are holding out on reports. COME ON IN. You're missed.

Serials


Comedies

BE REASONABLE (First National). A real good comedy. These Mack Sennett films are hard to beat. They draw the crowds here. Advertising: posters and photos. Patronage: small town. Attendance: good. Dr. Toor, National Theatre, Grand Mere, Quebec, Canada.

CHRISTIE COMEDIES (Educational). All good so far; and getting better. M. Chase, Lafayette Theatre, New Orleans, Louisiana.


HAROLD LLOYD REISSUES (Pathé). These reissued comedies are more than satisfying; they are paying for themselves, and bringing extra business. Advertising angle: star. Town of 2,200, draw usual small town type. Admission: 10-20. You lost. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.


SKIPPER'S POLICY (Educational). This is my first Toonerville comedy and if they are all as good as this one, I will see many more. Advertisement: well. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.


State Rights

BROKEN SPUR (Arrow). A fine Western that will please all who like Westerns. Patronage: all classes, but no foreigners; all high class in demand for the best. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.


HIS NIBS (Exceptional). Star: Chic Sale. Here is a five-reel novelty in pictures that is a real box office average. For something to run with a show, as a comedy, it is a wonder. Where Sales' vaudeville act is known this should be a winner, as in pictures he can do things not dreamed of on the stage. City of 15,000, drawing general patronage. Admission: 10 to 30. Good. J. D. Morgan, 10 O. F. Theatre, Grand Gorge, New York.

LITTLE HEROES OF THE STREET (Warner Bros.). A good picture that gave excellent satisfaction. This is the only picture that has plenty of clean comedy. We want more comedies like this one. Advertising: heralds, three sheet, photos, slide. Patronage: local. Attendance: good.

NIGHT LIFE IN HOLLYWOOD (Arrow). Fine acting, and many good scenes, but audience dissatisfied, on account they did not see all they expected. Had a hard time getting a good loop at the big stars mentioned in producers' advertising. A good show, old fashioned, thought. Advertising big. Holiday attendance good. E. M. Jar- muth, Pack Theatre, Asheville, North Carolina.


SCHOOL DAYS (Warner Bros.). If you are afraid of independent stuff, don't worry about this one! Many funny situations. Most folks are easily pleased when you impress them in, once they are used to their school days. A good picture. Patronage: small town. Attendance: fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, Cali.

TAKING CHANCES (Phil Goldstone). Star: Dick Talmane. Keep your eye on this fellow, Talmane. He is going to be a winner. This is by far the first one of him, and he sure pleased everybody. He is a real hound. Everybody liked him and said so. I would never have used him had I not read good reports on this star. Nothing but bright lights for him. Business only fair. Town of 3,000, draw all classes. Admission: 10-20. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TEN NIGHTS IN BAR ROOM (Arrow). Very good. Would have made more if I could have rented instead of percentage. Play this; you will be satisfied. W. Pease, Centennial Theatre, Lowell, Wisconsin.
“Gimme”
Rupert Hughes Production for Goldwyn is a Delightful and Human Comedy

Reviewed by C. S. Sewell
Rupert Hughes has scored again. In “Gimme,” his newest production for Goldwyn, he has made a delightful and very human comedy drama dealing with the early stages of married life.

Mr. Hughes has built his story around the very modern type of young woman who is independent and quite capable of supporting herself, and shows how it “goes against the grain” for her to have to be continually saying “Gimme” to her husband when she needs money for clothes, household expenses, etc. He says on the theory that married life is a 50-50 proposition and says “money has wrecked more marriages than sin.”

From a production standpoint, this picture is just about 100% Hughes for the scenario, direction and sub-titles are by Rupert Hughes and he and his wife collaborated on the story.

Much of the charm of the picture lies in the sub-titles, which are in the author’s best style, witty and epigrammatic with frequent puns, and in the very human actions of his characters.

The basic idea of the picture is novel and we feel that to be the first time it has been used in a picture. The young bride’s hesitating to continually saying “Gimme” eventually leads her into an apparently compromising situation from which she is rescued by her husband. This supplies a physical as well as a dramatic “punch.” A clever feature of the picture is the way the young wife subdues the other man by her calm indifference.

An excellent cast is used to interpret the story. Helene Chadwick and Gaston Glass are both excellent in the leading roles. Eleanor Boardman and Kate Lester also show to advantage as the efforts of Henry B. Wallich gives a fine performance and adds a touch of pathos in a subordinate role.

It is a production which is rich in exploitation possibilities and one which should satisfy the majority of patrons. Its cleverness should appeal to the more discriminating, but its basic truth and human note coupled with the dramatic points is sufficient to hold the others. Women especially will like this picture for the author certainly has taken up the cudgels for them. It is a picture that many women will want to take their husbands to see if you will tell them the idea of the story.

CAST
Fanny Daniels Helene Chadwick
Clinton Ferris Gaston Glass
Mr. Roland Ferris Kate Lester
Clithilde Kingly Eleanor Boardman
Childe Lambert David Imboden
Mrs. Cecily McGlossey May Wallace
Miss Anabel Whitcomb Miriam French
Mrs. Kelly F. Foster Georgia Woodthorpe
John McGlossey H. H. Wallhall
Scenario and direction by Rupert Hughes
Photographs by John H. Mesnell
Length, 5769 feet

Story
Fanny Daniels gets a position in an interior decorating establishment. Clinton Ferris, son of a wealthy customer, falls in love with Fanny and they are soon many

IN THIS ISSUE
All the Brothers Were Valiant (Metro)
Cushard Cup, The (Fox)
Drums of Fate (Paramount)
Flames of Passion (Independent)
Ghost Patrol, The (Universal)
Garrison’s Finish (Allied Producers)
Gimme (Goldwyn)
Head Hunters of the South Seas (Associated Exhibitors)
Helen in the Big Game in Africa (Roth)
Pilgrim, The (First National)
Saved by Radio (Russell)
While Paris Sleeps (Hodkinson)

“The Pilgrim”

Four-Reeler Released by First National is Typical Charlie Chaplin Offering

Reviewed by C. S. Sewell
Charlie Chaplin in “The Pilgrim,” his newest offering, released through First National, has discarded the tramp-like raiment which he made famous and appears in conventional clerical garb which, however, somehow reminds you of his famous togs, except for the well-known derby which has been replaced by a broad-brimmed soft hat.

Written and directed by the star himself, it is a typical Chaplin production which will insure its finding a welcome in the great majority of theatres. It has the characteristic Chaplin touches with extremely funny scenes executed in his own inimitable fashion and touches of pathos as well.

While in neither story or situations it is really an exceptional Chaplin offering, yet it takes rank among his best productions from a standpoint of entertainment, for throughout the film there are subtle situations which bring chuckles, broader ones which bring laughs, others with heart interest and comedy intermingled, and at least one where pathos predominates, and artist he is, Chaplin is effective and holds you as easily with one type as the other.

To mention all of the laughs would be to recite practically chapter and bit of business in the film for they all “get over,” but among the best are the final scenes where the sheriff has a hard time getting him over the Mexican border, the scenes in the church where he has to make good as a preacher, and those where the mother of a “scraped youngster,” is seated in the pew “go play with the gentleman” and the scene with the deacon and the hootch. Chaplin shows great charm and resourcefulness in handling and handling of these situations. Of a more commonplace type of comedy, but very amusing and excellently handled are the situations with flypaper, a rolling pin, and the situation where he unwittingly covers a derby hat with sauce and whipped cream, thinking it is a pudding.

A point which exhibitors should carefully consider is the fact that the star throughout is impersonating a minister and naturally doing many stunts that are not in keeping with the generally accepted dignity of the clergy. For instance, the scenes in church where he delivers a sermon on David and Goliath is excellent pantomime, the way he takes a “curtain call” like an actor, the business with the collection, etc., while highly amusing is really treading on delicate ground with a large number of patrons particularly in the smaller communities and may discourage. To escape arrest, the crook goes to the church, delivers the sermon, etc., and then goes to board with an elderly lady who has a charming daughter. Following various amusing situations, the crook’s cellmate appears on the scene and steals the old lady’s money. The supposed clergyman goes after him and gets the money back. The sheriff has found out the truth and arrests him, but takes him to the Mexican border and has a hard time getting him to understand he is to make his escape that way.

Garrison’s Finish”
Jack Pickford’s Best Picture Should Make Them Race To Box Office At Lightning Speed.

Reviewed by Roger Ferri
Allied Producers’ and Distributors Corporation will be far ahead in the money class if all its productions will take a tip from “Garrison’s Finish” which brings Jack Pickford back to this city, surely the best that he has ever done for the entertainment of picture audiences. The races are so realistic don’t be surprised if you find men-
story of the capture of a white man furnishes the suspense. The fact that the out- come of the conflict is uncertain makes so much difference as the interest is not all concentrated in this part of the story. The adventures of the heroine provide additional entertainment. The plot is long, and the theme surrounding her second marriage, following a report that her husband was killed in the jungle. The report proves to be false, but a complete tragedy is finally avered.

Maurice Flynn again demonstrates his strength as an actor. He is featured in the romantic role of the explorer and aids greatly in giving the picture character. At times, he seems almost too heroic and impassioned, but Miss Minter. Her emotional scenes might have been made a little more melodramatic with different direction. On the whole, however, the effect is satisfactory.

**Cast**
- Carol Dolliver
- Miles Milner
- Laurence Teek
- Maurice B. Flynn
- Felix Bratmane
- George Pavett
- Cornelius Rysbrook
- Robert Cahn
- Daniel Vanish
- Cameron Ferguson
- Hamoud Blu-Said
- Bertram Grassby
- Noble Johnson

**Photographed by J. C. Cook**

**Length, Five Reels**

The story centers around a spoiled girl who is in love with the picture of a handsome African explorer, but whose existence is only the creation of her own mind. She has a crippled composer. The girl turns from all the suitors and, upon the arrival of the explorer, is advised by the explorer to go to Africa and to report to one of the lieutenants. The lovers are separated by the return of the explorer, and alone to the jungle he is captured by the natives. The aristocrat returns to Africa, and the girl is led into marriage with the composer. The captive becomes a friend of the black king and, despite entreaties, resolves to return to his wife, beginning a drama which finally turns again to Africa and its mysterious terror.

**"Flames of Passion"**

Independent Pictures Corporation Offers Very Entertaining Backwoods Thriller

This outdoor production may be truthfully characterized an abbreviated serial, for there is not a reel that does not unfold some sort of thrilling escapade—and all combine in the presentation of a picture that is at all times entertaining and particularly melodramatic. However, the outstanding thriller is a well-staged and realistic forest fire toward the close of the picture.

"Flames of Passion" is based on a human story concerning father love and his determination to avenge a supposed wrong. There are very interesting types introduced and the production is arranged for a production that should prove a good box-office attraction for houses where outdoor pictures are not desired. This one is out of the ordinary run of pictures of its type. It is not of that dyed-in-the-wool kind that is dedicated to arouse youthful enthusiasm; on the contrary, it is sufficiently realistic and elaborate in thrill presentations to arouse the grownups.

The story is exciting one and gets busy the moment the picture is flashed on the screen. There are fights on floating logs, on house-tops and withers, with the heroine always being the heroine. She is away in comparison with the forest fire and a subsequent rescue in which our hero saves the lives of sweetheart and her father. Perhaps, the theme itself—aside from the father angle—has been used time and again, but in this case, there is a difference. One of the most interesting is the mysterious woman who, in the unsuccessful suitors, the rich man's daughter who seeks the hand of her hero, a girl who hails from the back-woods, etc., but withal that "Flames of Passion" furnishes delightful and worth-while entertainment.

The direction was good with ninety-five per cent. of the shots all exteriors and taken in beautiful country. George Larkin, as the composer, is fine. Ruth Stonehouse, making a pretty backwoods maid. The others give consistent support.

**The Cast**
- John Markham
- Frank Whitlock
- Lew Harkness
- Al Ferguson
- Grace Gavigan
- George Larkin
- Bruce Turner
- Frank Whitlock
- Alya Markham
- Lorna Anson
- Jimmie

*Photographed by J. C. Cook*

**Length, Five Reels**

John Markham, president of the Markham Lumber Company, finding a delay in the delivery of some land with his daughter, Alya, and a suitor comes over his latter's house, to ascertain the reason for the delay. In camp he finds out late Harmer, a wealthy Easterner who has come North to live a life worthwhile, are at loggerheads. He has given a great many dollars to save the tannery company. He is the cause for the delay, but the blame is thrown on Whitney's shoulders. One night, Harmer is found out and discharged and he proceeds to stir up trouble between Whitney and "Jimmie" Turner, father of "Jimmie," a backwoods girl, with whom Whitney is in love. Turner is made 15 be- cause he is in love with "Jimmie," the daughter of James Turner. He makes several efforts to avenge this supposed wrong and, finally learning that Whitney has gone to town, he sets fire to the forest through which Whitney must pass to return home. "Jimmie" learns of her father's Intentions and rushes to the forest but too late, for the blaze had been set. The wind takes an opposite course and Turner and "Jimmie" are trapped. Whitney, returning earlier than he expected, learns of the presence of the fire and proceeds to rescue the girl, but when he re- sponses he brings out Turner with him. The latter, now convinced that Whitney really loves "Jimmie," makes peace and all ends happily.

"Head Hunters of the South Seas"

Interesting but Somewhat Gu relieve Record of New Martin Johnson Expedition

Reviewed by C. S. Sewell

Martin Johnson in "Head Hunters of the South Seas," distributed by Associated Exhibitors, Inc., reviews one of his second expedition among the cannibals of the New Hebrides Islands in the South Seas. The story is novel, picturesque and instructive and presents interesting views of strange customs of the people inhabiting a little-known section of the earth. A great many of cannibals who preserve the heads of their victims as trophies, and there are several quite gruesome ways of disposing of strange strangers. You see a native trying to save his life to Mr. Johnson, and the method of preparing the heads is described, including views of an execution. Sitting on the final touches by hold- ing the head over a log fire and "smoking" it. These scenes will probably not appeal to many of your patrons.

As in most expeditions, chief of the Big Numbers tribe of the Island of Malekula, from whom the party had a narrow escape on the previous trip. This time he is quite friendly and Mr. Johnson showed the savages the films he secured on the previous trip; one of which was a picture of "Magic" child-like. Despite the apparent friendliness, it was thought wise to make a hasty exit when the natives fired a war dance.

A very interesting section of these pictures, and one which brings to mind the Darwinian theory of man's evolution from monkeys, shows a tribe of these negro savages who, on the approach of an enemy, seek safety in trees. They have a peculiar development to make it possible for them to climb trees with the speed of monkeys. Their food consists mainly of nuts with a lump of clay occasionally for dessert.

Another tribe has a dance quite small in stature, a foot, at least, shorter than the average man and very thin. As on the previous trip, Mrs. Johnson, an attractive woman, accompanied the party and her presence among the savages contributes a contrasting note and adds to the interest. The party also included quite a number of friendly natives from more civilized islands, who were heavily armed and ready for any emergency.

But the entertainment to be taken from the islands by a British gunboat and on the trip some attractive views of a volcano in eruption were taken.

These pictures, while interesting, are more gruesome than those of the previous expedition and are not as dramatically exciting. Length 4,387 feet.

"Saved by Radio"

George Larkin A Spectacular Performer in Picture Made by Russell Productions

Reviewed by Mary Kelly

Where the lure of the title is sufficient to keep an interested audience in a picture made by Russell Productions should be ordi- narily successful. Except for the climax "Saved by Radio" is not above mediocre.

The climax, however, is a succession of thrills. George Larkin again demonstrates his prowess in spectacular stunts and adds an un-forgettable touch when he leaps from a hydro- plane to a launch with a rare effect of speed. Physical action is plentiful throughout. The first part of the story is enlivened by some vigorous stunts and adventure. Larkin "persuades" the doctor to come to his mother's aid by dragging him over the ground for miles. It appears that the interest is melodramatic and not the best feature of the picture. The thrills at the close and the star's daring are the most popular angles.
Pledges That Mean Profits to Exhibitors

By Al Lichtman

President of Al Lichtman Corporation and Vice-President of Preferred Pictures, Inc.

The exhibitor of today is like the man from Missouri—he wants to be shown. With the tremendous development of our industry the doctrine of "the survival of the fittest" has become operative. The salesman who resorts to bunk and the exhibitor who shows junk in his house are being wiped out by those who practice precise and truthful business methods and good showmanship.

Our organization, comprising Preferred Pictures, Inc. and the Al Lichtman Corporation, is founded on the solid rock of quality and square dealing. We were formed to create and distribute great motion pictures. We are doing it. With the first anniversary of our organization close at hand we are prepared to offer exhibitors fifteen of the best box office attractions in the history of the screen. Seven of the first eight are now completed. "Rich Men's Wives," our first release, directed by Gansler, tells its own story of big profits for the houses where it was shown. "Shadows," a Tom Forman production, is another tremendous success. "Thorns and Orange Blossoms," a Gansler production, is a third. And so it goes, with "The Hero," "Poor Men's Wives," "Are You a Failure?" "The Girl Who Came Back," "April Showers," ready to blaze their own trail of picture house prosperity. Then will come our second group of eight big pictures, with more to follow. Our releases are on a basis of one a month.

We make no pretensions. We stand on our bottom as an energetic, successful, wide-awake picture producing and releasing organization. Why? Because the men in it are experienced in every angle of the industry. B. P. Schulberg, president of Preferred Pictures, Inc., who is in charge of production, knows how to produce the very best for the screen, because picture-making has been his life work.

We have under contract two of the foremost directors in the industry—Louis Gansler, who created "Kismet," "Rich Men's Wives" and other successes. Mr. Gansler has been a producer of motion pictures for eighteen years, serving as director general of the Pathé production organization which, during his regime, was one of the foremost producing and distributing companies in the business. He also was director general for Robertson-Cole.

Our other great director is Tom Forman. Although a young man he is old in experience as a maker of motion pictures, having been connected with the Famous Players-Lasky Corporation for eight years, first as leading man and then for three years as one of their foremost directors. He produced almost every picture in which Thomas Meighan was starred. J. G. Bachmann, treasurer of the Al Lichtman Corporation and of Preferred Pictures, Inc., is a highly trained financier and has been an indefatigable worker in helping Mr. Schulberg place and maintain Preferred Pictures on a firm and prosperous basis.

Our sales manager, Mr. Henry Ginsberg, needs no introduction. He is known to every exhibitor.

We are equipped in every way for the best possible service to the best picture houses. Our advertising, publicity and exploitation departments, headed by men of experience in motion picture showmanship, are at the disposal of exhibitors using our product. Our sales policy is powerful in its very simplicity. We do not aim only to sell our pictures. We aim for the good will of the exhibitor by staying right with him after the sale and helping him put over the attraction in a manner that is sure to make money for him.

Traveling throughout the country as exploitation and service directors for our pictures we have four men of great proven ability. They are:

Foster Moore, who for many years has been an invaluable part of the Jans Film Corporation.

Joseph Klein, formerly manager of Metro's New York Exchange and afterward with F. R. O. as direct manager.

Edward Grossman, formerly with Paramount and Associated Producers.

B. P. Whitaker, formerly with Arterraft, Select and Thomas H. Ince.

Al Lichtman Franchise Holders, left to right: Al Rosenberg, A. H. Blank, Harry L. Charnas, Herman F. Jans, Spyros Skouras, E. V. Richards, Jr., Sam Zierler, Louis Hyman, J. F. Cubberley, Ben Amsterdam
Why Preferred Pictures Lead

By J. G. BACHMANN
Treasurer Preferred Pictures, Inc., and Al Lichtman Corporation

Why does Preferred Pictures, Inc. stand foremost as an organization which consistently produces pictures that guarantee handsome returns for the exhibitor? There are three answers to that question; viz.: (1) Because Preferred Pictures not only has unlimited facilities, but it has a big, compact organization which is remarkable for the "team work" it displays; (2) because it has such directors as Gansner and Tom Forman, together with actors who rank foremost in the profession; (3) because B. P. Schulberg, president of Preferred Pictures, and those associated with him, have made a continuous study of box-office allure, along with artistic values, and their methods of making pictures spell certain success.

Recently I went to the Coast to consult with Mr. Schulberg about financial plans for the current year, and there I had an opportunity to observe the production methods followed by Mr. Schulberg and his directors working with him. What struck me was that everybody around the studio, from stage hands to extras, from officials and directors to principals, was putting everything he or she possessed into the work in hand. That was a great deal. Baseball players who do not work together are usually to be found on teams that stand at the bottom of the percentage columns. A football eleven is valueless unless its members believe in one another and work with one another.

This analogy applies strongly to the production of motion pictures. Let a producer know he has a good director and let that director select a good company of players who believe in one another; then let them turn out a good story—and you have success on the screen. A star of world-wide fame is not necessary if you have a great story.

The big producing companies are beginning to take up to this fact, which Preferred Pictures was the first to realize. Our organization believes that the picture-going public wants a powerful story, well acted. Its initial production—"Rich Men's Lives"—which is something with tremendous heart appeal, finely acted, splendidly staged. It began by creating a profound impression at the Capitol Theatre, New York, and then swept the whole country. Any exhibitor who screened that picture can testify to its box-office value.

With the other releases of Preferred Pictures, the public has been equally satisfied. Eight big productions on the market, without a single failure, is a remarkable record for any producing company. Preferred Pictures is more than proud of that record, and it can point with pride to the fact that seven more big productions are coming, and prophesy with truth that there will not be a single failure in this second group.

No other producing organization can boast of such a record. Preferred Pictures doesn't boast.

R. P. Schulberg has gathered around him a staff of experts for the making of Preferred Pictures that is not to be excelled in any studio in either the East or West.

Preferred Pictures are photographed in the Mayer-Schulberg Studios, a building which was originally erected by Colonel Selig and was later purchased by Louis B. Mayer, and which Schulberg has recently purchased for a half interest.

Preparations of scenarios are under supervision of Eve Unsell, one of the foremost screen writers in the industry, who was affiliated with Famous Players for a number of years and later was scenario chief for Roberton-Cole. Miss Unsell, in addition to preparing some of the scripts, edits and titles the productions. Several other screen authors have been busy on continuations of stories previously treated, among them Lois Zeiler, Howard Frank Dazey, Agnes Christine Johnston and Evelyn Campbell.

According to a recent agreement made by Schulberg, Olga Printzlau, who was in charge of continuities for William de Mille for a number of years, was recently engaged to write the script for "April Showers," Tom Forman's next production.

Schulberg's screen work has been in the hands of Carl Struss and Harry Perry. Struss, who is the head of the studio, is in charge of photographic work, was cameraman for Cecil de Mille before joining Gansner's unit. Perry has been associated with Director Tom Forman since Forman was connected with Famous Players, for whom he directed Thomas Meighan's vehicles. Charles Lang, another former member of Lasky's art staff, is associated with Harry Perry.

Assisting Gansner in the direction of his productions is George Vohalas, the former screen writer for Famous Players. Forman is assisted by Sam Nelson.

The business management of the Schulberg Studios is in the hands of Sam Taffe, who has been affiliated with Schulberg since he first went to Los Angeles to make Katherine MacDonald's feature. Taffe's assistant is Fred Leahy.

Forman Is Screen's Man of the Hour

One production unit at work at the Schulberg studios making Preferred Pictures for Al Lichtman release, is headed by Tom Forman, who has proven his directorial ability in numerous Paramount pictures before affiliating himself with Schulberg's organization. Scarcely past thirty, he has to his credit more qualifying experience than any other man of his years. His stage work was gained in Belasco's Los Angeles stock company. When he resigned it, he was to head his own repertoire troupe with which he toured the western states for a number of years.

As California gradually developed into the hub of the picture industry, Forman accepted an engagement to play in an early Kalem production, and when it was finished did similar work for a short time with the old Lubin Company. Lasky was forming his first stock company for the Famous Players Film Company and put Forman under contract to act for him. His ideas were so novel as well as artistic that the production manager at Famous Players assigned to him the making of "The Ladder of Lies." The outstanding comment which this picture received for its excellent direction prompted the men at the helm to give Forman charge of Tom Meighan's starring vehicles.

When he left Famous it was to attach himself to B. P. Schulberg, president of Preferred Pictures and producer of Katherine MacDonald features. Among his films starring Miss MacDonald was "White Shoulders," in which he also played a part. Schulberg branched out into the production of special all-star features and has signed young Forman to make some of his output.

The first Forman special production under this new arrangement is "Shadows," an adaptation of Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman," and the second will be "Are You a Failure?" a comedy-drama by Larry Evans, in which Madge Bellamy and Lloyd Hughes will have the leading roles.

He has completed the filming of "The Girl Who Came Back," an adaptation of the Bleser-Golding play. Miriam Cooper, Gastor Glass and Kenneth Harlan head the cast.

Forman will start shortly his fourth production for Preferred, "April Showers," for which Kenneth Harlan and Colleen Moore have been chosen.

Preferred Pictures is more than proud of that record, and it can point with pride to the fact that seven more big productions are coming, and prophesy with truth that there will not be a single failure in this second group.

No other producing organization can boast of such a record.

Preferred Pictures doesn't boast.
A Galaxy of Brilliant Stars in Preferred Pictures


Pictures That Showmen Want—and Why

By B. P. SCHULBERG
President Preferred Pictures and Vice-President Al Lichtman Corporation

In offering our product to exhibitors we are giving to them pictures that have been made with their requirements in mind at every step. We make our features first of all for the box-office and guarantee every one to have entertainment value of a superior quality, in story, in cast, in treatment, in direction. Theatres can depend upon us for a steady supply of films of a consistently high quality. Preferred Pictures and the Al Lichtman Corporation back up their promise of only the best.

At the Schulberg Studios we have a staff of experts not to be surpassed in the entire industry. They are qualified to give the trade pictures of the highest caliber, and those pictures which are now current prove their ability to do so. And we are always striving for improvement.

The following is a list of our productions:

"Rich Men's Wives"—a picture which has made money for every exhibitor who has shown it. A story that is full of heart interest and a cast including Claire Windsor, House Peters, Gaston Glass, Rosemary Theby, Myrtle Stedman, Mildred June and Baby Richard Headrick.

"Shadows"—Tom Forman's picturization of Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman," chosen by the National Board of Review as an exceptional photoplay; unanimously praised by trade papers, newspapers and picture magazines. Lon Chaney heads its cast, supported by Harrison Ford, Marguerite De La Motte, Walter Long and John Sainpolis.

"Thorns and Orange Blossoms"—Gasnier's production of Bertha M. Clay's story and stage play, which has reached an audience of thirty million before its translation to the screen. This widely known work has been filmed with a cast headed by Estelle Taylor, Edith Roberts and Kenneth Harlan.

"The Hero"—a picturization of Gilbert Emery's celebrated play which Sam H. Harris presented last season on the Broadway stage. New York's dramatic critics called it the best play to come from the pen of an American author. Under the direction of Gasnier, Schulberg has made it into a picture that is at once a subtle character study, a tremendously human story with a spectacular climax. Gaston Glass, Barbara La Marr, Doris Pawn, John Sainpolis and David Butler are in the cast.

"Poor Men's Wives"—a screen original by Frank Dazeby and Agnes Christine Johnston. A companion piece to "Rich Men's Wives," though a totally different story, enacted by an entirely different cast. Its players include Barbara La Marr, David Butler, Zazu Pitts, Richard Tucker and Betty Francis.

"Are You a Failure?"—the first Preferred Picture with a comedy vein. Larry Evans, whose contributions to the foremost magazines are well known, is the author of the piece. His stories have formed the basis for pictures in which H. B. Warner, Alice Brady, Charles Ray and William Farnum have played. His first work for Schulberg, who has lately placed him under contract, was Katherine MacDonald's vehicle, "Money, Money, Money." The picture, whose climactic effect is achieved through the actual dynamiting of a log jam, was photographed in the heart of California timber lands. Through a special arrangement with Thomas Ince, Lloyd Hughes and Madge Bellamy have the featured roles, supported by Tom Santschi, Hardee Kirkland and Hallam Cooley.

"The Girl Who Came Back"—a film version of the play by Charles E. Blaney and Samuel Rustin Golding; the popularity of which has been sustained on the stage season after season. The play, which is a drama of prison (Continued on next page)
Gasnier Is Doing His Superior Work

Men Who Sell Preferred Pictures

E. P. Schulberg is proud that as the director of Preferred Pictures, he has concluded an agreement with Al Lichtman to make special productions for the company. This agreement is the result of many years of successful collaboration between the two men. Preferred Pictures has been responsible for many of the biggest hits in Hollywood, and Al Lichtman is one of the leading producers in the business.

While the details of the agreement have not been disclosed, it is understood that Preferred Pictures will produce a series of pictures, each of which will be directed by a well-known director. The first picture in the series, "The Hero," has already been released and has received excellent reviews. The picture was directed by John Ford and stars Gary Cooper and Joan Crawford.

In addition to "The Hero," Preferred Pictures has a number of other projects in the works, including "The Adventures of Don Juan," directed by Howard Hawks, and "The Big Trail," directed by John Ford. These pictures are expected to be some of the biggest hits of the year.

The agreement with Al Lichtman is a significant milestone for Preferred Pictures, and it is expected to result in many more successful productions in the future.

Pictures Showmen Want

(Continued from preceding page)

LOUIS GASNIER

Tom Forman

"Poor Men's Wives." In it Gasnier will have opportunity to put to use all his dramatic knowledge, which makes his productions real box-office attractions.

A distribution system that gives 100 per cent service to exhibitors is largely responsible for the tremendous strides made by the Al Lichtman Corporation, which releases Preferred Pictures productions. It is an expert in every angle of selling and distribution, personally organized the exchanges existing in each of the cities where they were established and selecting the best people for the work.

The result of this painstaking efforts is a series of selling and distributing units which cannot be beat by any other. Every large city the Lichtman organization has a representative who sees to it that the Preferred product is properly distributed. The representatives are: Boston, Harry Asher; Chicago, J. L. Friedman; Detroit, John Y. Charnas; Denver, Harry T. Nolan; Des Moines, A. H. Blank; Minneapolis, J. F. Cubberley; New Jersey, J. F. Jones; New York, Sam Zierler; Philadelphia, Ben Amsterdam; San Francisco, Louis Malky; Los Angeles, Shou- ras; Seattle, Al Rosenberg; Atlanta, E. V. Richards.

In addition to these there are exchanges in every city of the United States. In Canada, the distribution is handled by the Canadian Lichtman Corporation of Montreal, managed by Mr. W. G. A. Drummond, under the direction of Mr. W. A. A. Stuart. The Walthard Film Company represents the Al Lichtman Corporation in Great Britain.

Every man alias in the sales organization of the Al Lichtman Corporation not only is experienced in his work, but has a wide acquaintance with the theatrical world and enjoys the full confidence of exhibitors.

"Ours is the only practical form of distribution," said Mr. Lichtman in discussing the Al Lichtman exchange system. "This is the only way to get pictures to the exhibitors, and we are working with people with whom we are associated. They are men who believe that good will counts 90 per cent, in salesmanship, and who will use every means at their disposal to sell pictures, which is the same as the exhibitor's stimulation of his trade.

In other words, they sell only pictures that assure exhibitors of profit. They take a permanent interest in the pictures, because their prosperity means prosperity for them."

The Al Lichtman Corporation is constantly increasing its sales and is bending every energy toward giving the best possible service to theatre owners. It has the best exploitation men on hand.

One exhibitor recently wrote to Mr. Lichtman that no motion picture organization had ever given him the service he received from the Al Lichtman Corporation in putting over Preferred Pictures.

Mr. Lichtman, having had the widest possible experience in salesmanship and advertising, believes that advertising and publicity are prime requisites in back- ing up good pictures.
In the Independent Field

EDITED BY ROGER FERRI

David Belasco—Warner Brothers—Independents

SOME four weeks ago this department referred to a "big deal" in the course of consummation. At that time we said that when the deal was finally closed the entire industry would be officially closed—and look what it brings the independent market—DAVID BELASCO, the greatest theatrical producer in America, a genius for whom virtually every producing organization offered millions. And yet, he ignored these offers, and has allied himself with Warner Brothers, an organization of progressive independent producers, distributors and exchange men, whose history is virtually the history of the independent market of the past eighteen months.

The independent man will realize the enormous value of this new ally. The entire industry realizes the importance of the acquisition of the services of Mr. Belasco. The entire industry should thank Warner Brothers for bringing to this business the genius of a gentleman whose productions will live as long as the American theatre lives. David Belasco comes into the motion picture industry—not unknown—but as a genius who never gives his word and who has gone a long way into the business. It is only fair to assume that the productions Warner Brothers will turn out in association with Mr. Belasco will be just as great, if not greater, than his stage successes, for such vehicles as "The Gold Diggers" and "Babes" loom forth as even better adapted for cinematographic interpretation.

WARNER BROTHERS have accomplished a remarkable feat, a feat that will go down into history as one of the greatest moves made since the inception of the industry, for Mr. Belasco’s presence in the "movie" world will further dignify this business. It will bring onto the screen productions that have been produced the world over, productions representative of the very last word in the dramatic art, productions that are classified among the greatest literary works of all time, for Mr. Belasco is to the American drama today what William Shakespeare was to the theatre of his day.

Warner Brothers have every reason to feel proud. They have accomplished what many other firms have considered impossible. They have not only already acquired three of Mr. Belasco’s greatest plays, and secured options on others, but they have done so in such a way that they have acquired the services of the genius himself. For he will oversee every production before it is finally passed on to the exchange man and ultimately to the exhibitor. And even better, Mr. Belasco will furnish the community for each of his productions.

These are facts that should interest the exchange man—the local distributor who will handle the Warner product of 1923-24. These facts spell money to everybody who will in any way have anything to do with Warner Brothers’ pictures. These are facts of which the entire industry should feel proud. These are facts that should be transmitted to the theatre-going public. The acquisition of Mr. Belasco’s plays and services is not only a brilliant triumph for Warner Brothers, but a victory for the independent market in general.

We would quote a number of figures connected with the David Belasco-Warner Brothers deal. But there are other items that come to mind at this point of much more importance than figures. Sufficient, though, the information that the Warners signed their John Hancock’s to a check calling for an astounding amount of money before the deal was finally closed. But there is something other than money that enters into this transaction.

The fact that David Belasco chose to cast his lot with Warner Brothers, after having ignored the propositions submitted by other corporations, is something that should not be dismissed as a case of the skepticism of independents. Besides being an artist, a producer and an author, Mr. Belasco is a shrewd showman. He studied every angle of the motion picture industry before he signed the agreement with Warner Brothers. Mr. Belasco doesn’t do things blindly. He thinks before he steps forward—and be it remembered here is one gentleman who never leaps. Leaps are too dangerous. He did not enter into his agreement with Warner Brothers after hasty thought. On the contrary, the deal, as we have said, was months in the making.

And during those months Mr. Belasco had an opportunity of acquainting himself with cinematic conditions. He had, meantime, received other offers. He had studied production methods and methods of finance. And when he had assured himself that he had come into possession of facts that were indisputable, he proceeded to act, carefully, considerately, but firmly. He knew what he was doing. He knew the man. He had studied their records; he found the Warner Brothers straightforward, aggressive, honest and determined business men. He found in them the personification of prosperity and cinematic success. He saw in them the type of motion picture men who are determining the future of this industry. He had analyzed them as showmen and he found them second to no one in the business. The history of their organization testified to that fact. He looked up their business credit, and learned that down in Wall Street such men as Charles Schwab were not only willing but anxious to become financially allied with Warner Brothers.

HE studied the production methods of the Warners. He ascertained the production costs, the studio equipment. He looked into the alliances in which the Warners were interested. He studied the personalities of the producing and distributing units of the organization. He took his purchases individually and found them in position of business integrity and of the respect of the industry in general. It was with no wonder then that this careful and great genius of the American drama allied himself with Warner Brothers.

And when Mr. Belasco cast his lot with Warner Brothers he further glorified the independent market. The move proved the confidence Warner Brothers have in the future of the independent market. Certainly, this Belasco deal was the best piece of news exhibitors in this country have received in a long time, for, given the changes that are visibly occurring in the picture of the future, theatre owners are building for the future, but without a knowledge of the future material they can not go far.

WARNER BROTHERS have set a pace that other independents will strive energetically to follow. It is a very fast pace, indeed. The Warners have been progressing meteorically for the past year and a half. They have accomplished wonders. They are original and have stood 100 per cent, behind their product. They have carried out their 1922 production schedule so carefully and systematically that the entire output of their year, of this past year, has been released through independent exchanges affiliated with Warner Brothers. The pace set by Warner Brothers will serve as an incentive to other independent producers. The acquisition of David Belasco marks the advent of an even brighter and more prosperous era for independents. Look for big and momentous agreements in connection with this issue from Al Lichtman, Principal Pictures Corporation, and others. They tell interesting stories of the independent market of tomorrow.

The David Belasco-Warner Brothers deal means that "Daddies," "The Gold Diggers" and "Dobran" will be available through independent exchanges next season. But these are only three. There will be other equally great Belasco plays in which, possibly, the great actresses and actors who made those plays famous on the stage, may appear in the screen version. But remember one thing, Mr. Exhibitor: Every Warner picture based on a Belasco success will have the personal endorsement and approval of the author-producer himself before offered to the trade. But there are other productions the Warners have arranged for their 1923-24 season. These include two George M. Cohan successes, "George Washington Jr." and "Little Johnny Jones." "Babblitt," by Sinclair Lewis; "David Copperfield," "Broadway After Dark," "Shadows of Life," "Cornered," "The Age of Innocence," "How to Educate a Wife," by Elinor Glyn; "Lover’s Lane," by Clyde Fitch; "Beau Brummel," by the same author, and "Being Respectable," by Grace H. Flandrun.

Principal Pictures Corporation, in addition to their announcement of acquisition of further studio property on the West Coast, this week through Distribution Manager Irving Lesser, acquired the screen rights to George M. Cohan’s great successes, "The Man in Town," and "East Side West Side." This firm will have twenty productions for independent distribution next season. In a special section Al Lichtman Corporation makes known its pretentious plans for the coming season.

AND, remember, Mr. Exhibitor, the 1922-23 season is still on. It’s tomorrow, as well as today, independents are taking care of—and you will be the winner.

Accidentally, don’t forget that Warner Brothers’ acquisition of Mr. David Belasco’s services is merely the first of a series of important surprises that will be sprung through this department within the next four weeks—or as soon as three other big deals are completed.
“A standard, forty-eight hour a week contract for motion picture players, which is designed "not to discourage nor to harm the industry," was presented," said C. C. Burr in discussing the proposal of the Actors' Equity Association that such a form of contract be put into effect.

This proposed standard form of contract, continued Mr. Burr, "provides for delivery of forty-eight hours, that an agreement as to the minimum length of time of an actor's employment be arrived at prior to each engagement. This in itself would prevent the exploitation of any actor's present and future possibilities for a director of a motion picture to determine in advance just how long it will take him to make a certain film. Weather conditions, delays in building sets, and hundreds of other things enter into this plan.

"It is a matter of common knowledge that in the majority of cases a player gets more work than he can do. Only a few actors can anticipate, very seldom, if ever, the time that has been cut short. Personally, I know of no such case and I believe that the player would be well advised, if he were taking money out of his own pocket should not want this clause inserted or be willing to accept the offer of Mr. Burr, after going into the matter thoroughly, to put forward the present plan as such a contract. For the speaking stage or the legitimate theatre, I see no such contract. For the speaking stage, it is quite easy for the stage producers to adapt this plan to their contracts and may employ an actor or actress for only forty-eight hours for a number of rehearsal days and then get rid of them. This is not possible in the producing of films. Too many things enter into the photographing of a script for it to set aside a time for a complete or finished film."

"I can cite many actual cases of this economic class where, in the interest of the public interest, there was a rain storm scene which had to be cut. It was only a flash that this picture was "The Last Hour." It was only a flash on the screen, but because it was absolutely necessary to have it just right, it took several days to make the necessary rerakes, a slight accident to one of the players and several breaks to the director. Mr. Soman, insisted that several little details of the scene were in order. There was the case of a Johnny Hines feature of the present day. He is playing Studio one afternoon and has been left in the Studio during the night. This means that the filming of many scenes must wait, as it is absolutely necessary that all players must necessarily wait the recovery of their fellow players."

"How could anyone set a time limit on the employment of players in the scenes just mentioned? Utterly impossible. I have had a film in which I had 15 players each day in five different scenes, to keep a certain number of players from making the same scene referred to and found that we were taking too long to make it. We went up and he had added another "two hours" which he put on his contract in a pretty sick. No, it can't be done.

"Probably the thought back of this re-called standard contract is the fact that in some very few cases the producer gets more out of an actor than the actor receives for this. This happens once in a thousand cases, but it has happened before. The actor draws from the producer than he is bargained for, and the actor has a right to be paid. In the number of days at first scheduled, therefore the player is benefited. He is paid for the amount of work he pays for.

"That own organization has several concrete cases which prove this statement. One case was booked for three weeks for "Are You Guilty?," her latest production. When the picture was five, Violet Meroney was guaranteed three weeks in "Lucy," which she just completed with Johnny Hines, and she worked seven. Robert Eadeson was booked for three weeks, but worked three. Eammon Breeze was scheduled for three and worked five. "As a matter of cold facts," continued Mr. Burr, "Equity proposes for the motion picture player to work their disadvantage. It would positively cut down their income, make it more difficult for them to find employment and be most harmful both to the actor and the producing picture."
Principal Pictures Will Release 20 Big Productions Next Season

Following his return from the coast, where he had spent almost a month of daily conferences with his associates, Sol Lesser and Michael Rosenberg, of Principal Pictures Corporation, Eastern Distribution Manager Irving Lesser signed a lease for larger and more spacious quarters for Principal Pictures Corporation on the tenth floor of the Loew-State Theatre Building, Broadway and West 45th street, New York City.

Mr. Lesser was one of the most important of the new super-management teams making notable advances in the field. In addition to his duties as distribution head for Principal Pictures Corporation, Irving Lesser is also distribution chief for all of the Jackie Coogan productions which are being released via Associated Film National Pictures, Inc. Larger office space has been reserved for the distribution headquarters and a large staff will be added to the force for the 1923 business year.

Bryant Washburn Signed by C. B. C.

Bryant Washburn has been signed up to play a leading role in "Temptation," third on the C. B. C. Film Sales Corporation series of Six Box Office Winners. Mr. Washburn, it is announced, was selected some time ago by the C. B. C. officials, and by Director Edward J. LeSaint.

He is one of the most likable personalities on the screen today and he has a large personal following not only for this reason, but because of the many fine impersonations he has given to pictures. Everyone remembers him for his famous "Skinner" pictures and his career includes envious records with Essanay, Pathé, Artcraft, and at the head of his own producing organization. Most recently he has played important parts in "June Madness," a Metro feature; First National's "White Shoulders," and Goldwyn's "Hungry Hearts.

"We aim to make each picture better than the last," says Producer Harry Cohn, "and the cast of "Temptation," which is finally announced, will be even stronger than the one in "Only a Shopgirl"—and that one aroused a tremendous amount of comment throughout the field.

C. H. Rosenfeld Acquires Films

C. H. Rosenfeld, general manager of the Primrose Pictures Corporation, having opened spacious offices at 1600 Broadway, announces that his firm has completed arrangements for the production of 8 five-reel Western pictures featuring William K. Hackett; 12 two-reel subjects with Charles S. Williams playing the lead; and a series of 12 single-reel Fairy Stories featuring petite Geraldine Will, as well as obtaining the rights to a five-reel melodrama, "Men Women Hate," which will be ready very shortly.

Netter in Boston

Leon Netter, special representative of Al Lichtman Corporation, this week went to Boston to work on a series of plays. He has booked all of Lichtman's Preferred Pictures, which are being handled by Harry Ascher in New England.

Minneapolis Film Men Condemn "Home Office Red Tape" Tactics

MINNEAPOLIS—(Special)—The Minneapolis Film Board of Trade stands for fair and honest business dealings. It is opposed to "shady" practices in any but aboveboard tactics in the dealings of exchanges with exhibitors. This, in substance, was a statement made by President E. F. Tarbell at the last meeting of the Minneapolis Filmy Board of Trade. It was taken by Premier Film Company, a local State rights concern, in an alleged attempt to foist its product upon M. E. Kremer, of the Opera House, Sykes ton, N. D.

The situation first brought to the attention of the trade here by Greater Amusement, a local regional publication, alleged that Premier Film Company had taken a deposit check of an exhibitor on the promise of an exclusive and had rejected the contract holding the deposit money, meanwhile notifying the exhibitor that the usual "home office red tape" would prevent a return of the money for some time and that therefore Kremer would do better to accept some other of the company's pictures.

Producers' Security Has "The Beast"

Thomas Dixon, author and director of "The Beast," his latest picture, which will be presented by Producers' Security, did not enter the writing field until almost forty. Before that he had been a lawyer, member of the North Carolina Legislature, Baptist minister and popular Lyceum lecturer. He broke into the writing game with "The Leopard's Spots," in 1902. This story swept the country like a wild fire; and in 1908 appeared "The Clansman," from which that perennial favorite, "The Birth of the Nation," was taken.

He has just filmed another of his great successes. Entirely different in character from the earlier, it has been produced by a new company, the First National, and it is actually "The Beast," as Mr. Dixon, "in the best thing I have done yet. It has world-wide appeal," said this author of twenty successes.
Trade Press Reviewers Accord Unique Honor to Arrow Picture

"Lost in a Big City," the L. Case Russell version of N. S. Wood's hit play of the same name, has received the distinction of being endorsed by four of the most famous reviewers of the four major national trade papers, making this film one of the most talked about pictures in the industry. This, it is claimed by Arrow, is the first time in the history of pictures that any one motion picture has received such distinction.

Lost in a Big City was produced by the Traveling Trail Produc-
tions, Inc., whose studios are in Gloversville, New York. It was therefore decided by John Lowell, who is president of the producing company, as well as star of the production, to give a premiere showing at the important Globe Theatre in that city, prior to delivering the negative to the Arrow Film Corpor-
ations in Cleveland. Cleveland was selected as the date and Mr. Lowell extended an invitation to Arrow and representatives of the leading producing companies to attend a party, consisting of George Blasdel, of the Exhibitors' Trade Review; Roger Ferri, the Mov- ing Picture World; John S. Spargo, of the Exhibitors' Herald; Ray Gallagher, of the Motion Picture News, and J. Charles, 2nd, of the Arrow Film Corporation, left New York on Tuesday night and arrived in Gloversville the following morning, attended the showing of the picture, which was shown for that day only.

As a result of this screening the following telegram was re- ceived by W. Ray Johnston, vice-president of the Arrow Film Corporation:

"Arrow Film Corporation, 220 West 42nd street, New York, N.Y., desire to congratulate Arrow Film Corporation on a very fine "Lost in a Big City," of Cleveland. Trail Productions. It is marked success, some pathos, some humor and an un- usual amount of intrigue. The picture has been shown in several places and received a tremendous amount of attention."

Tri-Stone Decides on Releasing Plan

Officers of Tri-Stone Pictures, Inc., which last week obtained possession of about 2,000 Keystone Pictures, Inc., prints for $75,000, are busy in the vicinity of New York this week considering various methods of distribution of those films, which has attracted considerable interest in the trade.

When interviewed this week regarding this plan, an officer of the corporation explained:

"We are simply adapting to the motion picture industry the distribution plan which has been inaugurated throughout the country with almost unanimous success in the 'Armour, Ford, the National Cash Register Company,' and similar enterprises. The backbone of these busi- nesses has been the main factor to which their success is due, the distribution plan, which has been established for the sale of their product and the potential customers are the few who can afford it. This has given them an immense ad- vantage over their competitors, much as they can more thoroughly canvass their territories."

"Believing that the principal cause of the slump which motion picture exhibitors have been bewailing is inefficient distribution, we have decided to adopt a plan in which the same results are to be had, but that our principal trouble the exhibitor is experiencing is one which is directly traceable to poor distribution, and nothing else. That this is true is shown by the fact that the majority of the trade papers say that the pictures are not being played widely, while anyone who has dealt with this phase of the business knows that they have been showing, and that unless the distributor gives him good pictures, and the distributor cannot do this, we are in the same position as if he were no distributor for his product. We feel that the time has come for a change in condition."

"That Warner Brothers' trans- cendental float advertising that firm's products, which has been running in the mails, and which has been succeeded by a float that will be shown this week by receipt of the following telegram from Mrs. A. S. Sears & Sons Circuit of Marshall, Mo. "Your transcendent float has been well received from the first to last by all employees after a week's struggle through Missouriana mud, but a great advertisement nevertheless. Appreciating your ef- forts to sell titles to pictures to public. We are going to book entire series of the 'Lost in a Big City' circuit of theatres for the Western Star, we are received with great enthusiasm."

"Flora Pinch, who plays in the C. C. Brown comedy 'Casslinelli,' has been playing 'A Lost in a Big City,'" another Warner Brothers release, for the last several weeks has been con- demned to the Johnathan Hospital, and in the opinion of her doctors there is no hope of an injury, is reported still in a plaster cast, but recovering greatly. According to reports she claims that the broken bones in the right arm are healing together, but that Mrs. Bunny will be entirely out of danger when she finally leaves the hospital.

Sturt Hurd is now at work on his fifth comedy for C. C. Burr, "The Honeymoon," which has been chosen for it yet, but will be released under the name of a new company for the same company. Mr. Hurd recently finished a comedy called "Chicken Dinner." A third son and heir was born to Mr. and Mrs. C. C. Burr last week. Mr. Burr reports that the first cries of the young face were "in praise of the latest Burr features."

Lester F. Scott, Jr., general sales representative for C. C. Burr, left for Los Angeles and San Francisco, where he will stay some time in Chicago and then travel through the key cities of the Middle West. Mr. Scott will ac- quaint the independent market with the latest Burr releases. These are named "The Last Hour," "Are You Guilty?" and "Don't Look," the new Johnny Hines feature.

Edgar Lewis has already completed "Are You Guilty?" and will start work shortly on "Oh Ye Fools!" Both these pictures are for C. C. Burr. "Oh Ye Fools!" is an original story by Mr. Lewis himself. "Are You Guilty?" features such players as James Kirk- man, who played in the Bowery Boys, the famous mother of the screen.

Louis Gannier, the Preferred Pic- tures director, left New York this week for Los Angeles, where he will start work immediately on his next picture for Preferred Pictures Corporation. His next picture is "Mothership," adapted by Agnes C. Johnston and Putnam O. C. Noyes.

Arrow Film Corporation this week received word from J. S. Joyee, of Producers Features Corporation of Cleveland, that the latter exchange had agreed with Burton King's "Street of New York" to four Loew theatres in that city, day and date, starting January 28.

Jack Mills, the music publisher, and Arrow Film Corporation have made an arrangement whereby the former will release a song entitled "Lost in a Big City," and is being exploited by the Blased Trails Productions, Inc., specializing in the "Big City" line of pictures.

At a review of Warner Brothers' "The Little Church Around the Corner" at the Killette Theatre, Los Angeles, recently the entire Warner Brothers staff attended. "Lost in a Big City" pictures are distributed by this company and they were amused and in- spired by the reviews the picture received. The picture was reviewed by Kenneth Harlan, Claire Windsor and others. William A. Seiter directed.

Warner Brothers this week received favorable reports on the two Warner Brothers pictures, "Rags to Riches" and "Heroes of the Streets," from the following houses, which showed both pictures: West End, Capitol and New Central, St. Louis; California, Los An- geles; Temple, Toledo, O.; Strand, Des Moines; Dome, Youngstown, O.; Radio, West End, J. C. Strand, Minneapolis, and Astor, St. Paul.
Malcolm Strauss’ “Salome” Has Reversed All Known Versions

George E. Wiley of George E. Wiley, Inc., this week officially announced that he had finally decided to dispose of “Malcolm Strauss. Salome” in the Independent market. Many of the previous transactions were reported dickering for this production of which much praise has been heard during the past few weeks in film circles. Diana Allen, formally starred as Salome, but Vincent Coleman plays the role of Jokanna, John, the Baptist. Christine Winthrop also has an important role.

Malcolm Strauss, noted artist and delineator of beautiful women, superintends every phase of his production. Basing his production entirely on the Bible, Mr. Strauss shows Salome as an innocent young girl, unfortunately caught in the intrigue and plottings of Oriental court. Miss Allen does the famous Salome dance.

Commenting on his version of “Salome,” Mr. Strauss said: “Only thing the Bible says on Salome is that on the birthday of King Herod, Salome danced for him, whereupon he asked her what she wanted in the way of compensation, promising to grant anything. Her mother, Herodias, made her ask for the head of John the Baptist, who had reviled her in the public square, and the King had to comply. Later, the Bible says, Salome went to Egypt.

In accordance with these contents, Mr. Strauss’ version does not make Salome ask for the head before of passion for John the Baptist, as in the New York City version: Clara Kimball Young in the English, Miss Hindhill in the German, “The Woman of Bronze;” Lon Chaney in “Shadows,” “Thorns and Orange Blossoms;” “The Hero,” “An Affair of the Poor Men’s Wives;” “The Girl Who Came Back;” all Al Lichtman Preferred Pictures; “The Last Hour;” “Sure Fire Flip;” “Luck,” and “Fires of Youth;” from C. C. Burr’s Mastodon Films, Inc.; Equity’s Daniel Caruso’s “Miss America” and “Have You Gone Mad?” and others.

Southwest Exhibitors Seeking a Hook-up With Independent

DALLAS, Tex. — Special — There is talk in exhibitor circles in this city that the Independent will be here. In an effort to combat alleged high rentals, are dickering with a number of independent exchanges here, making a proposition to combine the interests of these small one big clearing house through which the picture will be distributed. A similar venture has been tried in Chicago, those back of the local movement redoubled their efforts. However, after a careful investigation of the situation, the announcement of the incorporation of the National Exhibitors League was made in Chicago, those back of the local movement redoubled their efforts. However, after a careful investigation of the situation, the Independent announced that it will not market pictures here to establish its own exchange at once. The Independent has announced that the only exchange which can place the interests of the owners of independent exchanges. However, the Independent have not put forth any serious plans of the kind in the future. Further, they ridicule the Independent’s efforts as a fizzle, and the thought of such a deal is ridiculous.

There is no doubt but that independent exchanges in this territory are satisfied with the way things are going. They feel that their position is improving gradually, but the Independent at this time has not increased its membership. The Independent has increased its membership in the past few months and men returning with reports that business at all small western houses is picking up splendidly.

E. C. Leever, manager of the Al Lichtman Exchange, reports heavy business for the exchange. “The Women of Bronze,” the first Preferred Picture released through this exchange, has been sold out and has made money on all the house. Some exhibitors have also played “Shadows” following profitable showings. “The Woman of Bronze” is well safeguarded by grabbing the entire Al Lichtman 1922-23 output.

Southern States Film Company, of which Ben Cammack is manager here, has contracted the second series of eight two-reeler westerns starring Neil Hart.

Two “Salomes” in Philly Territory

PHILADELPHIA — (Special) — Exhibitors here are very much interested in two “Salomes” which are being booked at the same time. The Metro Exchange is booking the Nasimova version of “Salome” at the Criterion Theatre in New York, while the World’s Fair International is advertising Malcolm Strauss’ version of “Salome.” The latter is being handled nationally by George H. Wiley, Inc. There is a merry war on, for the exchanges are tickling the Independent sales staff and the independent version is, as a result, being booked to opposition to the Metro-Nasimova picture. On what basis the exhibitors here are interested in what is something in which exhibitors here are vitally interested.

Federated Film Exchange of Baltimore has purchased the Maryland, Delaware, District of Columbia and Virginia rights to “Salome” from George H. Wiley, Inc.

The Stanley circuit has booked the entire series of Warner Brothers’ specials, according to word given out here. The Warner production company is being handled by Independent Film Corporation. Much was revealed of the report received from New York this week that Warner Bros. has engaged David Selznick to enter the motion picture industry.

There is some talk here of the incorporation of a new syndicate of New York film men. However, nothing definite is known here. Several New York film men have been in the past两年内 has made a number of top gestures for the American Independent Picture Corporation, the first two of which have struck a popular chord in this territory.

C. B. C. Sells “Big Six” to Foreign Firm

Australian rights were sold this week on two of the “Big Six” released by C. B. C. Film Sales Corporation. The pictures involved are “The Time, the Place, the Scoundrel,” and “Only a Shop Girl,” Millard Johnson. American representative for the Australian Pictures, Ltd., was Joe Brandt, of C. B. C. Film Sales Corporation.

Gay Newall and Ivy Duke are co-stars in the George Clark production, “The Magic Man,” which is booked for foreign trade recently. Arthur H. Rokey produced the picture.

Film folks in Europe are very, very much interested in “Passion,” which recently closed a successful run at La Scala, Paris. “Passion’s” foreign distribution is being handled there by P. B. O.

Jacket Coogan in “Oliver Twist” is setting new records at the Pavilion in London. The British picture is given in conjunction with a program of excerpts that has attracted much attention.


Mr. Newman disposed of the American rights to Alfred Weiss of Artex Pictures, which corporation is a series of eighteen one-reelers.

“The Virgin Queen,” starring Diana Manners, produced by J. Stuart Blackton, has been completed in England and will be released in February. The cast includes William Farnum, and Jeanette MacDonald and Noah Beery. Included in the roll out for 1923 are “The Prodigal Son,” “The Way of the Jew,” “The Illusion of Poor” and “Gay Folks.”

The Graham Wolcox Productions, Ltd., announce the following releases for the current year: Herbert Langley in “The Wonderful Story,” March 1; “The Little Lord Fauntleroy,” April 15; “Dorothy’s Adventure,” May 15.

Nolan Purchases Lichtman Pictures

Harry T. Nolan of Denver this week consummated a deal with Al Lichtman of Al Lichtman Corporation whereby he becomes the distributor of Preferred Pictures in that territory. He succeeds E. J. Drucker. Mr. Nolan has been in the picture business for many years, having the record as a reminiscent Chicago and Pittsburgh and finally going to Denver for George Klein. He formed a partnership with the late William Swanson. This partnership was dissolved several years ago. He owns the Rex Theatre, at Greeley, Colo.; Colonial at Pueblo, and Majestic at Grand Junction.

H. T. NOLAN

Marah in “Flames of Passion,” Miss Mars in “Paddy the Next Nut Thing” and a spectacular production of “Dudl Chin Chum,” which proved the greatest financial hit of Morris Cook, the American producer, and which played in London for several years.

M. Diamont-Berger is making “Twenty Beauties,” which is characterized as a sequel to “The Three Musketeers.” The same producer also turns out “The Son of a Buccaneer” in serial form.

The Germans have just finished work on a new spectacle, “Peter the Great,” that has met with the endorsement of the most fustidious British critics. The real opinion in London is that “the best that has come from that land.”

Film folks are taking exception to the treatment of the Germans which English film critics agree is declining during the past few months. Italian distributors now securing the world for products for that country.

Gus Schlesinger, the Warner Brothers representative in London, has made a host of friends among British film men, having closed a series of splendid deals for the American concern.
Lichtman Makes Big Offer to Coue

Al Lichtman, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, Inc., has written a letter to Dr. Burr from New York, offering the Coue system of self-healing and self-control, in which he offers the staff an additional $1,000 a week to appear in a motion picture. After receiving the letter Dr. Coue was quoted by the New York papers as saying that he had the offer under consideration and that if he did accept it the money would be handed over to his clinics in this city.

Mr. Lichtman, in his letter to Coue, says in part:

All civilized peoples have read with great interest of your method of developing and selling treatments for various ailments. The Coue system does not demand any change in your methods in the simplest possible form. Our motion picture organization, the Al Lichtman Corporation and Preferred Pictures, Inc., are the largest screen entertainment concerns in the country and are engaged in the business of producing and distributing pictures. We have unlimited facilities for creating a demand for your treatments for the control of diseases.

"Most of these magazines and newspapers are written in terms of pictures. Furthermore, the writer believes that motion pictures would be the best and most effective way of implementing your methods in the simplest possible form. Our motion picture organization, the Al Lichtman Corporation and Preferred Pictures, Inc., are the largest screen entertainment concerns in the country and are engaged in the business of producing and distributing pictures. We have unlimited facilities for creating a demand for your treatments for the control of diseases."

Lichtman, is, $5,000 product "Shadows & Brothers" mystery. Burr is in this industry.

Zierler Bookings Indicate Business Boom in New York

No exchange in New York is better equipped to judge the standards of business in the independent picture exchange than Sam Zierler’s Commonwealth Film Corporation. And, if this means anything, the bookings made by Zierler can be taken as an indication, that the independent production has grown considerably in demand by New York exhibitors. Zierler’s exchange distributes many of the highest class and the most expensive films all over the country. It seems, then, that the most of big independent pictures have been making money for exhibitors.

This letter, however, seems to be the real barrier of the increase in independent picture bookings in the New York exchange at the West Side. The big business, however, has taken an upward course, with exchanges catering for exhibitors doing a bulk of the business. The "shy" picture is dying this gradually, the "dear" room already having limping or slapping along on one lone leg.

Ben Schwartz, manager of the New York Commonwealth Film Exchange, is getting excellent results from handling these matters and salesmen, the personnel of which was increased in these columns a few weeks ago. They are now concentrating on the "Noretory," "The Curse of Drink" and several others.

Commonwealth Film Corporation has purchased the metropolitan rights to the latest production, "Life the World Gone Mad?" that Daniel Carlin and S. J. Goodwin have made for Equity Pictures Corporation.

Irving Lesser, Eastern manager of Principal Pictures Corporation, on his return to New York from the western road this week, denied the rumor that it was the intention of his company to change its name to "Noretory" in the metropolitan. Renowned Pictures Exchange is handling the Principal output in this territory.

Sam Singer is back with Merit Film Exchange, returning from the northern New Jersey territory, for that change. Frank Wyckoff has been added to the sales staff.

Harry A. Seed, formerly with the New York First National Exchange, Burr Brothers Exchange in that city. He has moved over to the New York State district.

Warner Brothers Exchange present each exhibitor with a hand-bound leather folder. Manager Charles Geets personally distributed the books.

Principals Concerned in Big David Belasco-Warner Deal


Special Engagement Despatches

CHICAGO—(Special)—C. C. Burr’s Johnny Hines production, “Sure Fire Flip,” is playing to a splendid business at the Chicago Theatre, the opening on Monday being particularly big, with the turnout on Tuesday bigger.

CHICAGO—(Special)—Barbee’s Loop Theatre is losing no independent heat and Manager Barbee is sparing no effort in grabbing good independent bets. This week Al Lichtman’s Preferred Picture, “Shadows,” is heading the hill and business from the outset was of the s. o. n. o. sort.

PITTSBURG—(Special)—Nixon’s Apollo Theatre is exploiting Lon Chaney in pretentious fashion preliminary to the initial showing of Western Pictures Exploitation Corporation’s special, “Flesh and Blood,” which plays this house the last three days.

BOSTON—(Special)—Will Nigh’s “Noretory” opened at two theatres here, the Modern and Boston. Just what this picture will draw is problematical, but the weather on Monday and Tuesday was anything but the sort that encourages theatre patronage.

INDIANAPOLIS—(Special)—“A Desert Ridgesm,” a Jack Hoxie Western, played the Regent this week with unusually good business, due to the popularity of the star with the local house’s clientele.

NEW YORK—(Special)—Low theatres throughout New York are pulling for Al Lichtman’s special, “Shadows,” starring Lon Chaney, eleven of Loew’s metropolitan theatres. These houses are featuring this picture this week, with word coming from the New York office of the circuit that business, despite the bad weather early in the week, was particularly big.

CHICAGO—(Special)—Owing to the big business of last week at Al Lichtman’s B. P. Schulberg preferred picture, “Shadows,” starring Lon Chaney, has been held over for a second week at Barbee’s Loop Theatre. Indications are that this picture will be forced to play a third week, for Tom Forman never handed Chicago a better production, according to the most fastidious critics of this town.

CHICAGO—(Special)—Arrow’s “Night Life in Hollywood” is being held over a second week at the Castle Theatre. Frank Zambreno is staging the local showing.

WASHINGTON, D. C.—(Special)—Elinor Oyars’s first picture for Principal Pictures Corporation, “The World’s a Stage,” was given a premier showing at the Rubin Theatre here this week, opening to big business.

INDIANAPOLIS—(Special)—Arrow’s “Night Life in Hollywood” is the current attraction at the Circle Theatre this week. In the billing the house management featured the name of the house as appearing as a resident of Hollywood, but plays no part in the picture.

THE CITY OF SHADOWS

Eight Southern Exchanges Are Disposed of by Lynch

ATLANTA, Ga.—(Special)—What has been characterized by local film men as one of the biggest deals closed in the South in a long time was consummated this week when the Enterprise Distributors Corporation of New York has disposed of the William J. Jenkins and John W. Quillian interests to Dr. Abram Z. Lichtman, of New York.

Enterprise Distributing Corporation is the largest independent distribution organization in the United States and the exchange and exchanges covering a total of 15 states in their entirety and certain portions of three other states. The business is peculiarly interesting, since it grew out of one of Mr. Lynch's biggest deals in the industry, dating back to May, 1917, where he associated himself with two men whose conspicuous well-doings were a factor in the greater development of this enterprise. These men were William J. Jenkins and John W. Quillian, who now own the exchanges.

With exchanges in Atlanta, Charleston, Jacksonville, Miami, Dallas, Oklahoma City, St. Louis, Kansas City and Omaha, the Lichtman Corporation also serves some Kentucky, Alabama, Arkansas, Texas, Oklahoma, Louisiana, Mississippi, Kansas, Southern Illinois, Western Indiana and Western Kentucky. Besides, the Enter-
prise is easily the largest of independent distributing organizations. The plans of the Lichtman Corporation are ambitious. Next week Mr. Jenkins of Atlanta assumes control of the company, where will look into production activities with the avowed aim to bring his intimate first-hand knowledge of big features that will be available here.

The film men here are discussing the new ownership of Enterprise Distributing Corporation and the plans of the enterprise. The meatarctic success of the organization can be attributed in no small part to the efforts of these two men, who are very popular with the exchanges. However, the deal surprised few when announcement of the S. O. A. Lichtman deal was made official.

Louis Inman is in South Carolina for an extended visit, and in Cleveland, A. Davis, branch manager, has just returned from a trip to Charleston and Savannah. "Thorna and Orange Blossom" was reported as being booked heavily by exhibitors of the South. A. B. Butler, manager of the Fruitland, is expected to return the expected film that will be released. The booking of the picture was established before the first Al Lichtman release. "Rich Men's Wives".

Business throughout the Southeast is improving tremendously for the independent exchanges. In fact, this company is continued to control the field of exchange, for they are all getting a goodly share of the business.

F. P. I. Acquires Lichtman Films

Al Lichtman, president of Al Lichtman Distribution Corporation, has designated F. P. I. as the firm to acquire the Lichtman interests. Preferred Pictures announced this week that Famous Players of Canada, Ltd., has acquired the rights to four Preferred Pictures in Canada. They include "Shadow," "The Hero," "Thorns and Orange Blossom." The films, through Famous Players, is now handling "Rich Men's Wives," their first Preferred Picture.

News of Exchanges

Harry Charnas, who owns exchange in Pittsburgh, Cincinnati, Cleveland and Akron, New York last week announced that the Al Lichtman product which he is handling in his territories is setting many new records.

J. J. Rogers, who was formerly at the Al Lichtman exchange in Portland, Oregon, Enterprise Distributing Corporation, is now at the Atlanta, Ga., exchange of the same firm.

Sam Moscow of Moscow Films, Inc., of Boston, is one New England exchange who has made a tremendous advance in conditions. While in town last week he has been making money, and I am told the receipts in this state with Charles B. Gurr and will handle all features in New England.

On record of receipt that Warner Brothers had produced and send back the picture to the motion picture industry. Louis B. Mowman, president of Eastern Independent Film Corporation of Philadelphia, and D. C. Weil, who handles the Warner product in those territories, immediately started to plan for the entire Warner 1925-24 output. Others feel that the move is to result in the distribution of the picture in the East.

L. K. Brin of the L. K. Brin exchange in Chicago, recently visited in the East. Now he is to open a branch in the Northwest. This is the first branch of the Northwest.

Weeky commuters between Philadelpia, New York and London, these past weeks, have included Ben Amsterdam of Masterpiece and Al Lichtman, both of whom announce that their programs will be handled by the new branch of Eastern Independent Picture Corporation. Eastern Independent has arranged an agreement with David cozy, of the same concern. The company is expected to announce this week.

J. S. Jossey of the Progress Picture Company, of Cleveland, is meeting with excellent results in the booking of "The Last Hour" to New York from that city. Night after night the house is sold out to see the film. The Strand Theatre has been closed for three weeks.

Lester Scott, sales representative

Coast Studio News

Phil Goldstone announced this week that the title of the picture will be "The Last Race," and that it was going to be released here. The picture is being produced in association with the Famous Players, San Francisco. William H. Clifford will produce the film.

The title of the Hobart Bosworth picture has been changed from "The Two faces of a Man" to "The Last Race." He is now working on "The Fourth Musketeer." He has been signed by Phil Goldstone to direct a picture on which work will begin within a few weeks.

A preview presentation of Warner Brothers screen version of "The Little Church Around the Corner" was given recently at the Wilshire Theatre here. A member of the audience, Miss Leatrice Joy, directed the picture, based on the Jack Samson Co. story, and written by Marion Russell. The picture was favorably praised by the critics.

Roy Ford and Peggy O'Day are busily working on a serial that will be released through Arrow Film Corporation.

Dr. W. E. Shallenberger, President of the Western Independent Corporation, had closed several production deals here. He is expected to remain in this city until April, and then he will return to New York.


R. A. Lynch, now that he is out of the service, will make a trip to Europe, remaining there several months.

Business Better in Smoky City

PITTSBURGH — (Special) — Business generally in this section is improving. Numerous new houses in West Virginia and Pennsylvania have opened in recent weeks. For a while last month business was down to an all-time low. This trend of the holiday season, which was at a decided decline on its way back, showed a marked increase recently.

Viny Film Corporation of this city has taken over the distribution of "Yankee Doodle," Jr., for Western Pennsylvania motion picture business. The sale was made recently by George F. Doolittle, who is now handling the picture.

"The Saree Rush Trail" is going on excellent business here according to reports made by Fedex Exchange. Some of the best rival theatres in the territory have booked the picture.

George Fecke of Motion Picture Distributors of Pittsburgh last week.

Reports on the box office here show that F. P. I. and Famous Players Corporation have evidently struck a territory.


"Hearts of World" Western Clean-Up

OMAHA, Neb.—(Special)—The recent announcement of the "Hearts of World" is the talk of the town in this section. The picture was released some years ago, is being handled by Lib-

The first theatre report on Warner Brothers, "The Last Race," was announced this week with word from Manager W. H. Harriman of the Strand here, who said that the picture, back a week in the Strand, drew big audiences to his house during the run of the picture.

Harry Ratner, general sales representative for Principal Pictures Corporation, announced to the New York headquarters of that rapidly growing organization, Tuesday night for Atlanta. From that time to the present, he has made many successful calls with the Warner product attacking the territory. He will be gone five weeks.

The past week was a particularly busy one for Harry Ratner, the Warner Brothers, star, is expected to make a personal appearance at one of the local houses this week. The Warner product has "caught on" most everywhere, and with the Ratner pictures the most popular of the week.

The Warner Brothers picture, "The Last Hour," is announced as a January release.

Harry M. Warner and Irving Lewis, top executive men of the company, are coming through this city last week, on route to New York from Los Angeles.

Al Kahn, of the Crescent Exchange has closed the biggest deal of the year. The last two seasons both Kahn and Mr. Curtis have only closed one deal. For the past two years, neither has closed a deal in the film business here in general.

News has reached this city that Loews, the largest representative of C. C. Barr's Mastrodon Films, Inc., is due here later this week. He is in New York with the binder prints of the latest Johnny Lingo series, which he is to show in the film business here, and is expected to close at least one deal within the week.

Wegley Barry, who owns the Warner Brothers exchange here, is expected to make a personal appearance at one of the local houses this week. The Warner product is the biggest in the business here, and the company is expected to announce a deal in the near future.
A David Without the Slingshot

You all remember David getting out before his hosts to give battle to Goliath.

Similarly, a producer who handles "In the Independent Field" for Moving Picture World, is that sort of chap. If you ever met him you would know that he is fearless and alone in his unique quest on producing films for independent producers and distributors for the benefit of exhibitors.

He uses a typewriter rather than a slingshot, but when he sees a situation confronting and threat to the interests of the Independent Field, or within it, endangering the welfare of the thousands of exhibitors who support independent producers and distributors, he regards this as his business. That's why "In the Independent Field" is the one real department of its type.

Radio Used to Aid

Wesley Barry Boost

Wesley Barry, the Warner Brothers' star, whose latest picture, "Heroes of the Street," was given a premiere presentation at the Warner Theatre, New York, has just announced that it will be shown at the week of December 17, broad- casted Christmas greetings to his fans through the courtesy of the Westinghouse Electric Company.

"Freckles" left this week on a personal appearance tour which will take him to the Warner concert studios on or about March 1. His latest feature, a Harry Rapaport production, is said to have received a large number of first-run bookings.

The theatres and circuits that have contracted for the feature include Finkelnub & Rubin circuit, Minneapolis; Southern Enterprises circuit; Lubliner & Trin circuit, Chicago; Rialto Theatre, Washington, D. C.; Allen, Cleveland; Modern and Beacon, Boston; Third Street Theatre, Easton, Pa.; Queen, Williamsport, Pa.; Cushing, Oklaho- ma; Colonial, Columbus, O.; Strand, California, Canada, San Francisco; California, Los Angeles; Riviera-Tivoli, Chicago.

"Heroes of the Street" was given a private showing at the Knicker- bocker Theatre, Philadelphia, on November 9, and Lou Berman, Independent Film Corp., of that city, in an unsold telegram, wired the Warner offices as follows: "Thou- sands of telegrams have been re- ceived on success of picture. It received a most unanimous approval, and is one of the greatest box office and audience pictures I have seen this year."

The Barry feature tells the story of a courageous young hero, whose heroism is augmented by his ability to elude the family plotters, takes up the burden, and unfolds the family honor. In the supporting cast are Marie Prevoest, Jack Mulhull, Phil Mc- Cullough, Will Walling, Aggie Herring, Wilfred Lucas, Wedge- wood Novell and Phil Ford. The production was directed by William Beaudine, and the story was written by Edmund Goulding and Mildred Considine.

Big Tieup for

Wesley Barry

What is declared to be one of the best newspaper publicity tie- ups that has thus far been ac- corded to any screen player, was successfully put over by the Warner Brothers staff with the entire group of Hearst newspa- pers. Thousands of music dealers and merchants for Wesley Barry in connection with the freckled youngster's latest pictures, "Heroes of the Street" and "Rags to Riches."

The combined circulation of the Hearst newspapers, music deal- ers and merchants is estimated at 15 million. The Hearst tie-up is a full page announcement, show- ing a picture of Wesley Barry, a new article in the music field bei- ing utilized as a circulation build- er throughout the country. This feature was sent in all the Hearst newspapers, and it will be carried on indefinitely.

It is alleged by Spitz that he made a contract with Abraham for a joint production and ex- hibition of the picture, and that Spitz invested $30,000 as his share in the enterprise, the contract for which, it is alleged, was breached by Abraham.

Release of "Plunder" Finds

Heavy Bookings by Showmen

Pathé reports a heavy volume of exhibitor bookings on the Pearl White serial, "Plunder," which is scheduled for release beginning January 28. This serial, which is announced as being the star's finest work to date, is said to have received unusual praise from trade paper reviewers, newspaper critics and exhibitors who have been watching in pictures at trade showings.

Practically the entire summer was spent in its making. "Plunder," which was directed by George S. Seitz from a story by the director and Bertram Mil- lhouse, both of whom have worked together on several Pearl White serials. The story is laid largely in New York, but some of the action is in the Kentucky mountains, the Indian country and South America.

"Plunder," as a newcomer to the screen, is leading man. He is, however, a suc- cessful stage performer. The villain in "Plunder" is Harry Senens, who is already well known to picture patrons for his work in previous Serials.

The story deals with the en- deavor of opposing parties to get their hands on a New York office building under which is buried a large quantity of pirate treasure. It involves mystery, ro- mance, adventure and speed, and Pearl White is said to have been supplied with a typical role.

Newsy Notes of Short Subjects Field

The Ascher Circuit of ten theatres in Chicago has announced that the entire Educational third Thursday, and the following pictures are sixty-one comedies and novels.

The Hudlinson-Brady film, "The Woodcutter," has been listed and a lecture on radio at a banquet of the National Photoplay Club which is said to have been received with enthusiasm.

As a result of showing "The Boy Scouts of America" at the Blue Ridge conference, National headquarters of the Boy Scouts, has written to Pathé offering the film.

An interesting novelty which is being distributed by Vitagraph, is the urban film, "The Cary and the Smuggler," which deals with the social and life of these rodents which belong to the same species.

Al Herman is now making "Firefly Foibles" for Century Comedies. The picture is full of collapsible boats, trick pictures, etc., and the cast in- cludes Jack Cooper, Harry Arber and Edward D. Novell.

The following Educational releases have been listed by the National Mo- tion Picture Exchanges for January: "Duch," a Cannes comedy; and "Privy Concealence," a Bruce Wilder- man production.

Federated Film Exchanges an- nounce three new comedies: "The Rockefeller Rock," "Skating Skimpy" with Monte Banks, and Peaceful Neighbors.

Eastern Independent Studio Chat

Production has been completed on "A Daughter's Place," in which Janice McKenzie, David Kenyon and Mary Currie star. In the leading role, the arrangements have been made whereby C. C. L. Moore will handle the distri- bution on this production.

"Oh Ye Fools" is the title of the next picture that Edgar Lewis will make at the Burt Studio at Glendale, L. E. He wrote the story. He is now casting for a picture in which there are three well-known stars will play.

Much interest is being shown by distributors for the announcement that after month's spent in shooting, editing and cutting, Thomas G. Spitz's latest photoplay, "The Beast," has been completed, Producers Security Corporation, of both the New York and Boston offices.

Charles Dibyn, director of "The Fabulous Yellow Star," has completed his second feature for the New York office of the Producers Security Corporation, and is about to return from Hol- land, where he spent two months in making that picture in which Wynd- ham Standing is starring. Mary Osceola and Josephine Cartwright are playing opposite Rachel Nove, originally played by Doris Keane.

Edward Dillon, accompanied by his wife, Florence, and complete production staff, left New York this week for Los Angeles, where he will produce "Broadway Gold," his next State rights picture, for Truant Film Corporation.
United Artists Films Have Strong Appeal

"In 'The Girl I Loved' Charles Ray has proved himself a supreme artist of human emotions, in the history of a human soul," said a reviewer for the Los Angeles Express following a recent pre-view of Mr. Ray's second big photoplay feature for United Artists' Corporation, scheduled for early release.

"The picture is a poignant tragedy, in this it the first time a sensitive artist, not with gayer, lighter moments; and save the traveler who dared to step to the next rung in motion picture production with life as it is in its true and saner aspect, in its finer manifestations.

"The Girl I Loved," a screen version of the James Whitcomb Riley classic poem, marks another epoch in the artistic career of Charles Ray. To Patsy Ruth Miller also was accorded the opportunity to distinguish herself almost equally with the star, a remarkable generosity in such a production. Miss Miller appreciates her chance, although she might easily have overlooked it.

"Whether Mr. Ray knows or not, this new picture has helped to strengthen his picture materially, in preserving the illusion of reality.

"This new 'Tess of the Storm Country' is by all odds a bigger, a better, a more appealing and a more entertaining picture than the old, and Mary Pickford is just Little Mary, America's Sweetheart over again," said the critic for the Call when this United Artists release was shown at the Imperial Theatre, San Francisco. "It is an entirely new 'Tess' insofar as cast and production and technical advancement is concerned, but it tells the same story. It is a picture that IS a picture play.

"Whether or not you saw Mary Pickford in the original 'Tess of the Storm Country' can make no difference—you want to see her picture, not her picture. Never has she looked prettier than in this picture and never has she acted with so much genuine feeling. The new picture has had every advantage that money and improved conditions in picture production can give it and also in the employment of the finest actors obtainable to support the lovely Mary."

"Except for the story everything connected with the new production of 'Tess of the Storm Country' is new. Miss Pickford even has a new way of doing things in the picture, which shows the result of eight years of work before the camera," said the reviewer for the Bulletin. "Miss Pickford is just as sweet and beautiful and charming as ever, but there is more finish to her interpretation. She has even enhanced her incomparable ability to make her audience laugh one minute and shed tears the next."

"Dr. Jack" Breaking Records

Lofty crests of the tidal wave of public appreciation of Harold Lloyd in "Dr. Jack," as pictured in the latest reports received by Pathé, may be described in the two phrases—"house records broken," and "bad weather no obstacle." 

From San Francisco the New Portola Theatre reported for its fourth week of "Dr. Jack" continuous record business. The Rothchild interests, which had spared no expense in remodeling the house for the Lloyd opening, expressed themselves as "much pleased"—Mr. Roth, Mr. Partington and Mr. Rothchild joining in that sentiment.

A telegram from Kansas City says: "Opening of 'Dr. Jack' at Fox's Washington in weather like zero showed continuous line purchasing tickets. Overflow standing both afternoons and until ten o'clock Saturday evening. On Sunday house continuously packed. Both days exceeded 'Grandma's Boy' opening by hundreds of dollars."

The "Dr. Jack" opening at the Rialto Theatre, Tacoma, in a new attendance record in the midst of a heavy storm of rain and wind. Reports from other cities where "Dr. Jack" is now playing, Pathe states, amount simply to a schedule of new attendance records with uniform terms of praise from exhibitors, patrons and reviewers.

Mary Carr in a New Role in Fox Film

"The Custard Cup," announced recently by Fox Film Corporation as a member of the new list of six specials to be released during January and February, features the popular Mary Carr in a role distinctive in its character and different from any in which this actress has ever appeared, Fox states.

Adapted from Florence Bingham Livingston's book, the production has been instilled by its director, Herbert Brenon, with a theme of optimism and bubbling enthusiasm uncommon on the screen, it is reported.

Playgoers Picture for February 11

Playgoers Pictures has set for release February 11 a photoplay which, for originality, as well as many other declared points of appeal, would seem to be assured of a hearty reception, that company declares. It is "A Pauper Millionaire," a light drama.

Two More in Cast

Herschel Mayall has been added to the cast of "The Isle of Dead Ships" which Maurice Tourneur is now making on the coast for the M. C. Levey for First National release. The cast is headed by Anna Q. Nilsson and Milton Sills. Frank Campeau will also appear in the picture.

"CARMEN JUNIOR"

One of the six Baby Peggy releases just announced by Century Film Company

Picture Screened for Governor

Henry Needleman, manager of the Princess Theatre, Hartford, Conn., gave a private screening of Jackie Cooper in "Oliver Twist" at the home of Gov. Lake, of Massachusetts, for the entertainment of the Governor and his friends. The governor not only put his stamp of approval on the production saying in a letter to Mr. Needleman:

"It was a beautiful picture and raised the sincere enthusiasm of all of us who saw it.

"I most sincerely approve of such pictures as this one and consider it and pictures of its kind desirable in every way."

Irving Willat Will Film "Fog Bound"

Irving Willat has arrived from the coast to prepare for the filming of "Fog Bound," which will be made at Paramount's Long Island studio with Dorothy Dalton as the star. Pau Dickey will write the scenario from the story by Jack Bechdolt.

Watch Out For

A Front Page Story

The Truth About Gorham
African Hunt Film Booked for Long Run

H. A. Snow's "Hunting Big Game in Africa with Gun and Camera," as the result of its New York premiere at the Lyric Theatre, January 8, is one of the established theatrical attractions of Broadway, and an indefinite run has been booked at the West 42nd Street playhouse.

Rarely in the annals of pictures has a verdict of such unanimity been given by the foremost critics of the daily, trade, fan, and national magazine press. The public evidently agreed with them, for not only capacity marked the opening week from Tuesday but also—a remarkable thing for a picture—an advance of thousands of dollars was received. Seats are being sold four weeks ahead.

A few lines from the principal comments of the dailies may prove interesting. Quino Martin of the World: "This is an extraordinary film." Galileo of the Daily News: "It thrilled, delighted and entertained us as much as anything has in years."

J. O. Spear of the Times said: "It is the most complete, which means the most instructive and the most thrilling, picture of wild animal life ever made."

"More drama than in a bale of Hollywood productions" was the vigorous characterization of The Tribune. Evening Mail: "A marvelous panorama of wild life."

The Sun: "Most fascinating animal picture ever seen." E. V. Dulring, The Globe: "An example of the cinema at its best."

Telegram: "Tense, thrilling moments, punctuated with mirth provoking scenes, and great lessons from Nature."

Nearly every critic has also remarked on the clearness of the photography and the beauty of Gino Severi's music.

Longfellow Poem
"The Hunting Ground of Hiawatha" is the current week's release by Vitagraph of the Urban Popular Classics. It is described as a beautiful scenic, which should appeal especially to lovers of this poem because of the wealth of Nature studies, and the titles with lines from the poem.

Added to Cast
Pearl Sindler, who recently appeared on Broadway in the Equity Players' production, "Hospitality," has been added to the cast of "The Glimpses of the Moon," Allan Dwan's production for Paramount which is now being filmed.

Ford Directs Mix
Jack Ford who directed "The Village Blacksmith," and "The Face on the Barroom Floor," Fox specials, has been assigned to direct Tom Mix, the star of western melodrama, in his next production, according to announcements from Fox Film Corporation.

The title of the picture will be "Jumps Ahead," and the popular performer will be assisted by his famous horse, Tony. Alma Bennett will play opposite Mix.

Want to See Norton on Screen
Exhibitors in cities where Edward Norton, who is presented in "A Front Page Story," Jess Robbins' comedy drama of newspaper life, has played on the stage are eagerly waiting for the release date. Vitagraph says Norton is one of the most popular actors of the speaking stage and when he made his first picture under the Vitagraph banner he was besieged with congratulatory letters from old friends who recalled him on the stage, it is stated.

Watch Out For
"A Front Page Story"
THE TRUTH ABOUT GORHAM
London Story to Be Next Strongheart Production

"What Fang" one of Jack L. ondon's best known stories has been selected by Jane Murfin and Lawrence Trimble as the next story in which the dog Strongheart whose previous releases, "The Silent Call," and "Brawn and Beauty," have been outstanding, First National attractions. "White Fang" will also be a First National release.

Director Trimble has now already begun "shooting" in Bamff, Canada, to which place he brought a specially equipped car loaded with wild buses and dogs, about seventy in all. Mr. Trimble declares he will stick close to the remarkable and popular London story and believes he will have one of the biggest pictures of outdoor life, with the remarkable Strongheart as the star, that the screen has ever seen.

An added attraction to Strongheart in "White Fang" will be a new leading lady, as it were. In "The Silent Call," "Suzanna," played by "Dama the North," Lady Silva was his dogmate but in "White Fang," Strongheart will do his courting with Lady Julie, a beautiful and intelligent one year old police dog implored by Bruno Hoffman, of the Princeton Kennel, White Plains, N. Y.

Sennett's "Suzanna" Appeals to Critics

"Fiery Spanish Dons, dashing caballeros, handsome, reckless toreadors and liquid-eyed, beautiful Senoritas who dwell in Southern California, prior to its acquisition by the United States, are made to live again in 'Suzanna,' Mack Sennett's newest comedy drama starring Mabel Normand," said the critic for the Los Angeles Record, when this Allied Producers and Distributors' Corporation release was shown for the first time at the Mission Theatre.

"Filled from beginning to end with colorful action and adventure, flavored with the romance of historical incidents, 'Suzanna' consecrates the memory of a race long since dead—that of the Spanish-Californians," said the reviewer for the Evening Herald. "Mack Sennett's latest, and said to be his greatest, production, 'Suzanna,' starring Mabel Normand is having its world premiere," said the Express. "Miss Normand portrays the role of a beautiful, intelligent girl, whom fate has seen fit to deny what is rightfully hers. From the day of her birth, raised as a peon child, she was in reality the daughter of a Spanish Don.

"Pictorially depicting the battles of the caballeros and handsome, reckless toreadors, each endeavoring to win favor with some soft-eyed senorita, whose inviting lips were of the color of pomegranates and as curved as a Cupid's bow," wrote the reviewer for the Evening Express.

"It has atmosphere and it has color; and in settings and costumes no one has ever done the feeling for 'Suzanna' excels," wrote the critic for the Times. "It gives vibrant reality in a poetic background.

Successful Showing in Pittsburgh

It is reported by the W. W. Hodkinson Corporation that a successful private showing of the Victor Schertzinger production, "The Kingdom Within," was recently held in Pittsburgh, Pa., by the Hodkinson offices there. It is said to be the most successful screening from every standpoint that has ever been held in Pittsburgh.

Chicago Critics Laud First National Film

Chicago picture critics paid a fine tribute to Maurice Tourneur after seeing his latest First National release, "Lorna Doone," at the Roosevelt Theatre. Genevieve Harris wrote in the Chicago Post:

"The spectacular possibilities of 'Lorna Doone' have been realized by Maurice Tourneur who has made his picture version of the famous story a vision of beauty from the first scene to the last. It is also a first class adventure picture."

May Tinee said: "It seems to me that the director has used excellent discretion and brought the tale to the screen after a fashion that would have pleased the author. I liked the picture. Madge Bellamy, as Lorna is exquisite and appealing."

Cast Selected for Madge Bellamy Film

Announcement was made in Culver City this week of the cast which Madge Bellamy selected for "The Tinsel Harvest," the production that will mark her debut as a star and in which she will make her first appearance under the banner of Associated Exhibitors. Production work by Regal Pictures, Inc., her producing organization, already has begun, under the direction of William A. Seiter.

John Bowers will play the leading male role. Others in the cast are: James Corrigan, Hallam Cooley, Billy Bevan, Norris Johnson, Ethel Wales, Ota Harlan, Arthur Millett, James Gordon, Francella Billington and Myrtle Vane.

Beban Film at the Fugazi for Two Weeks

The new Fugazi Theatre, situated in the populous Italian district at MacDougal and Third streets, is preparing for a gala event on January 28 when "The Sign of the Rose" will be the attraction for two weeks.

George Beban and his company of players will offer their familiar and always popular combination of spoken drama and motion picture entertainment exactly as performed at the professional presentation given last Sunday night at the Earl Carroll Theatre.

There will be three performances daily during the run at the Fugazi and New York, the neighboring exhibitors will have ample opportunity to test for themselves the drawing power of the attraction, either as a motion picture alone or in conjunction with the star and the spoken play.
Fox Releases for Week of January 15

Fox Film Corporation releases for the week of January 15 include a William Russell feature, an Al-St. John special two-reeler comedy, a Sunshine Comedy and a Mutt and Jeff Animated Cartoon.

"Man's Size" is the title of the William Russell production which is a story of the Canadian Rockies and is set among picturesque scenes, whose beauty is transmitted by the skill of George Schneiderman, the cameraman to whom critics have given full meed of praise for his photographic excellence in "The Village Blacksmith," the Fox special.

Howard M. Mitchell is the director and Alma Bennett plays the heroine, a Canadian opposite Russell, star. Others in the cast are Stanton Heck, Charles K. French, James Gordon and Evelyn Selbie. The story is by William McLeod Raine and Joseph Franklin Poland. It is credited with the adaptation.

Al St. John appears in another special comedy "Young and Dumb," which proves to be one of the finest bits of fun-making on the clever actor's record, Fox states.

"The Wise Cracker" is the Sunshine Comedy, and "Down in Dixie" is the title of the reel that exploits the capers of Bud Fish's noted pen and ink comedians, Butt and Jeff.

Work Under Way on Madge Bellamy Film

Production work on the feature in which Madge Bellamy will make her bow as a star is under way at Culver City, Calif., according to information received in New York by Associated Exhibitors, the organization that is releasing it to stellar position.

The vehicle selected is Harold Humate's "The Tinsel Harvest," which has been especially adapted for Miss Bellamy. William A. Selter is directing.

It is understood that John Kidd, who played John Ridd in "Lorna Doone," The Maurice Tourneur film in which Bellamy was strongly featured, is to have the leading male role in "The Tinsel Harvest." The other members of Miss Bellamy's supporting cast are, it is declared, were selected with equal care.

"Enemies of Women" Lavishly Produced

"The Enemies of Women," Cosmopolitan Productions' picturization of what is considered by many to be Vicente Blasco Ibanez's greatest romance, featuring Lionel Barrymore and Alma Rubens, gives what is said to be a novelly vivid realization of the wild and utter extravagances of the upper classes in Russia and other countries of Europe prior to the World War that has ever been screened.

It was these extravagances on the part of the Russian aristocrats and their total disregard for expense while the populace starved that precipitated the bloody revolution of 1917, which for a time threatened to prove disastrous to the Allies.

Never, says Cosmopolitan, has there been brought to the screen such a graphic illustration of the extravaganzas of anyone as those indulged in by Prince Lubimoff, the leading character impersonated by Lionel Barrymore. That everything has a price and that nothing is worth what it costs is the religion of Lubimoff, a man who had lived too fully and for whom there is little left in the line of thrills.

Stages Number of Reels

Adhering to this religion, Lubimoff stages a succession of reels that makes his name a household word in the upper classes of Europe. One of the wild parties is staged in his Russian palace and as his guests Lubimoff has more than a hundred beautiful women to impress, including representative beauties from every country in the world.

Another scene reveals a sumptuous garden party at the Monte Carlo home of Lubimoff. In his desire to experience a new thrill, Lubimoff gives an order that results in scores of beautiful women in clothes being tumbled into an artificial lake.

Reviews Published in Booklet

In line with the co-operative promotion work which S-L Pictures has been doing in connection with its Metro releases, this producing organization has issued a Booklet of Reviews on "Quincy Adams Sawyer," the all-star production recently released.

This booklet is in two colors and contains full page reproductions of the criticisms of all of the motion picture trade papers, as well as clippings from practically all of the newspapers which reviewed "Quincy Adams Sawyer," during its run in New York and San Francisco.

Capitol Sets Pace

Marshall Neilan's first production in association with Goldwyn, "The Stranger's Banquet," is being booked rapidly in the first run theatres of the country, according to a statement from that producing corporation. The great business done by the picture at the Capitol Theatre, New York, stimulated the already keen exhibitor interest in this big photoplay.

are you worrying about profits?

let the

make them

for you.
Universal to Produce New Group of Features to Be Called Capitol Series

The Lot, Comprising Nine Five-reelers, to Be Ready Within Two Months

Encouraged by the favorable reports from exhibitors in all sections of the country concerning the Laemmle Nine, the group of nine Universal attractions which the Universal Pictures Corporation is putting out as its premiere offering for 1923, a new group of five reeler's has been put into production at Universal City, and will be ready for the trade late next month.

The group will be known as the Capitol Series of Universal Attractions, and will include nine pictures made by leading Universal directors and enacted by Universal's most popular stars and players. Most of the pictures are being made from stories by popular authors. The others are original stories written especially for the Universal by experts in the technique of the silent picture.

The first picture of the Capitol series to be released will be "The Prisoner," a feature production picturized from George Cutcheon's famous novel "Castle Crancycrow." The Universal screen adaptation of "The Prisoner" is a success was made by Jack Conway, with Herbert Rawlinson in the starring role. A supporting player is engaged to support Rawlinson in "The Prisoner," it is stated. Among the players are Eileen Percy, Esther Ralston, E. George Cowle, Lincoln Stedman, Gertrude Short, Bertran Grassby, Mario Carillo, Hayford Hobbs, Lillian Langdon, Bert Sprotte, and Boris Karloff. "The Prisoner" will be released February 26.

Following "The Prisoner" will come "The Bolted Door," a screen drama starring Frank Mayo and adapted from a story by the popular author George Gibbs. Phyllis Haver, former Mack Sennett bathing beauty, has the feminine lead. Others in the cast are: Nile Barlow, Charles Stevenson Kathleen Kirkham, Frank Whitt- son, Anderson Smith and Dorothy Cassill. The director was William Worthington, the maker of a series of Universal successes. The Mayo picture is scheduled for release March 5. Following the 2nd, a Gladys Walton picture will be released. It is entitled "Gossip," and was adapted from a story by Edith B. Delano. Miss Delano's story, which made a hit when published, was called, "When Carey Came to Town." Supporting Miss Walton in this feature, the following players will be seen: Ramsey Wallace, Free-

The next picture will be an all-star cast picture adapted from a story by William McNutt, the popular writer. It is called "His Good Name" and is being directed by Harry Pollard, who has made the twelve Universal two-reelers "The Leather Push- ers" with Reginald Denny. "His Good Name" the following players are taking principal roles: Rockcliffe Fellows, Fritzi Ridgway, Buddy Messinger, William Welsh, Hayden Stevenson, Sydney DeGray, Frederick Stanton, William B. Daly and John Hatton. It is scheduled for release April 2nd. A second Herbert Rawlinson picture, "Nobody's Bride," will follow "His Good Name," Alice Lake, a star in her own right, and who recently has been engaged by Universal, will play the chief supporting role in this feature. Among the other principals are: Harry Van Meter and Edna Murphy. The scenario has been adapted from a story by Evelyn Campbell. Herbert Blache was especially engaged by Universal to direct it.

The Universal Attraction release for April 16 will be another all-star cast picture. It is called "Trimmed in Scarlet" and has been adapted from the story of that name by William Hurlbut. It is being directed by Jack Con- way, who made "The Prisoner" in the cast are such well known screen favorites as Kathleen Williams, Lucille Ricksen, Robert Agnew, David Torrence, Roy Stewart, Philip Smalley, Eve Southern, Bert Sprotte and Grace Carlyle.

The last picture in the series, to be released April 23, will be another Hoot Gibson special. It is understood that the feature will be a rip roaring western comedy drama of that kind that made Hoot a screen favorite.

"The Love Letter" Comes to New York

The first Gladys Walton picture of the new year has arrived in New York from Universal City, and has been reviewed by a committee of Universal executives prior to preparation for its release. It is "The Love Letter," an adaptation from Bradley King's story, "The Madonna of Avenue A," it is scheduled for release February 12.

"The Love Letter" was made by King Baggot. A strong cast supports Miss Walton. In the lead- ing male role is Edward Hearn, who played in "The Flirt." Others include George Cleveland, Fortunio LaRue, Alberta Lee, Walter Whit- man, Florence D. Lee, Boyd Irwin, Jim Craig, Danny Hoy, Lucy Donohoe and Sadie Gordon. The scenario was prepared by Hugh Hoffman.

Though it is primarily a comedy-drama, this picture is said to have more phases of real emo-

Governor of Ohio Endorses Film

Governor Harry L. Davis, of Ohio, was not one of the thirty-four governors who attended the recent conference at White Sulphur Springs, W. Va., where Thomas Meighan showed his latest Paramount picture, George A. C. Walker. However, Governor Davis saw the picture at a Columbus theatre last week, and was so pleased with it that he corded Maurice Ridge, Paramount's Columbus explo-

"If Winter Comes" follows Book

The critics who have directed their blows at motion picture producers for the latter's alleged deficiencies in their lack of productions of well-known works of literature, will find themselves having their wall broken down when Fox releases his version of A. S. M. Hutchinson's "If Winter Comes," the novel that has been read by more than 10,000,000 people.

The production will be presented in a Broadway theatre within a short time, according to official advice from New York offices of Fox Film Corporation.

"If Winter Comes" follows 1920's "The Great God Pan," the recent picture rights to the book for the sum of $50,000, Paul M. Sloane, chief scenarist of the Eastern studio, was delegated to adapt the theme without the introduction of a solitary character, set, series of situations as given by the author in his famous novel. In the script which Mr. Sloane wrote, these instructions were carried out implicitly.

Harry Millarde, director of "Over the Hill" and "The Town That Forgot God," has directed "If Winter Comes," followed the script to the letter.

Mr. Fox sent Director Millarde and his company to England that the scenes of the book might be "shot" on the very locality in which the author places them. For this work and in all the direction Hutchinson's collaboration was solicited.

Watch Out for a Front Page Story

The Truth About Gorham

daoyour programs build friends? the

will make an army of new ones for you
House Jammed to

San Francisco

Showing to the biggest first night business in the history of the PIt Theatre, Pittsburgh, Pa., according to United Artists, Denver, is the biggest exploitation success of the year thus far. The screening of "Bella Donna," the first American-made starring picture of Pola Negri, the noted Polish actress, has been completed after nearly three months of production work at the Lasky studio by George Fitzmaurice, Paramount producer.

The utilization of this film has been made from Robert Richens' novel. Ouida Bergere, scenarist of such recent Fitzmaurice successes as "To Have and to Hold" and "Kick In," prepared the scenario adaptation.

A notable cast, including Mary Tealor, Conrad Nagel, Lois Wilson, Claude King, Macey Harlam, Robert Schable, Adolphe Menjou and Mario Carilo was assembled for this initial American production of one of the heroines of "Passion" and other European successes.

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Has New System of

Exploitation Aids

Goldwyn Pictures Corporation, through its exploitation department, recently inaugurated a new system of exploitation aids that will help the exhibitor sell the picture to the public, it is stated. Eddie Bonns, manager of exploitation for Goldwyn, has gotten out these booklets with the aid of W. R. Ferguson. Goldwynner at headquarters. This is in addition to the pages in the press and service book devoted to exploitation. It is based largely upon exploitation stunts that have already been tried out.

The most recent issue of the exploitation aids is devoted to Marshall Neilan's production, "The Stranger's Banquet" and consists of thirty mimeographed pages. The booklet is sent to each Goldwynner and to each salesman at all of the branch exchanges. Clipped to the page on which it is described is a specimen of every accessory that has been used in exploiting the first showing of the picture at the Capitol Theatre, or that have been used at an earlier exploitation aid that screening elsewhere.

The first page of "The Stranger's Banquet" exploitation aids tells of the picture's reception at the Capitol. New York, giving complete reviews from several of the New York dailies, the affidavit from E. J. Bowes, managing director of the Capitol, as to the big receipts of the first two days' showing—$13,399.80 on Sunday and $10,722.60 Monday.

There follows a "close-up" of Marshall Neilan, brief biographies of the leading players out of the cast of 23 stars and 42 principals. The posters are described and then each of the accessories, such as the bottle-shaped herald, the six-inch ruler, the excised toothpicks, and novel chair doorknob hanger, the book of tooth, the 22-star course menu, a paper napkin novelty, etc.

Gillingwater in Goldwyn Film

Goldwyn has signed Claude Gillingwater to act in its screen version of "Baby Blues." "Three Wise Fools," the role of Findley, which he created, upon the speaking stage. Other Goldwyn pictures in which Gillingwater has appeared are "The Dust Flower," "Remembrance," "The Stranger's Banquet" and "The Christen." King Vidor, recently placed under a long-term contract by Goldwyn, will direct "Three Wise Fools."

Goldwyn Buys Novel

Edgar Wallace's "Captain of Souls," has been purchased for screen production by Goldwyn Pictures Corporation.

Koppelberger Liked the Picture

F. L. Koppelberger, manager of the Rivoli at La Crosse, Wis., recently put the following column advertisement in the La Cross Tribune and Leader-Press, during the run of Distinctive's "The Man Who Played God," with George Arliss as the leading man:

"Once in a while you see a picture that makes you want to tell everyone you meet what a splendid, wonderful production it is, that you just want every man, woman and child to see it. A picture that you are sure would make the world better. A picture that you are sure everyone would more than enjoy. Such a picture is 'The Man Who Played God,' with George Arliss. I have seen it and I want everyone to see it. If there is a man, woman or child in La Crosse who can't afford to pay to see this picture let them come to the box office, give their name and address and they will be admitted free."

Griffith Film Plays to Capacity Business

Although following a very strong attraction, D. W. Griffith's mystery picture, "One Exciting Night," a United Artists' release, broke all house records in the first 12 weeks of its run at the Garrick Theatre, Minneapolis.

"One Exciting Night" opened to tremendous business January 6, but the second business was even bigger and smashed all record's for a single day's attendance. Capacity business continued all during the week, with a steady increase building up toward the last of the week to another big opening for the second week of an indefinite engagement.

On the second day of the first week's run, besides a huge matinee, the evening performance brought out a patronage that required not only extra house attachments but caused an early and anxious survey of the situation by city officials to see that the municipal regulations were not overstrained. The house management then took extra pains to see that the daily increasing crowds were handled in such a manner that there was no further cause for worry.

The advance campaign at the Garrick for "One Exciting Night" was carried on mainly through liberal newspaper space. There was a special lobby display of life-sized engravings of stills and posters. The musical score, so effective for this Griffith feature, was given particular attention.

"One Exciting Night" also ran simultaneously at the Empire Theatre, Paul, while breaking records in Minneapolis.

Held Posters for Selnick Film

As part of the advertising accessories on "Modern Matri mony," its latest Owen Moore picture, the Selnick company has provided a full set of lithographed posters from designs by John Held, Jr., noted caricaturist.

Noted Actors in

Fox Cast

Wanda Hawley and Tom Sant schi, both of whom have been stars in their own right, appear in support of William Farnum in his most recent vehicle, "Brass Commandments," an adaptation of Charles Alden Seltzer's widely read and popular "Excelsior," as recommended by advice from the New York offices of Fox Film Corporation. The picture was scheduled for release January 28. The picture was adapted for the screen by Charles Kenyon.
**Chicagoids Praise Mary Pickford Film**

When Mary Pickford's new production of "Tess of the Storm Country" opened at the State Theatre, Chicagoans met the instant and unanimous approval of public and reviewers and has been doing a big box-office business during an unlimited engagement, says United Artists. The picture opened during the week ended January 7. "Missa Bucky" Pickford offers you, as a gift, her new version of 'Tess of the Storm Country,' and "Tess" is a de luxe 'Tess' that will surely delight those who loved the 'Tess' that was. If you have not always thought so, after you have seen the new 'Tess of the Storm Country,' you will heartily agree there never was another Mary Pickford—and probably there never will be," was the opinion of Observer in the Herald and Examiner.

*Added genius has come into the sun along with Mary Pickford’s beauty. Her new ‘Tess of the Storm Country’ is a triumph; a real spectacle; the theatre is the quintessence of beauty, charm and graciousness,’ said Rob Reel in the American.

"It was courageous of Mary Pickford to gamble with time as she has done," wrote Virginia Wolfe’s sister, "as if she really knew her new ‘Tess of the Storm Country,’ whether or not you saw the first time.”

*"If you do not think so, after you have seen the new ‘Tess of the Storm Country,’ you will heartily agree there never was another Mary Pickford—and probably there never will be," was the opinion of Observer in the Herald and Examiner."

**Fairbanks Film a Success in London**

Cablegrams received by Douglas Fairbanks indicate that Douglas Fairbanks in "Robin Hood," which recently opened in London, will be as much of a sensation abroad as it has proved to be in America, say London exhibitors. "Press enthusiastic," cabled C. B. Cochran, famous British theatrical producer who is showing the film, "Hundred turn away at each performance."

"Robin Hood" beyond wildest expectations came from Carroll Towbridge, manager of the London office of Allied Artists, Inc.

*C. P. C.*

Exhibitors know the dependability of the departments in Moving Picture World devoted to their interests.

There’s something greater and more valuable in existence among the people who try to carry out the spirit of the Chalmers Publishing Company. It is friendliness and co-operation, not alone among themselves, but for and with the hosts of exhibitor readers.

When an exhibitor drops in at the office in Fifth Avenue, he can count on a general welcome, a cordial attitude toward him personally and toward his problems, if he has any to unload. If he can’t “drop in” he can write, and you ought to see the enthusiasm with which his letters will be acclaimed. Whether he wants to tell Sumner Smith, C. P. C., or the head office to get the crowds in on a slack day—he gets a friendly hearing, careful attention and the best that they can give him. Try it and see. C. P. C. the initials of the Chalmers Publishing Company, stand for Cordial Personal Co-operation.

**Fox Releases for Week of January 7**

Productions starring Charles Jones and Dustin Farnum, a revival of "Salome," a Sunshine comedy and a Mary and Jeff Animated Cartoon, comprise the release schedule for the week of January 7 by Fox Film Corporation.

"The Footlight Ranger" is the title of the Charles Jones vehicle, and will be released on the 14th. The story was written by Dorothy Yosi, Director Scott Dunlap selected for the cast Prizzi Brunette playing opposite Jones. James Mason, Lilian Langdon, Lydia Yeaman Titus and Henry Barrows.

The Dustin Farnum release is "Three Who Paid," scheduled for January 7. This story is by George Owen Baxter and was directed by Colleen Moore. Love, the feminine lead, Frank Campeau, William Conklin, Fred Kohler, Robert Daly, and Robert Agnew are all in the cast. The scenario is by Joseph F. Poland.

"Salome," the spectacular production which won many laurels during its release a few years ago, will be greeted with a hearty welcome by exhibitors and Fox believes. The Fox Corporation, after an extensive questionnaire, decided to revive the picture, and many new features in the way of posters, press books, cuts, mats, lobby displays and advertising paraphernalia has been secured for the re-launching. "Salome" is on the release program dated January 14.

"The Sunshine Comedy, ‘Rides and Slides,’ will be ready for distribution January 7, and the Mutt and Jeff Cartoon, ‘Steeplechase,’ ready the same day. Fox News continues its bi-weekly publication.

**Jackie Coogan Gets Special Invitation**

Little Jackie Coogan has made himself a hero with crowd of kiddies in London and in so doing has made himself a big place in the hearts of the English nobility that loves and does for these kiddies. Jackie has received a special invitation to visit London from Her Grace the Duchess of Hamilton and Brandon.

The particular crowd of kiddies that look on Jackie as their hero are four hundred odd orphans in the Foundling Hospital, London. These kiddies saw a motion picture for the first time in their young lives in the Campbell. "Oliver Twist," and it was particularly appropriate because Dickens himself was interested in the Foundling Hospital and visited the place often when he lived near by in Doughty Street.

The children not only saw Jackie as "Oliver," but they heard read a message of the season’s greetings from the Queen and another one from the Prince of Wales who declared he was sorry he couldn’t be with them when they saw the picture but that he was glad to know they had a Christmas Cinema.

And to add to the joy of the occasion, he received a cable from Jackie in which he declared he was glad they were doing "Oliver Twist," and that he has asked Santa Claus to remember them for him. He sent them 105 "goodies" for Christmas.

"Salome" is the most unusual picture of the present season, says Motion Picture Herald. "Oscar Wilde’s Biblical drama, which has had such an unhappy time of it on the spoken stage, Cowardly is richly colored and handsome in every stamp of being a success," wrote the critic for the New York Globe. "Nazimova has produced a remarkable picture," said the writer for the Sun.
Five New Paramounts Finished on Coast

A perfect picture of industry last week, the Paramount West Coast studio has been comparatively quiet for several days. For the first time in many months, only four companies were at work, where nine units were busy for many weeks before.

The five companies that completed production almost to a day were Joseph Henabery's unit producing "The Tiger's Claw," starring Jack Holt, Eva Novak and Eileen Pringle in the leading feminine roles; "Bella Donna," George Fitzmaurice's production, which is Pola Negri's first American starring vehicle; Walter Hiers' first starring picture for Paramount; "Mr. Billing Sends His Dime," while the cutting and assembling was completed on 'The White Flowers,' starring Betty Compson, and "Racing Hearts," in which Agnes Ayres starred.

Big Set Built for Cosmopolitan Film

The largest and most remarkable indoor set ever used in a motion picture, says Cosmopolitan, has been completed for Marion Davies' next Cosmopolitan super-special, "Little Old New York," which is set in the Battery and Bowling Green as it looked a century ago, during which picturesque period scenes of "Little Old New York" are laid.

No studio in the world, it is stated, is big enough to hold this imposing set, which measures 300x200 feet and covers a floor space of 60,000 feet. The only kind of structure with sufficient floor space was an armory. But to get possession of one, many difficulties had to be overcome, not least of which was a tenancy of more than a month.

Finally, through the co-operation of the commanding officer of the famous 106th Infantry, the 23rd Regiment Armory, at Bedford and Atlantic Avenues, Brooklyn, was secured. Upon the drill floor, which measures 350x250 feet, a remarkable replica of Bowling Green and the Battery has just been completed, it is stated.

To properly light this set presented a tricky problem, which was finally solved by procuring special generators capable of furnishing 12,500 watts. The immense set is now being illuminated by 45 sunlight arcs, 1,000,000 candle power each; 24 domes, or overhead "hard" lights; 30 banks, or side lights, and 30 spotlights. This enormous candle power will make the most remote recesses of the armory glisten as with dazzling sunlight.

To give some idea of the exceptional lighting of this set, it must be understood that lights with such enormous candle power as sunlight arcs have only been used when the last two or three were used. Most motion picture studios boast with pride of one sunlight arc, and occasionally he was limited to just one or two. This single set is to have as part of its lighting 45 of these gigantic lamps.

Bowling Green in 1807 was the most exclusive residential district of New York. There were located the houses of Delevans, of the first John Jacob Astor, the first Cornelius Vander- bilt, of the Du Puysters, and the Living Browns. There was the old fire house. All of these and many other mansions are shown—70 buildings in all, Sidney Olcott is directing the picture.

Governor Edwards Praises Film

Governor Edward I. Edwards, of New Jersey, was the guest of the W. W. Hodkinson Corporation at its offices at 405 Fifth Avenue, recently, where he was entertained by a private showing of the Hodkinson super-special, "Down to the Sea in Ships." The Governor was accompanied by his secretary, Harry Foley. Among those present were the officials of the Hodkinson Corporation, the director and producer of the film, Elmer Clifton, and Raymond McKeen, who played the leading male role.

The Governor was enthusiastic about the picture and declared it to be, in the most masculine production he had ever witnessed. In complimenting Raymond McKeen, he said that he was delighted to meet an actor who had the courage to undertake so enormous and hazardous a role as the harpooning and capture of a giant whale.

He inquired for the other star in the picture, Miss Margarette Courtot. When he learned from McKeen that she had been operated on for appendicitis and was at present in St. Michael's Hospital, Newark, N. J., he instructed his secretary to send her a big box of flowers with this message: "I have just witnessed your splendid performance in 'Down to the Sea in Ships' and am grieved to hear of your illness. I wish you a speedy recovery and a long and successful career, Edward I. Edwards."

Universal Buys Big Stories for Filming

Universal has just acquired the screen rights to a group of important stories from the pens of well-known persons, which are to be made into feature productions for mid-year release.

One is an original story by William J. Flynn, former Chief U. S. Secret Service. It is a strange story of adventure based on actual facts unearthed by the detective during his professional career in a Government sleuth. It is an original story and has never been published. It is based on facts in which prominent New York society figures were involved. The tentative title is "Souls That Pass in the Night." Leon d'Ussel, E. B. Bligh, C. J. C. O. Universal, arranged for its purchase through Hugh Weir.

When it is completed at Universal City, the picture will be a complete exposure of "fake spiritualism." Ex-Chief Flynn has supplied accurate data to the Universal technicians for the reproduction of all mystic tricks and explained how they can be duplicated and exposed for the benefit of the public. The seance angles, however, do not form the principal action of the story, which is said to be a spirited tale of romance and adventure.

Another important story obtained by Universal is "The Self-Made Wife," a recent Saturday Evening Post serial, by Elizabeth Alexander. It is projected as an all-star picture by Universal.

A third story purchased by Universal for early production is "The Hooch," by Edward Markey. It is likely that Universal will use it as a vehicle for Hoot Gibson. The story has just been published in the January issue of a well-known magazine.

Lavish Cabaret Set in Borzage Picture

What is described by Cosmopolitan as the acme of lavishness in the construction of a studio cabaret set for a scene filmed during the past week at the Thomas Ince Studio, Culver City, California, for the Universal's picturization of Fannie Hurst's story, 'The Nth Commandment' is being written by Miss Hurst at the Universal studio.

Will Outdo Many

This particular scene is said to outdo in color, magnificence and lavishness any of the most sumptuous supper clubs and midnight restaurants of Broadway. Adjoining the dance floor is a large fountain and pool, on the edge of which three different groups of beauties artistically posed. At intervals each group integrates and the beauties splash into the waters of the pool. The scene, it is said, gains added beauty from the fact that a Christmas Eve celebration is in progress.

Colleen Moore and James Mason are on the set in "The Nth Commandment." The cast, in addition to Eddie Phillips, includes Charlotte Merriam and George Cooper. Frank Borzage is directing from the scenario of Frances Marion.

Watch Out For A Front Page Story

The Truth About Gorham
Universal Acquires Brabin’s “Driven”

For the first time in six years, Universal has bought a big independent picture for Universal release. “Driven,” starring Sarah Bernhardt, is a photoplay of the Kentucky mountains, directed by Charles Brabin from a story by Jay Geizer. It is the first independent production by the trade papers, Universal says, it received unanimous and universal commendation, being hailed as one of the strongest pictures of the season. It will be a Universal-Jewel release.

The cast includes Charles Emmett Mack, obtained by courtesy of D. W. Griffith; Burr McIntosh, Elmon Fair, Emily Fitzroy and George Bancroft.

It is Brabin’s first independent production. The story was put into scenario form by him for Alfred Rabobek, and the film photography done by George W. Lane. The making of the pictures demanded full excellence of the picture, Chester J. Smith, reviewing it for the M. P. News, said: “Here is a picture that for gripping situations has not been often surpassed.”

The Daily Film reviewer praised the picture as follows: “Charles Brabin’s first independent production should find a place among the year’s best pictures.” The Exhibitors’ Herald said: “Brabin’s initial production is a picture which should do much for him in the way of reputation. Helen Pollock, in the Morning Telegraph, characterized the picture as unusually artistic. The composition in the photography is as artistic as anything yet produced on the screen,” the critic said. George Blaisdell, in the Exhibitor, Trade Review, was equally enthusiastic, saying: “It makes strong demands upon the emotions.”

Charles S. Sewell, in the Moving Picture World, hailed Brabin’s work as an unusually fine production. “It is unusually artistic, intensely dramatic, well directed and acted, finely photographed and tells a straightforward story with no deviation on side issues. From the standpoint of drama, the climax is tremendously effective and thrilling.”

“A feature of the production is the beautiful photography and the fine composition of some of the scenes, which resemble works of art. The pictures, which Brabin deserves credit for having so handled the theme as to bring out the utmost possibilities from every angle, as in giving to the screen a production which is of a quite different nature from any other American-made production.”

Young Will Direct for First National

“Wandering Daughters,” Dana Burnett’s story, published in Cosmopolitan Magazine, will be directed by James Young. His first picture for First National release. The deal for the story was made through the courtesy of Arthur Jacobs and Frank Borzage, now associated in their own production, “Ann Vee:” of their independent, director of “Humoresque” and other notable successes. “Wandering Daughters” will be made at the United Studios, Hollywood.

Director Young will make a series of James Young Productions for First National. However, after he has finished “Wandering Daughters” he will return to the Richard Walton Tully fold and direct “Triby” for Mr. Tully. With the return of Mr. Tully from adventure, “Triby” will be begun on the Coast.

“Wandering Daughters” will be a First National spring release.

Goldwyn First Runs at Chicago Theatre

Balaban & Katz have bought for Chicago Goldwyn’s two big new productions, “The Christian,” produced by Maurice Tournier and “The Stranglers’ Banquet,” Marsha Neil’s first picture, made the association with Goldwyn. The first run of these two pictures in Chicago will be at the Balaban & Katz Chicago Theatre, James R. Grainger, who is in that city on his swing about the Goldwyn branch, says the picture deal and telegraphed its conclusion to the home office.

The play date for “The Stranglers’ Banquet” at the Chicago Theatre will be either February 12 or 19, while “The Christian” will be opened at that house March 12. When the two pictures were screened for the officials of the Balaban & Katz organization they declared that they were two of the finest motion pictures that they had ever seen, it is stated.

“Wandering Daughters” will play the Goldwyn Theatre for two weeks’ run at the Imperial Theatre, San Francisco, beginning Sunday, and in Washington, D. C., at a Tom Moore theatre.

“Triby” will be shown at the Newman Theatre, Kansas City, for the week beginning February 14.

Capitol Liked It

Final reports from the Capitol Theatre, where the Selznick company’s most recently released super-special, “One Week of Love,” played during the first week of January 7 to 13 are to the effect that the engagement was unusually satisfactory, Selznick states. The business at the theatre, which passed by several thousands of dollars the figure which is rated as the average week’s business at any other theater in the city.

“One Week of Love’s” engagement on the Loew Circuit in the New York metropolitan district begins February 1 at the State Theatre on Broadway. Before the 26th of February the pictures, two of the two Loew houses. Engagements in the Fox theatres begin February 12.

Glenn Hunter Is a Hard Worker

Glenn Hunter, who, Hodkinson says, has recently come to the front as a delineator of juvenile with a real inspiration, and, in motion pictures, has the reputation of being a hard worker, and as evidence of this in the fact that he is working in pictures and appearing on the stage at the same time.

Mr. Hunter is now busily engaged in making a series of pictures for The Film Guild, the first of which, “Second Fiddle,” will be soon released by the W. W. Hodkinson Corporation. The series comprises four pictures, all of which are to have played by the Film Guild, with Hunter in the leading role. The second picture, “The Lap of Luxury,” will be released some time in January, and the third picture, “The Scarecrow,” will be produced shortly.

Jerry Bourdon Put Good Stunt Over

When Alfred Lunt and Edith Pollitzer, the left-wing couple of New York, recently with Edward Sloman, director of the new Distinctive Pictures production of “Baroness,” Jerry Bourdon, proprietor of the Woodstock Theatre, got a hunch. He wired to the nearest United Artists exchange and booked “The Ruling Passion,” the Distinctive picture starring George Arliss. He tied up this distinctive picture, and engaged the company on location for the first Distinctive picture of 1923, and as the town was “all het up” by the presence of the actors he played to a full house on Tuesday, January 16.

“The Common Law” Nearly Complete

“The Common Law,” the Selznick production, the one showing on the West Coast, is nearing completion and the work of cutting and titling it will soon be in progress. George Arlachaiden is directing.
January 28 for Pearl White Serial, also New “Our Gang”

Heading the Pathé list of ten releases for week of January 28 is the first episode of the new Pearl White serial “Plunder” and “The Champeen” the first of the new series of Hal Roach “Our Gang” Comedies.

“Plunder” which Pearl has announced marks her farewell to the screen deals with the mysterious adventures in which a New York girl is plunged in endeavoring to secure control of the stock in an office building under which a large quantity of treasure is buried. In this scheme she meets opposition at every turn from the villain portrayed by Harry Semels, Warren Krech, who only recently made his debut on the screen following a successful stage career, appears in the role opposite the star. It was produced and directed by George B. Seitz and the story was written by Mr. Seitz and Bertram Millhauser. The action shifts from New York to the Kentucky mountains, the Indian country and South America. The serial has received high praise from reviewers in both the trade and daily press and Pathé announces it is being heavily booked by high class exhibitors throughout the country.

In “The Champeen” the gang is lured by Sunshine Sammy into giving an astonishing prize fight in which Mickey (Freckles) Daniels and “Batting” Jackie Davis are the contenders over the love of a charming little miss who before the fight is over accepts an invitation from the “Dude” whereupon the “fighters” combine against the common enemy. It is said to be full of the characteristic comedy and clever touches which have marked the previous numbers in this series.

“Don’t Say Die” with Paul Prout and Jobyna Ralston is the Hal Roach one-reel comedy on this program. Obstacles to immediate matrimony cause Parrott to turn to crime in nearly conceivable way; just as the “obstacles” are removed a tough that Parrott has hired to do the job, shows up to fulfill his part of the contract. Of course all ends well.

“Speed” the Hutchinson serial reaches its final episode in which the hero is exonerated and the villain’s guilt established in a dramatic manner. The current reprise of “The Fishermen’s Jinx” shows the Farmer in desperate combat with various funny monsters which he cat finally helps him to overcome.

Pathé Review No. 4 has a striking photographic section “The Death of the Flowers” based on William Cullen Bryant’s famous poem. Other sections show a funeral at Canton, Pa.; colored pictures of Athens, a camera interview with the sculptress Bonnie McLeary, and another section dealing with moving screen Snapshots No. 18, as usual, shows many characteristic scenes of famous screen stars.

Bruce Film Heads Newspaper List of Best Short Subjects

In an article in which he lists what in his opinion comprised the twelve best short subjects of 1922, James W. Dean of the Newspaper Enterprise Association which syndicates a daily service to many newspapers throughout the United States and Canada, heads his list with Educational’s “And Women Must Weep,” and also includes three other subjects released by Pathe. This list, which follows with a list of twenty-three more “worthy of mention,” which includes eight educational films: the Christie comedies, the special “Vio Radio,” a Christie comedy satire; “Cold Feet,” an Earl Harl cartoon; “Rag-Roading,” the Creme Comedy, “Look Out Below,” the Tony Sarg Almanac, “The First Fliver”; the Torchy Comedy, “Torchy’s Ghost,” and a Bruce Wilderness Tale, “My Country.”

Regarding “And Women Must Weep,” Mr. Dean says in part, “Robert Bruce made the greatest single contribution of 1922 to the art of the cinema. He blended the drama of humans with the drama of nature. He dwelled his actors with the beauty and power of natural surroundings. He gave the screen a new art.”

In offering his list of short subjects, Mr. Dean says it comprises about 1,500,000 feet of film covering about 750 subjects, news reels, scenarios, condensed dramas and comedies, stating that many of the short subjects contribute more to the program’s entertainment than the feature pictures, and that many of them have contributed as much to advance photoplay art as the longer films.

New Serial Title

Pathé announces that the title of the next Ruth Roland serial which has already been extensively booked by exhibitors as “The Riddle of the Range,” has been changed. This serial, scheduled as “Haunted Valley” and will follow the new Pearl White serial which will be released beginning January 28.

Austin Is Directing Bull Montana

Albert Austin has been engaged to direct Bull Montana in the fifth Hunt Stromberg comedy for Metro release, "Two Twins." This will follow "Rob Em Good," which has just been completed.

Mr. Austin came to this country from England with the vaudeville company with Charles Chaplin, with whom he has been associated for several years as associate director with Chaplin in "The Kid" and many of his prior successes. Recently he directed Jacky Coogan in "Trouble." The Bull Montana comedy staff also includes Dick Stevens, assistant director; Clyde Bruckman, "gap" specialist, and Irving Reis and Ted Reese at the-cameras.

Davis for Century

Julius Stern has signed Jim Davis to direct Century Comedies, and his first picture will be a comedy starring "Brownie," the wonder dog from Myers, brother of Carmel Myers, is assistant director for this picture. Mr. Davis is an experienced director in the short subject field, having directed Helen Holmes in the "Hazards of Helen" series.

New Brownie Film

Brownie, the Century Dog, is at work on the first of a new series which features the superstitions of humans, directed by Jim Davis.
Special Paper for “Our Gang”

Pathe announces that for the new series of “Our Gang” comedies, which begins with “Champeen” on January 28, the same class of exploitation paper and accessories will be furnished to exhibitors as were supplied on features. There will be special twenty-four sheets, cuts, mats, lobby displays, and booklets. This series is said to be winning high praise from exhibitors and the press as well.

New Br;ay Films

Hodkinson announces that Bray Productions are now putting the finishing touches on the third Bray comedy, the working title of which is “Colonel Heeza Liar Turns Detective,” which like the others contains bewildering trick photography. The second of the Bray Romances, “The Sky Splitter,” is now ready for release. Trick photography is featured in this picture, where the illusion of a trip to the stars by a living actor is shown. It is said to be a decidedly unique subject.

Roy Del Ruth Joins Mermaid

Roy Del Ruth, who for several years has been a director with the Mack Sennett organization, has been signed in a similar capacity by Jack White, producer of Educational-Mermaid Comedies. His first work with Mermaid will be directing Lige Conley. Mr. Del Ruth directed several specials for Sennett and recently handled the megaphone for a series with Billy Bevan and Mildred June.

New Leading Women

Hazel Deane, who has only been in pictures for eleven months and has already played leads in Mack Sennett features, has been signed by Al Christie for similar roles and will appear in a comedy which Christie is now personally directing.

Another leading lady signed for Christie Comedies which are released through Educational, is Duane Thompson, who is now playing with Neal Burns in a film Harold Beaudine is directing.

Heavy Bookings on Lloyd “Shorts”

Pathe reports that the success of Harold Lloyd in feature productions has proved a big stimulus for previous Lloyd releases. Reprint books from larger houses are said to be as heavy as new accounts in the two-reel comedies in remote zones. To meet this demand, new Lloyd shorts have been provided on the first six of the series: “Captain Kid’s Kids,” “From Laughter to Spooks,” “An Eastern Westerner,” “His Royal Slyness” and “Bumping Into Broadway.”

(More Short Subject News on page 373)
How to Get In

A. R. Vaughn, Projectionist Senica, South Carolina, asks:

Please advise as to how I may join the I. A. T. S. E. & M. P. M. O. S. I have had some experience, but it has all been in small cities. I am sure I could pass any reasonable examination. I have one of your handbooks, but not the latest.

Well, brother, if you want to be up to date and on the job you should have the very latest, not only in handbooks, but everything else which concerns your profession. Get busy!

I wonder if I, A. why I still get quite a few such inquiries, hence will once more set forth the facts for the benefit of all. To whom the hell is a projectionist who worked within the jurisdiction of the local he proposes to join for a period of six months.

The jurisdiction of a union extends in every direction to half way to the next union. By this I mean that if a certain town has a union, either stage employee, technical employee and projectionist or librarian, and on one side a city six miles away has a union, in the opposite side it is sixty miles away and on the remaining side ten miles, then the territory within the jurisdiction of that union would extend three miles one way to another, and five the other. From this you will see that every bit of territory within the U. S. and Canada is within the jurisdiction of some union.

The territory of Edmonton, Alberta, for instance, literally extends to the north pole, though to date I believe Local 380 has had no applications from the Arctic Circle.

Apply to Nearest Union

You must apply to the union nearest Senica, Spartansburg, or Local 380 in South Carolina, as it has a union.

The best way would be for you to go over to that city and interview the president of the local. Any theatre man there should be able to tell you who he is. The local may refuse to admit you, which it has a perfectly legal right to do, though if you are already holding a job within its territory, and have been for a period of six months, and can pass a fair examination, there could be no just reason, so far as appears on the surface, for keeping you out. Then, too, it may have an initiation fee that will make you wonder if it is a working man's organization or a national bank president's alliance. If they talk favorably and you want to go ahead you will have to pass such examination as the local may prescribe and you must be voted on—and, well, that is about sufficient, don't you think?

Now don't think I am kidding. I most emphatically am not. Joining the union once was a simple process. That was in the days when the union was weak and needed all the help it could get. It was the days when (I remember them well) when to belong to a union was not considered an honor, but rather an ordeal to look at you in wonder, thinking you must be born to it. They worked very hard to get members, and then even harder to hold them. The union is strong now. To belong to one is considered just plain right and decent if you work for your living with your hands. With

Greater Speed

J. P. Schock, Local 133, I. A. T. S. E. & M. P. M. O. S. Whiting, Indiana, sent in two clippings and says:

These clippings appeared in another publication and are certainly worth your attention. I think you will get from them what I have to say. I advise you, when you inspect, to see that the facts I have brought to your notice are not overlooked. I have many letters of your name and in the matter.

Clipping Number One

One clipping deals with the small, portable photometer, and says that it is quite possible for the average exhibitor or projectionist to secure the loan of one from the local light company and make readings of the screen illumination.

I have had experience with this type of instrument and found that while an expert might be able to make accurate readings, most em- phatically could not. In my opinion it would be entirely useless to the "average exhibitor or projectionist" for that reason, AND the further fact that in my opinion density of screen illumination is NOT a true guide, because the density which will be quite sufficient under one condition of auditorium lighting and SCREEN REFLective POWER OF PROJECTOR or projectionist is quite inadequate in another. And mind you that in using the photometer you do NOT measure the light reflected to the audience, but the light directly incident upon the screen, BEFORE it reaches the screen.

Such an instrument in the hands of an expert in inspecting the theatre reader, with all the data, in all that which goes to determine the amount of APPARENT light which the theatre patron will see under highly varying conditions, might be of real value, though even as to that I am not so certain, because of the ENORMOUS variation in eyes themselves. So much for that.

Clipping Number Two

As to the other clipping, well, anyhow, I had a good laugh. It states:

The very best inspection is at Twice the Speed Now Possible in Film Exchange.

Phew! and likewise, Wow! How glorious! Surely there is need, and sad need for increase in exchange inspection speed. You all agree on that, don't you? Last week I stood beside a girl in an exchange inspection room and saw her "inspect" a full 1,000-foot reel of film in exactly thirty-three (33) SECONDS. Having completed the "inspection" she yanked it off the rewinder spindle and pitched it to a table at least two feet beyond her reach. Under the scheme proposed this time would be cut to 16½ and the other 18½ seconds would be "saved." How grand!

But now that we have had our joke, let me say that the machine in question—for it is a machine—may be good. I have not seen it, and do not know. I have observed, however, that unless there is some "bug" somewhere, the inventor of a device such as this does not lose much time in presenting it to this department for inspection, examination and test.

Time Saving No Object

And certainly, while I do not care about the savings in one of the inspections there is a truly great need for a machine which will detect faults while rewinding film. The average exchange inspection is not an inspection at all. It is more of a speed inspection, using more or less than a top-speed rewinding of the film, which more often than not does more damage to the film than it is supposed to do. If determined as you all know, only the worst faults, such as total breaks, long strips of ripped
sprocket holes or patches almost entirely loose.

We would welcome this machine, or any other machine which will really deliver the goods in the matter of thoroughness. But we remember that in the past a number of such machines have been perfected, and that none of them finally made good. If this one really is deserving of serious consideration, let it be inventor set forth the reasons why, and submit it to an examination and test by this department. If it is good we will welcome it. If it is not—well, that is another story.

Errors Corrected

Charles Purcell, Hamilton, Ontario, says:

In issues dated Dec. 2 and 6, evidently to the necessarily hasty notes you took, from which "Editor Travels" was written, you have in one or two instances misplaced credit for certain things you described. No one is "on the roof."

The Humphreys observation window, Fig. 1, of "Editor Travels," was the invention of Milton A. Bartlman, projectist at Panagre Theatre, and not the invention of the writer.

It was Brother Bartlman who explained to you about placing the thin sheets of metal back of the glass to prevent breakage.

Brother Bartlman's idea for improvement is clearly shown in the illustration. It consists of placing thin glass, not of the same, but of smaller size on the glass, and the necessity for a tall man to stoop. Your suggestion for making the window larger would be another improvement, which may be developed by Brother Bartlman, along with further improvements he has in mind.

The description in Figs. 4 and 5, was also invented by Brother Bartlman. Our own projectors are equipped with a device quite different in method of illustration, on Fig. 2. The spot lamp attachment is an idea of my own. In practice it has proven to be very satisfactory. Brother Bartlman and I worked together in the development of these devices.

Got Projectors Twisted

The projectors in use at the Panagre are not properly hung. In Fig. 1 the flat box spring should have been at the top, and bolted to the carrier at one end only. There is also a thin flat bar, not shown in illustration, which rests loosely on top of lower adjusting screws. This enables one quickly and smoothly remove the carrier. The lower screws still serve their purpose of leveling the carrier when necessary.

At the Capitol Brother Hugh Usher is in charge of projection. He and Brother H. Pure could have shown you some other things of interest, had you more time.

Now, Brother Richardson, on your next visit to Hamilton, which we hope will be in the near future, try to be with us a bit longer. I am sure you would be agreeably surprised were you to care to visit the projector room of some of the other men.

I trust you will give this letter space at an early date. It covers the ground thoroughly, and is self-explanatory.

Righto!

Righto, friend Purcell! I do not feel called upon to make any excuses or apologies for the errors. While in any given city I usually have to enact the role of a windmill almost from the time of my arrival to the time of my departure.

In a projection room I must look at many things, and often listen while a man is projecting a photoplay and trying to tell me things, while another man is perhaps talking, too.

It is small wonder that things get a bit mixed sometimes. I just do the best I can.

The article concerning Hamilton was, in the main, correct. The error in spring position was the make-up man's. The cut was run upside down, but bolting the spring at both ends was my own blunder. I should have known better. The piece over the bottom screws I did not know about. The stunt is a good one, and I am glad it is brought to your attention again.

When I will be up that way again I don't know. I have many places to go, and comparatively little time to use "going." My best regards to you all.

From Norway

Quite some while ago I received a letter from Eivind Jorgensen, Engine per Roken, Norway, which contains one or two interesting things. Friend Jorgensen says:

"Projection is, indeed, an interesting study, and no living man can claim himself perfect in the sense of the word that he has no more to learn. Only the fool makes such a claim, and sooner or later such an one will find out that he is a fool, the time required to make the discovery depending upon how big a fool he is."

Since I have been reading the department I have been interested in the different methods recommended by projectionists for the adjustment of projector optics and mechanisms.

A Simple Way

I myself have found a very simple way to locate the aerial image, as follows: First, protect your eyes with a pair of dark spectacles, then make a mark on the face of the converging lens with any convenient thing, such as a wax pencil, or a pen and ink. Next loosen the rotating shutter and move it in or out until the image of the mark is sharply defined on the shutter blade. After the shutter is located it is only necessary to fasten it, wipe off the mark and polish the lens. This method will locate the shutter exactly at the normal image. Have your new hand-book ordered. Trustless I shall soon receive it. You should have had the book long since. Let me know what you think of it, please.

We are all obliged to you for your description of your method of finding the aerial image. It is not a new method, but nevertheless its publication now will doubtless be a new thing to many.

As to your remarks concerning fools—well, you will live a long while before you say a more true thing.

From Toronto

Harry T. Dobson, Projectionist, Palace Theatre, Toronto, whose name should be well remembered by department readers, says:

Just a few lines to tell you what I think of the new "Blue Book of Projection."

Projection is, indeed, an interesting study, and no living man can claim himself perfect in the sense of the word that he has no more to learn. Only the fool makes such a claim, and sooner or later such an one will find out that he is a fool, the time required to make the discovery depending upon how big a fool he is.

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CURRENT AND ADVANCE RELEASES
Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

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FAMOUS PLAYERS-LASKY

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ASSOCIATED EXHIBITORS

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GOLDYW

Always the Woman Betty Compton July 22 Aug 12 5.40
A Kiss Beach Week-End Sport Film 1.00
Baking the Air Sport Film 1.00
By-Way Champions Sport Film 1.00
Pee Wee... 1.00
Hook, Line and Sinker 1.00
Split Second 1.00
Playing the Game 1.00
Remember It 1.00
Sherlock Holmes John Barrymore May 25 June 3 8.00
The Sin Phod Lloyd director Jan 21 Oct 2 6.00
Brothers Before the Sky 1.00
Hungry Hearts Bryant Washburn Dec 9 6.50
Broken Pitcher 1.00
Northwest Mounted Police Sport Film Nov 1 8.00
The Stranger's Banquet Marshall Neilan Prod Jan 13 8.50

HODKINSON

Great Artists Series 1.00
Movie Chat Series 1.00
Slim Shanghai 7.90 Mar 20 1.00
Married People Mabel Ballin July 29 Sept 3 5.20
Affirmation Aug 26 1.00
The Headless Horseman Will Rogers Oct 25 Nov 25 8.00
The Mystery Box Bray Special Nov 25 1.00
The Sky And The Music 1.00
Bulldog Drummond Carole Lombard Nov 25 1.00
Run from the Bullets 1.00
The Kingdom Within Shortinger Prod Jan 6 6.00
Second Fiddle Glenn Henry Oct 21 5.80

AL LICHTMAN

Rich Men's Wives Ganser Prod Sept 2 Nov 4 5.50
Shadows B. Schulberg Prod Nov 11 7.90
Thorns and Orange Blossoms Ganser Prod Nov 25 8.50
The Eels Express 1.00
Are You A Failure Forman Prod 1.00
Poor Morals Muffin Prod 1.00
The Girl Who Came Back Forman Prod 1.00
Mothers-in-Law Ganser Prod 1.00

METRO

The Five Dollar Baby Viola Dana June 10 June 34 6.00
The Prisoner of Zenda 1.00
The Face Between Bert Lytell July 29 Aug 5 5.00
The Haunted Gift 1.00
Broadway Rose Mae Murray Sept 30 Oct 21 7.20
June Madness Lloyd Science 1.95
Trifling Women Rex Ingram Prod Oct 14 9.00
A Punctured Prince Bull Montana Oct 28 2.00
Enter Madam Nov 1 Clara K. Young 1.00
Mud and Sand Nov 1 Laurel Comedy 3.08
Love in the Dark Viola Dana Nov 3 5.00
Quincy Adams Sawyer Star Cast Dec 9 7.50
Tell of the Sea 1.00
Peg o' My Heart Laurette Taylor Dec 23 7.50
The Pea 1.00
Glad Rags Bull Montana Dec 23 3.60
Bearts Affaire 1.00
The Forgotten Law Milton Sills 1.00

PATHE

Nanook of the North Ekkoos Film June 24 July 1 6.00
Get Em Hett-Serial Charles Hutchinson 100
Pattie Power.... 100
Pathe News Twice a Week 2.50
Topical 30 Day 1.25
The Time Quo... 2.00
Speed Serial Charles Hutchinson Sept 23 2.00
Deputizing 1.25
The Hated Rivals Cartoon 1.25
Never Tease Again 1.25
Two of a Trade Cartoon Comedy Oct 14 1.75
Old Souls 1.25
Right Rough Going Leo Maloney Oct 14 1.00
Smyrna on Fire News Special Oct 14 4.00
Out on the Sea Willard Louis Oct 21 1.00
The Romantic House Cartoon 1.25
Shilian and the Sage 1.25
Broadcasting Johnny Jones Oct 21 2.00
The Tash 1.25
The Bar-Cross War 1.25
The Golf Bug Paul Parrott Oct 2 3.00

The Ripper Poodle Will Rogers Oct 21 1.00
Shine 'Em Up Paul Parrott Nov 4 1.00
Our Gang Hal Roach 1.00
Bad Luck... 1.00
The Dripper Leo Maloney Nov 11 1.00
High and Low and.... 1.00
Washed Ashores Paul Parrott Nov 11 1.00
The Price of Progress Special 1.00
The Rolling Stone Cartoon-Fable 1.00
The Chief's War... 1.00
His Enemy's Friend Leo Maloney Nov 25 1.00
Yestertime... 1.00
The Big Scoop Johnny Jones Nov 25 1.00
The Honeymooners 1.00
Blaze Away Paul Parrott Dec 2 1.00
Froth of the Flood Cartoon 1.00
Saturday Morning "Our Gang" Comedy Dec 2 1.00
Dr. Kildare... 1.00
One Jump Ahead Leo Maloney Dec 2 1.00
Marie... 1.00
Plunder... 1.00
 naval... 1.00
Pleased for Gold Educational 1.00
Under Two Flags Peter Carter Dec 2 1.00
Fruits of Faith Will Rogers Dec 1 2.00
Here's Your Man Leo Maloney 1.00
Fair Week Paul Parrott Dec 1 1.00
Under Suspicion Leo Maloney Jan 6 2.00
Dig Up Paul Parrott 1.00
Dog's Paradise Cartoon 1.00
Shortin' 1.00
The Frog and the Catfish Cartoon 1.00
Show Time... 1.00
Pate and Paper Paul Parrott Jan 13 1.00
Mr. President Paul Parrott Jan 21 1.00
Border Law Leo Maloney Jan 28 1.00
Cheating the Chasers Cartoon 1.00

PLAYBOY'S PICTURES

The Man She Brought Back Chas. MacArthur Prod Oct 28 Nov 8 5.00
Face to Face The World's Greatest Oct 7 Nov 14 5.00
Through the Storm Ross Prod Sept 9 5.00
Hearts Are Trumps August 14 4.00
Sunshine Harbor Margaret Beecher 1.00
Lost Love 1.00
The Man and the Moment Hayford Hobbs Nov 18 4.75
The Inner Man Wyndham Standing Dec 30 4.50

SEIZNICK

Channing of the Northwest Eugene O'Brien June 17 June 34 4.25
John the Ace.... 1.00
Selznick News Two a Week 1.00
Lovers in Paris... 1.00
One Week of Love... 1.00
Elaine Hammerstein Nov 18 Dec 2 7.00
Pawed... 1.00

UNITED ARTISTS

The Three Musketeers Douglas Fairbanks Sept 10 8.95
Little Lord Fauntley Mary Pickford Oct 1 8.80
The Man Who Played God God Arias Oct 25 5.85
Robert of Lincoln 1.00
Teas of the Storm Counry Mary Pickford Nov 25 Jan 6 10.00
Tailor Made Matt Charles Ray Nov 9 8.40

UNIVERSAL

Adventures of Robinson Crusoe Harry Myers Serial June 17 700
The Storm House Peters July 1 740
Perils of the Yukon Wm. Desmond Serial July 3 750
In the Mystic Isles... 1.00
Giants of the Open Roy Stewart Oct 21 1.00
All Night Real Roy Stewart 1.00
The Long Chance All Star Oct 7 4.35
Under Two Flags Peter Carter Dec 2 1.00
The Lone Hand Hoot Gibson Dec 20 3.83
Rumors of the Railroads Roy Stewart Dec 23 2.25
The Kentucky Derby Jewel Dec 28 1.00
Wolf Law Frank Mayo Dec 28 1.00
A Matador Mystery Harry Caen 1.00
Broad Daylight Los Wilson Nov 11 4.69
A Man From No Place.... 1.00
A Model Messenger Lew Sargent Nov 11 1.00
Pawed... 1.00
The Lavender Bath Lady Gladys Walton Dec 13 10.50
Just Dogs... 1.00
Dusty 1.00
The Three Musketeers Douglas Fairbanks Sept 10 8.95
Ride the Range Matt Moore Nov 25 1.00
Ride 'Em... 1.00
Committee on Credentials Harry Carey Dec 3 2.00
The Judge Carey Dec 3 2.00
True Blue... 1.00
Dancing Dec 3 2.00
The Adventures of... 1.00
Law of the Sea Jack McAllister Dec 9 1.00
A Lot of Bull Chas. Malins Dec 9 1.00
Pawed... 1.00
Chickasha Bome Crasher Reginald Denny Dec 16 1.00
Timberland Treachery Roy Stewart Dec 20 1.00
A Rip Schwing Night... 1.00
Tommy Lou... 1.00
New Leather Pushers Every Two Weeks 1.00
Where's the Parade? Nelly Edwards 1.00
The Tattle Tail... 1.00
Brownie... 1.00
One Wonderful Night Herbert Rawlinson Dec 23 4.45

Review
Concensus
Footage
The Love Gambler John Gilbert Nov 25 Dec 30 4.00
Shirley of the Circus Shirley Mason Nov 16 Dec 30 1.00
Barnum and Bailey Circus... 1.00
Ross of Camp Fire Chas. Jones Dec 2 4.35
Old Spats Educational Dec 2 2.00
Paulette Dubuc... 1.00
Out of Place Al St. John Dec 2 3.00
Bird Lady... 1.00
White Justice Waits Dustin Farmum Dec 9 7.60
The Girl in the Moon John Gilbert Dec 15 4.00
A California Romance John Gilbert Dec 17 4.00
The Choosers John Gilbert Dec 2 1.00
My Hero Lupino Lane Dec 21 2.00
Town Terrors Chas. Jones Dec 2 1.00
Man's Size William Russell Dec 30 1.00
Catch My Smoke Tom Seen Dec 6 4.00
Three Who Paid Duane Jones Dec 21 2.00
The Runaway Dog Dags Acting Jan 6 1.00
Watch the Watchman... 1.00
Face on Barroom Floor H. B. Wallith Dec 17 3.75
The Frog... 1.00
The Alarm Al St John Jan 20 2.00
A Friend of the Family... 1.00
Pawd Ticket 201 Shirley Mason Jan 20 4.60
Bits of Europe Educational Jan 20 1.000

300 MOVING PICTURE WORLD

January 27, 1923
MURRAY GARSSON
A Game of Craft
Nick Carter Series...Nov. 4
2,000

THE SPIRIT OF SÉBINE
The Spirit of Sébíne
Unseen Forces
Nick Carter...Nov. 4
2,000

GENIUS FILMS
Women Men Marry
Dilloway's...Nov. 4
5,900

IRONOUD PROD., INC.
Valley of Lost Souls
Victor Sutherland...Dec. 20
5,000

PHIL GOLDSTONE
Deserted at the Altar
Special...Jan. 6
1,500

Lucky Thirteen
Richard Talmadge
500

Wildcat Jordan
Franklynn Furman...Dec. 2
4,900

Gun-Shy
Franklynn Furman...Dec.
1,500

Lucky Day
Franklynn Furman...Dec.
4,700

The Firebrand
Franklynn Furman...Dec.
5,000

KINETO
Bending the Twig
Sept. 30
1,000

Some Wild Babies
Sept. 30
1,500

BURTON KING
Shylock of Wall Street
Dore Davidson...Oct. 28
6,000

LEE-BRADFORD
Squirrel Comedies
250

NAZIMOVA PROD., INC.
Salome
Nazimova...Jan. 13
6,000

O'CONOR PRODUCTIONS
Piece in Pieces
Billy Franey
200

Hot and Gold
200

OUT OF THE INKWELL CO.
Files
Cartoon Comedy...Sept. 16
1,000

PERFECT PICTURES
The Power of Love
All Star Cast...Oct. 21
5,000

PRINCIPAL PICTURES CORP.
Environment
Alice Lake...Dec. 20
6,000

The World's a Stage
Dorothy Phillips...Dec. 20
6,000

PRODUCERS SECURITY
The Country Flapper
Dorothy Gish...Aug. 22...Dec. 16

The Wolf's Fangs
Wilfred Lytell
500

In the Night
All-Star
500

Ironing Curtain
500

Just a Song at Twilight
Bartholomew
5,000

In the Night
Special
5,000

RIALTO PRODUCTIONS
Nine Seconds From Heaven
Danish Production...July 8
Aug. 21
3,000

RUSSELL PRODUCTIONS
Barriers of Folly
Women
George Larkin...Nov. 29
4,800

SECOND NATIONAL
Broken Shadows
Irish Love Story
5,000

One Moment's Temptation
Lost Heiress
5,000

Wanted Lives
1,400

CHARLES R. SEELING
The Purple Dawn
Bennie Love...Nov. 11
5,000

W. M. SMITH
Trail's End
Franklynn Furman...Nov. 4
4,700

SACRED FILMS, INC.
Nurse of the Aged
Bible Film...Dec. 2

1,000

SANFORD PRODUCTIONS
Twisted Comedies
3,000

West v. East.
Pete Morrison...Dec. 2
5,000

SMART FILMS, INC.
Mr. Porter of Texas
2,000

WILLIAM STEINER
West of the Pecos
Neal Hart...Aug. 19
4,000

SPECIAL PICTURES CORP.
Table-Top Ranch
Nick Carter...Sept. 17
4,500

STERN'S PRODUCTIONS
A Woman's Winter
George Larkin
500

UNITY
Why Do Men Marry
Edy Darcle...Sept. 21...Oct. 21
5,000

WARNER BROTHERS
Rags to Riches
Charles Norris
Oct. 7
7,000

A Dangerous Adventure
Grace Darmond
7,000

The Beautiful and Damned
Marie Prevost...Dec. 23
7,000

Heroes of the Street
Talmadge
6,000

WEBER AND NORTH
The Curse of Dink
Star Cast...Sept. 9...Sept. 30
5,900

Notoriety
Maurice Powers...Oct. 14

8,000

WESTERN PICTURES CORP.
The Sage Brush Trails
Roy Stewart...Sept. 3
4,000

Blazing Arrows
Lester Cuneo...Nov. 4
5,000

J. W. WILLIAMSON
Wonders of the Sea
Submarine...Nov. 4
5,000
A Robert-Morton and Simplexes Hold Honolulu Princess Patrons

THe recent opening of the New Princess Theatre at Honolulu, T. H., is of special interest to mainland amusement interests, not only because of the close connection in a commercial way between the Island metropolis and San Francisco, but also because San Francisco theatre men are financially interested in the project. While originally promoted by Honolulu interests and planned and built by Island architects and contractors, San Francisco capital finished the work and the new theatre is managed by a San Francisco man.

The stamp of the California metropolis is also to be seen in the Robert-Morton organ, the second instrument of its kind to be installed at Honolulu by the American Photo-Player Company, as well as the selection of the organist, Edwin Sawtelle, and the projectionist, Monte S. Fairbanks.

The New Princess was originally launched as a community enterprise, the idea being to give Honolulu a modern theatre that could be used not only for the presentation of moving pictures, but for the presentation of stage attractions as well. Plans were prepared and work was commenced on the house in 1920, but financial obstacles interposed and the theatre was not completed until late in 1922, when it was opened under the name of the New Princess, instead of that of the People's Theatre, as originally planned.

A Well Located House

The new house is well located on Fort Street, just above Beretania, on a site at one time occupied by the Honolulu Skating Rink. It covers a lot one hundred by one hundred and fifty feet and is of modern construction with a reinforced concrete frame and hollow-tile walls, especially adapted to Island climate. It was designed by the Honolulu firm of Ripley, Davis & Fishbourne, following a survey of mainland picture theatres to secure the latest ideas.

One of the most noticeable features of the design is the fact that there is no balcony, although the seating capacity is in the neighborhood of 1,600. The pitch of the floor from the orchestra pit is slight at first to be sure, the importance of the interior from the stage resembling that of a huge bowl. The absence of a balcony greatly reduces the problem of ventilation, such a factor in Island theatres, affords an unobstructed view of the entire stage and makes for better acoustics.

Accessible Seating

The lower tiers of seats are reached directly from the foyer by two wide entrances and the entire house could be filled through these, if desired. To make the upper tiers more accessible, however, two inclines have been installed in place of stairways, one on each side of the building, and patrons may enter the upper section of the house without disturbing those already seated. The space beneath the mezzanine, or upper tiers of seats, is occupied by the spacious lounge, a broad foyer and a handsome ticket office. Space is also provided for two small shops.

The foyer, which fills the space between the lounge and the wall which separates the front part of the theatre from the seating space, is handsomely decorated, an electric fountain being an interesting feature. At the right is the women's retiring room, finished in ivory, with wicker furniture upholstered in blue and gold silk fabrics, while at the left is the men's smoking room.

At the rear of the dress circle are three lofts extending the full width of the house, while there are three additional lofts on each side, or nine in all. These are furnished with large wicker chairs with ample room for occupants to move about.

Ornate Draperies

The drapery work throughout the house was done by G. A. Ordway, of the Bailey Furniture Company, Honolulu. A variety of colors has been employed to produce the desired effects, silk brocade of a dark blue having been used to upholster all the railings, while blue, gold, green, bronze and old rose find a place in many of the hangings. The theatre is carpeted throughout with Wilton carpet of the best grade.

The fine plasterwork and sculptured decorations on both the exterior and interior of the house were modeled by J. Rosenstein, who maintains a studio on North Kukui Street, while the fine painting and color work was executed by Constantine Faggioni, of San Francisco, who spent ten weeks on the work with several assistants.
EDWIN SAWTELLE
Seated at the Console of the New Princess' Robert Morton Organ.

Reprint It, Says Joe

New York, December 23, 1922.
Mr. Keyser,
Moving Picture World,
New York City.

It's about time Santa Claus brought something to the supply dealer. I don't see why this little story could not be put up in a little booklet. I'm pretty sure the better class of supply dealers would be glad to purchase these from you, I know I will.

With the Compliments of the Season, I remain, Very truly yours,
J. C. HOWELLS HORNSTEIN CINE EQUIPMENT CO., INC.

A $25,000 Projection Room

The projection room and its equipment is one of the chief prides of the New Princess management. Fully $25,000 has been expended in outfitting this and its appointments are said to be the equal of any in the United States. Three Simplex projectors have been installed with a triple dissolving stereopticon.

The projection is in charge of Monte S. Fairbanks, formerly of the New Mission Theatre, San Francisco, who went to the Islands early in 1921 to plan and install the equipment of the house. When work on the theatre was suspended he found employment with another theatre, returning to finish the work he started. Much of the automatic equipment was designed and made by him. The projectors are fitted with Sunlight arcs, the first in the Islands to be so equipped.

Adjoining the projection room is a private room for the operator and another for the motor-generator set. A feature of the electrical equipment is a storage battery set which will supply current for quite a time in the event of a failure in the outside supply.

A Robert Morton Furnishes the Music

Honoalu is a music-loving community and special attention has been paid to the musical part of the entertainment offered. One of the largest Robert-Morton organs built by the American Photo-Player Company has been installed and this is presided over by Edwin Sawtelle, an artist on this instrument.

A four manual console has been installed with more than one hundred and fifty stops and fifty electrical combinations. The instrument is capable of reproducing the effects to be found in a symphony orchestra of seventy-five instruments.

In order to insure a perfect installation the makers of this instrument sent Gall Seward to Honolulu, and this expert had the assistance of Paul Carlsted, head draughtsman at the factory.

In addition to the big organ there is an orchestra headed by Rene Williams, formerly of California, who fills the position of musical director.

The active management of the New Princess Theatre is vested in Edward A. Smith, formerly manager of the Rialto Theatre, San Francisco, and well known in mainland amusement circles.

Sixteen Chinese girls dressed in native costume direct patrons to their seats under the supervision of Miss Ida Yap, while a page in costume answers questions and executes small errands.

Three Performances Daily

Three performances a day are offered, except on Sunday, when there are but two.

A matinee is given week-day afternoons at 2:45, the others being at 7 and 9 o'clock in the evening. The loges are reserved, but the rest of the house is unreserved. The evening prices are 25, 35, 50 and 75 cents, depending on the location, while matinee prices are 25 cents for general admission and 35 cents for loges. The price of admission for children is 17 cents for any performance, except on Sundays.

The New Princess Theatre Company, Ltd., is headed by Louis R. Greenfield, of San Francisco, who is also head of the
Pellman Wants More Like It

Mr. E. T. Keyser,  
Moving Picture World,  
New York City.

We have read, with great interest, your article on "Better Equipment" as published in the MOVING PICTURE WORLD, December 30 issue.

It is high time that similar articles along the same lines were published in such periodicals, because we do know that there is more truth than fiction in your suggestions to the theatrical manager and exhibitor in dealing with the supply dealer along the lines you mention. We wish a series of such articles would continue. It is beneficial to the theatre manager, far more so than it is to the supply man.

Often times before a house is open, the supply dealer is compelled to make as many as thirty or forty trips out in the country to the manager to confer with him, getting his orders lined up and he is invariably too busy until the last moment when he finds his house is completed and the other very necessary and important items of booth equipment and back stage equipment is kept for the last, and just before the curtain rises, the juice is turned on for the operator without hardly a fair trial to see whether everything is in order or not. It makes the supply dealer a huge unnecessary expense in running back and forth when it could be done within a few trips and eventually work to the interest of all concerned.

You cannot impress this state of affairs any too strongly on the minds of the exhibitors and the prospective exhibitors. Very little consideration, if any, is given to the supply dealer along these lines. It is not done intentionally, we know, but, nevertheless, the evil is there. A few more such articles will undoubtedly clarify the situation and will be appreciated by us all. Here's more power to you for 1923.

Is there any chance of getting a number of these articles in a circular form, quoting the MOVING PICTURE WORLD issue of December 30, 1922? It makes a mighty fine insert to our prospective customers, who are apt to postpone from time to time getting their equipment in hand. If you contemplate running a number of these off, we can use a number of them to good advantage.

We shall be glad to hear from you.

Yours very truly,  
CAPITAL MERCHANDISE COMPANY.  
B. P. Pellman, Manager.

Washington Is to Have a New House Costing One and One Half Million

A THEATRE and ten-story office building, to cost in the neighborhood of $1,500,000, is to be erected in Washington, D. C., at the northeast corner of Thirteenth and E streets, northwest, on the site secured some time ago by A. Belinsky and his associates, owners of the Cosmos Theatre. Construction of the building is to be undertaken at once.

The theatre is to occupy the lower half of the building with a height of approximately five stories. It will have a seating capacity of 2,200 persons, and there will be installed a pipe organ and latest stage equipment. It is understood that first-run motion pictures will be a feature, but provision is also to be made for vaudeville performances. The decorations and furnishings have been given special attention, and unusual lighting effects are promised by means of an elaborate system of wiring.

Large and Beautiful Lobby

The entrance lobby, according to the architect's plans, will be one of the most ornamental and beautiful in the country, as well as among the largest. The walls and lofty ceiling will be covered with intricate carvings and moulds in an artistic scheme worked out after examination of the lobbies of some of the foremost theatres in New York, Chicago, and other cities. The decorative layout will be executed in marble, bronze and ornamental iron.

The building will be of fire-proof construction throughout, with numerous fire exits, while the offices will be served by a battery of four high-speed elevators.
REFINEMENT IN DETAILS OF EQUIPMENT

In hotels, clubs and theatres, the effect of agreeable lines and fine proportions is reinforced by harmony of details in appointments and furnishings. A drinking fountain of pleasing design, for instance, enhances the charm of a lobby or hall besides providing a necessary service. Sanitation fixtures in which design has been guided by good taste and sound engineering knowledge add to the pleasure as well as the comfort of guests and members. The attractive appearance of Crane equipment is matched by its enduring quality. Its selection assures unfailing service and lasting satisfaction.

CRANE

GENERAL OFFICES: CRANE BUILDING, 836 S. MICHIGAN AVE., CHICAGO
Branches and Sales Offices in One Hundred and Thirty-five Cities
National Exhibit Rooms: Chicago, New York, Atlantic City
Works: Chicago and Bridgeport
of the Forum's patrons will be able to enjoy the program in absolute comfort. Cool refreshing breezes will make the interior of the Forum far more pleasant than any seashore resort.

Two Twelve Feet Typhoons

Up on the roof are two gigantic Typhoons—each twelve feet in diameter. It can readily be imagined what the effect will be on a broiling hot day when these two mammoth breeze makers get on the job. In just one minute they will blow in over 235,000 cubic feet of fresh air—nearly 17,000 cubic feet every hour. The magnitude of this volume of air may be more easily grasped when it is said that its weight is over 210,000 lbs.—500 tons of air per hour.

The Forum Theatre is one of a large chain of houses all controlled by the same interests—and practically all equipped with the Typhoon cooling and ventilating system.

Theatres Projected

NEWARK, CALIF.—Henry Richards, owner Rex Theatre at Niles, plans to erect new moving picture house here.

OAKLAND, CALIF.—Roos Brothers will erect building in business district, to include theatre, with seating capacity of 1,200 to 1,600, to cost $1,000,000.

SANFORD, FLA.—R. J. Gallespie, of Jacksonville, has contract to erect theatre, with seating capacity of 700, for Milane Amusement Company, to cost $50,000.

ANTIQU, ILL.—P. E. Chinn, owner Crystal Theatre, has broken ground for new theatre, with seating capacity of 900.

REISTERTOWN, MD.—J. E. Edward Christhaid has plans by Joseph Stienacker, 28 Sanford road, Baltimore, for one-story brick moving picture theatre, to cost $10,000.

DETROIT, MICH.—Harry Brown, Acadian Theatre, 3538 Oaklack avenue, has plans by Ross L. Henderson, Capitol Theatre Building, for one-story brick and stone moving picture theatre, 35 by 122 feet, with seating capacity of 725, to be erected at 12th street and Lee place, to cost $55,000.

KEENE, N. H.—C. C. Baldwin, has plans by Haynes & Mason, 280 Main street, Fitchburg, Mass., for three-story brick theatre, store and office building, 180 by 71 feet.

EAST ORANGE, N. J.—Prospect Theatre Company, 523 Main street, has plans by F. C. Hasselmman, 417 West Broadway, New York, for three-story brick theatre, store and office building to be erected at Prospect place, to cost $300,000.

HIGH POINT, N. C.—R. K. Stewart & Company has contract to erect theatre and store building, with terra-cotta front, on South Main street, for J. J. Cox Estate, to cost $50,000.

BUFFALO, N. Y.—General Theatre Corporation, Builders' Exchange Building, will erect one and two-story brick fireproof moving picture and vaudeville theatre.

BUFFALO, N. Y.—Vassilaidis Brothers, 254 Main street, have plans by Lewis & Hill, 889 Main street, for two-story brick and terra-cotta moving picture theatre, store and office building, 50 by 135 feet, to be erected on Clinton, near Karkew street, to cost $80,000.

THE BEST $5 INVESTMENT that you ever made

A ONE INCH "FOR SALE" ADVERTISEMENT

In the Moving Picture World telling about that out-grown equipment of yours.

WILL PURCHASE LEASE

on desirable improved theatre property. All communications confidential. Write for particulars. Will purchase or lease.

Box 293, Care Moving Picture World

New York City

HELP WANTED


SITUATIONS WANTED

LIVE-WIRE MANAGER, thoroughly experienced film man—booker, publicity, exploitation and arranging programs. At liberty for picture or combination house. Reliable firm only. Locates anywhere. Best references. M. Rosenbaul, 111 Catherine St., South, Hamilton, Ontario.

AT LIBERTY, CAMERAMAN—Ten years with one company, H. L. Muller, 129 North Eighth Avenue, Whitestone, New York. Flashing 35G, Party W.

PROJECTIONIST-ELECTRICIAN—Age 24. 8 years' projection experience in first class equip- ment. Desire position where first-class projection is appreciated. Reference, Address Forrest C. Biggert, Forrest City, Ark.

Little Stories of

SUCCESSFUL EXHIBITORS, No. 2

S. L. Rothafel

Coming from a small town in Minnesota to New York at the age of 13, S. L. Rothafel started as a $2-a-week cash boy. From this he graduated into a book agent; then he joined the Marines, with which he served in the Boxer Rebellion in China.

His first moving picture venture was behind a bar-room in a small Pennsylvania mining town, where he met with the usual difficulties of a pioneer. He borrowed his chairs from a local undertaker, and when there was a funeral there was no show. But, naturally, he soon outgrew this field.

After a rapid rise he returned to New York, where he opened the Strand, the Rialto and the Rivoli.

It is no wonder that when the builders of the biggest theatre on Broadway looked for a man big enough to direct its management they should seek out S. L. Rothafel. Nor is it a wonder that in their choice of ultra-modern equipment they should select GOLD SEAL Automatic Registers for the Capitol ticket booths.

No modern theatre starts without a GOLD SEAL. And every established theatre which installs a GOLD SEAL finds it second in importance only to their projector. Its price is low and it is a time-saver as well as a money maker.

Write today for GOLD SEAL prices and terms.

Automatic Ticket Register Corporation

Largest in the World

1780 Broadway, New York City

NOTE:—Distributors in principal cities. Write for name of nearest one.

97 Years' Experience Behind This Line

N

EARLY a century's experience in building fine furniture enables Heywood-Wakefield to offer theatre chairs of proven quality. Among theatres now using Heywood-Wakefield chairs are:

Strand Thea., Minneapolis, Minn.
Pantages Thea., Los Angeles, Cal.
Delmonte Thea., St. Louis, Mo.
Liberty Thea., Great Falls, Mont.
E. F. Albee's Thea., Providence, R.I.
Pantages Thea., Kansas City, Mo.
Shubert's Thea., New York City
Garden Thea., Baltimore, Md.
Elmwood Thea., Buffalo, N. Y.

For further information, write our nearest warehouse.

WAREHOUSES:

Baltimore, Md.  New York, N. Y.
Chicago, Ill.  Portland, Ore.
Kansas City, Mo.  San Francisco, Cal.
Los Angeles, Cal.  St. Louis, Mo.
Winter Hill, Mass.

RAVEN

HAFTONE

SCREEN

has a surface of very finely woven material, into the pores of which, by a special process, a reflecting surface is forced from the rear. This congeals or partly solidifies, yet always remains pliable. Secured to this is another layer: of woven material, and back of this is a coating of black rubber, making the whole very strong and absolutely opaque, points very essential in screens.

RAVEN SCREEN CORPORATION

ONE-SIXTY-FIVE BROADWAY  NEW YORK
HALLBERG
Motor Generators
Two Ball Bearing Type
are made for all circuits to operate one or more Arcs in multiple or in series—The HALLBERG is the best for High Intensity Arc Lamps as it prevents dipping of the light, so annoying with other Generators. My 1923 prices are right and I invite correspondence for either new installations or exchange.

SPECIAL NOTICE
Users of HALLBERG Generators should insure perfect operation by placing orders for new Brushes, Ball Bearings and other repairs which may be necessary after years of service. Don't let anybody tell you that there is a better Motor Generator or Transformer than the HALLBERG—I am always glad to give advice and to take care of repairs for you.

THE HALLBERG LINE INCLUDES
A.C. to D.C. as well as D.C. to D.C. Motor Generators in all sizes, for all circuits, for Arc or Mazda Projector Lamps—A.C. Electric Economizers and Transformers for Arc or Mazda Projector Lamps—Continuous Feed Carbon Arc Controllers—Electric Film Speed Indicators—Multiple Unit Rheostats—Electric Control Panels—Extremely high efficiency Portable Projectors for all existing lighting circuits also with the Hallberg "Featherweight" gasoline Electric Light Plant, weighing less than 60 pounds, the Marvel of the Age for traveling exhibitors and where the ordinary electric light current cannot be obtained.

LARGE STOCK—PROMPT SHIPMENTS
J. H. HALLBERG Service Dept. 209 W. 48th St. NEW YORK
Established 1894

AXE-HANDLES OR XYLOPHONES?
If you want to tell the story of your product in motion pictures we can help you.
No matter what your story we can bring pulsating life to it. We can make it interesting.
May we tell you what we have done for others? It will prove what we can do for you.

NEGATIVES STORED FREE
Write for full particulars

American 10 Points:
1—QUALITY. Prints known for brilliancy and clearness. Export staff, trained by years of experience, assure highest quality prints obtainable.
2—REPUTATION. Established in 18 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Acclaimed to serve expediting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our full guarantee of quality work.

In Answering Advertisements, Please Mention Moving Picture World

LUDWIG G.B. ERB,
PRESIDENT

ERBOGRAPH
TRADE MARK REG.U.S. PAT.OFF.
MOTION PICTURE DEVELOPING AND PRINTING
LABORATORIES AND STUDIO
TELEPHONE AUDUBON 3716
203 TO 211 W. 146TH ST., NEW YORK CITY

FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY
NEW YORK CITY
702 SOUTH WABASH AVENUE
CHICAGO, ILL.
109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
Every print deserves all the photographic quality that can be put into it.

EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Better Equipment

Conducted by E. T. Keyser

Work Commenced on Crandall's $650,000 Tivoli in Washington

On Monday, December 4, work preliminary to the construction of Crandall's new Tivoli Theatre, at Fourteenth Street and Park Road, Northwest, was begun in Washington and two days later announcement was made that Mr. Crandall had acquired control of the Garden Theatre on Ninth Street between D and E Streets, Northwest, to be known hereafter as Crandall's Central Theatre. Detailing and fabrication of the steel for Crandall's new Ambassador Theatre at Fourteenth Street and Columbia Road, Northwest, are well under way and will be in hand some few days before the Central Theatre will be begun at once.

The completion of these operations will swell the number of Crandall houses in Washington to seven and the total circuit system in the entire circuit comprising the Enterprise, Strand, Ninth and E, Tivoli, Grand, Apollo, York, Lincoln, Ambassador, Central, and Tivoli in Washington, the Strand in Cumberland, Md., the Richmond and Strand in Martinsburg, W. Va., and the American and Rialto in Roanoke, Va.

Beautiful and Commodious

Crandall's Tivoli will be one of the most beautiful and most commodious residential theatre in Washington and one of the most noteworthy structures of its kind in the United States. It will have a frontage of 200 feet on Fourteenth Street and 49 feet on Park Road, with a total area of 2,500 square feet.

The entrance will be at the corner of the intersection of Fourteenth Street and Columbia Road, and will be two-storied, with an equal number of spacious offices. The entrance will be approached by a decorative arbor, and it is planned that every approved modern convenience and appurtenance that can add to the beauty, comfort, and convenience of the house will be provided.

Unique in Many Ways

Another unique purpose of Mr. Crandall is to conduct the new Tivoli as a noted picture theatre. The house will be equipped with a full-size state of the art, accommodating, with control, in stage, pit, stage, orchestra, and concealed projection facilities.

The Tivoli will be unique in many ways. The exterior will be of highly ornamented polychrome terra cotta, modelled in a novel fashion. The Italian renaissance is universal. The space and proportion of the facade are the shops on the second floor of which will be the screen well permitting a clear view of the first and second floor district open to entering the door.

Novel Projection Room

One of the most novel improvements in the construction of the house is the location and arrangement of the projection room. This will be on a direct line with the screen and equipped with a fireproof wire-shielded and having direct access into the mezzanine, thus enabling the patrons to view the operations within and observe precision. All necessary steps are necessary to protect the equipment upon the silver sheet.

The Tivoli when completed will represent a total investment of approximately $650,000. The designing and construction of the house is under the direct supervision of Thomas W. Lamb, of New York City.

Reproduced from Architect's Wash Drawing of the New $650,000 House, Now Building for Harry M. Crandall in Washington, D. C.
The Super 39

No. 13

The Glimpses Of The Moon

WITH

BEBE DANIELS
AND
NI'TA NA'LDAI

THE year's best seller made into a picture that has everything. A
love story staged with the ultimate in magnificence.
From the novel by Edith Wharton
Scenario by Edith Wharton and Lloyd Shurtleff
An ALLAN DWAN Production
A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVE. NEW YORK CITY
KEYSTONE
COMEDY REVIVAL

CHARLIE CHAPLIN
in
Dough and Dynamite

CHARLIE CHAPLIN
in
Caught in a Cabaret

CHARLIE CHAPLIN
in
His Trysting Place

These world-famed comedy successes will be included in our initial series.

Sydney Chaplin
is now re-editing them in California, and, as such, they will be fully protected by copyright.

All theatres are warned against the use of dupes or unauthorized prints, of these subjects, as all violations will be vigorously prosecuted.

TRI-STONE PICTURES, Inc.
Straus Building
565 Fifth Avenue, New York City

H. E. AITKEN
OSCAR A. PRICE

TRIANGLE PICTURES

KEYSTONE
COMEDIES
Cecil B. DeMille's
"Adam's Rib"

A BIGGER picture than "Man-
laughter" in every way.
A genuine novelty in
creedom, acted by a
perfect cast and pro-
uced in De Mille's most
yvish manner. A story
of modern life and
cient laws—a tale of
youngest flapper and
oldest sin.

A picture that was
ade to be talked about.

By Jeannie Macpherson

This advertisement is made from the four
olumn cut that you can get at your exchange

A Paramount Picture
Were you there?

Did you attend the special morning showing of "The Christian" Tuesday?

Every important exhibitor in the East was present and the vast audience of 3,500 combined to give a great picture a reception unprecedented in screen annals.

"The Christian" was acclaimed the greatest box-office attraction in years. Attractive booking offers were made on spot immediately after showing.

The opinion was unanimous that the widely heralded book and play had been made even more dramatic in pictures by Goldwyn.

Here's what the industry's great editors said right after the showing. These are men who weigh their words, for their editorial opinion is precious to them and they call a spade a spade!

WM. A. JOHNSTON, Editor Motion Picture News:
"Goldwyn's big production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, Editor Exhibitor's Trade Review:
"'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, Editor Motion Picture World:
"'The Christian' is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, N. Y. Editor Exhibitor's Herald:
"'The Christian' will clean up. It has everything!"

Goldwyn announces: Despite numerous offers from legitimate theatres "The Christian" will not be road showed!

Exhibitors First!
RAOGS 0C 540AM 90 NL

08 LOS ANGELES CAL JAN 15 1923

HIRAM ABRAMS UNITED ARTISTS CORPN
729 SEVENTH AVE NEW YORK

MARY PICKFORDS NEW TESS OF THE STORM COUNTRY JUST COMPLETED ELEVEN WEEKS RUN AT CALIFORNIA AND MILLERS THEATRE STOP PERFORMANCE OF PICTURE HERE INDICATES NEW TESS IS EVEN BETTER BOX OFFICE ATTRACTION THAN OLD ONE STOP WE OPENED AT CALIFORNIA TO RECORD BUSINESS AND WERE FORCED TO PLAY PICTURE AT BOTH CALIFORNIA AND MILLERS DURING SECOND WEEK TO ACCOMMODATE CROWDS STOP FOLLOWING THIS WE RAN IT NINE WEEKS AT MILLERS STOP PLEASE GIVE US ANOTHER PRODUCTION LIKE THIS

FRED MILLER

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
City Officials Anxious as "One Exciting Night" Breaks All House Records

Municipal authorities of Minneapolis watched closely when this great D. W. Griffith mystery picture played the Garrick theatre and the crowds packed every inch of space in the house, jammed the lobby and milled around in the streets. Then the management put on an extra force of employees to handle a patronage that broke all attendance records for the first week and went into a tremendous opening for a second big week. The advance campaign for "One Exciting Night" was chiefly through liberal newspaper space.

A Tremendous Box-Office Picture

D. W. GRIFFITH'S

"One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD  CHARLIE CHAPLIN  DOUGLAS FAIRBANKS  D. W. GRIFFITH  MARSHAL ABRAMS; PRESIDENT
A Race-Track Melodrama
That Starts With a Sprint
And Gallops All the Way to
A Most Spectacular Finish

Race-track melodrama never was more popular
and more in demand than today. This type of
motion picture is a certain winner from both the
audience and the box-office standpoint.

Jack Pickford in
"Garrison's Finish"

Is the exceptional screen feature of the melodrama
style. Not only does it tell a really big story and
have a genuine plot, but it shows actual racing
scenes of the Kentucky Derby and the Metropolit-
ian Handicap that have been described in the Ex-
hibitor's Herald as "the best racing scenes ever
screened." There also is one of the sweetest and
most beautiful love stories ever spread on cellul-
oid, and a tender theme covering the sacrifices of
mother love.

Mystery and Melodrama,
Love and Adventure, Plus
Thrilling Action Galore

JACK PICKFORD
in
"GARRISON'S FINISH"

Based on W. B. McFerson's novel of the same name
Supervision and screening version by Elmer Harris
Direction by Arthur Rosson - Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
- A Branch Office located in each United Artists Corporation Exchange-
Who's Who in the Independent Field?

We will know the answer soon
BEAT THEM IF YOU CAN

UNIVERSAL 1923 JEWEL PRODUCTIONS
"THE PLEASURE IS ALL YOURS"

Presented by CARL LAEMMLE
BEAT THEM

The FLIRT
Booth Tarkington's Masterpiece
A Hobart Henley Production

"Perfection for once! Easily the peer of all the 5,500 pictures made by Universal in its lengthy career."
—Seattle Union Record

The FLAME of LIFE
starring PRISCILLA DEAN
from a famous Novel by FRANCES HODGSON BURNETT
A HOBART HENLEY PRODUCTION

"A vivid, vital picture. Get it quick—Suitable for big and little houses everywhere. And good enough for a run."
—Motion Picture News

UNIVERSAL'S 1923

PRESENTED BY
MOVING PICTURE WORLD

February 3, 1923

IF YOU CAN

DRIVEN

With an extraordinary Cast including Chas. Mack
(courtesy D.W. Griffith) Burr
McIntosh Elinor Fair and others ~ ~ ~ ~ ~ ~ ~ ~

A Chas. Brabin Production

"It is gratifying to be able to recommend this picture as one of the finest we have ever seen."
—N. Y. Morning Telegraph

The ABYSMAL BRUTE

starring

REGINALD DENNY

A Hobart Henley Production

JEWEL PRODUCTIONS

CARL LAEMMLE
Wallace Beery—Estelle Taylor—Forrest Stanley—Joseph Swickard and Others in a story of strange and exotic Mystery Adventure and Romance—

From the Play by EARL CARROLL

Directed by STUART PATON

A drama of strange fascination and power—stark—tense—thrilling the last word in super-mystery productions.

DRIFTING
starring PRISCILLA DEAN

From the play by JOHN COLTON

Directed by TOD BROWNING

JEWEL
With an extraordinary cast

From the novel by CLARA L. BURNHAM

Directed by LOIS WEBER

The Picture they'll all talk about.

UNIVERSAL'S 1923


MOVING PICTURE WORLD

EXHIBITORS HERALD

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1922

A Pair of Kings (Vitagraph), with Larry Semon.—Larry always gets the dogs in the crowd barking and laughs, too. Absolutely the best on the market.—Roy L. Dowling, Ozark theatre, Ozark, Ala.

Larry Semon Comedies (Vitagraph).—If you are not playing the Semon comedies you sure owe it to yourself to play them, as there are no better comedies made. I have booked all of them. After you have played the all the other.—E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.

Larry Semon Comedies (Vitagraph).—Not one but all of these a tonic for a sick box office if you give these to your people. The king of slapstick comedies, well made, funny, laughter in all of them.—Bowen & Charles, Theatre Circuit, Vader, Wash.

The Fall Guy (V), with Larry Semon.—If your patrons like slapstick give them all the Semons. This one brought the house down. Play these with features, and how they eat 'em up.—R. A. Bond, Marrington, Carrington.

The Bell Hop (Vita), with Larry Semon.—A great comedy.—G. W. Summers, Royal theatre, Unionville, Mo.

The Grocery Clerk (Vitagraph), with Larry Semon.—One of the best comedies ever made. A laugh in every foot.—A. G. Miller, Miller theatre, Atkinson, Neb.

The Agent (Vitagraph), with Larry Semon.—A comedy that is a scream from beginning to end, and the barrel stuff is the best thing done in comedy for some time. There is action to tie the pup and keeps the audience in an uproar.—W. H. Brenner, Cozy theatre, Winchester, Ind.

The Hick (Vitagraph), with Larry Semon.—Larry never lets people laugh as heartily as they do over this one. And how could they help it? Many came back to see it the second night. Exploit it well. It will meet their highest expectations.—Mrs. W. H. Helfer, Itasca theatre, Alice, Tex.

Larry Semon Comedies (Vitagraph).—The exhibitor who fails to play these comedies is sure overlooking a good bet. Have played them all and not a bad one yet.—E. O. Ford, Broadway theatre, Brooklyn, N. Y.


The Saw Mill (Vitagraph), with Larry Semon.—A very good comedy. Larry is all right.—N. O. Foster, Elite theatre, Otsego, Mich.

Dew Drop Inn (V.), with Larry Semon.—Best of the Larry Semon comedies I have run. Semon has brought business. When I don't have Semon I have only ten children when. When I do have him I get from forty to sixty.—A. Names, Strand theatre, McCracken, Kan.

The Star Boarder (Vitagraph), with Larry Semon.—Semon comedies draw better than serials. Pack the house with every Semon comedy. Brother, book Semon's for big box office receipts.—M. L. Steinberg, Dreamland theatre, Norris, Okla.

The Sawmill (Vitagraph), with Larry Semon.—If you need a good slapstick comedy, you cannot find a better. In fact, you cannot find one with your eyes closed; they are all good. Also Vitagraph is to be complimented on the way they start.—J. Kudlacek, Swan theatre, Swanton, Neb.

Golf (Vitagraph), with Larry Semon.—A good comedy. It will please the public as different from ordinary comedies.—Walter Gerrick, Eagle theatre, Westville, Ill.

The Grocery Clerk (Vitagraph), with Larry Semon.—A bowling success in the way of a two reel comedy. One thing happens right after another and you'll laugh at them all.—W. P. Perry, Rialto theatre, Cheyenne, Wyo., Colo.

The Show (Vitagraph), with Larry Semon.—One of his best. Lots of new stuff in this one. Play this one strong. They will eat it up. We can't play it too strong. Tell them they've got a real comedy coming.—William Thacher, Royal theatre, Salina, Kan.

The Hick (Vitagraph), with Larry Semon.—Larry always gets the laughs. Have run a number of his comedies and have not had a poor one. We consider these the best comedies on the market, because they sure get the laughs.—H. G. Stettmunn, J., Odeon theatre, Chandler, Okla.

Larry Semon Comedies (Vitagraph).—Good consistent comedies that always give the best of satisfaction.—Custer Carland, Victoria theatre, Frankfort, Mich.

Golf (V.), with Larry Semon.—If you are not playing Semon comedies you are losing money. This one is a knockout.—J. W. Crouch, Elite theatre, St. Paul, Neb.

The Sawmill (Vitagraph), with Larry Semon.—Semon's greatest comedy, and I have run them all.—Harry Threde, Scenic theatre, Holstein, Ia., for star Semon Company (V.)—Just half through with a series of ten Semon comedies. Consider them the best comedies for the money I ever booked.—L. W. Smith, Fraternity theatre, Henry, S. Dak.

The Sawmill (Vitagraph), with Larry Semon.—Semon always good for here. Went over like a house afire.—S. R. Peco, Paste theatre, Maquoketa, Ia.

The Agent (Vitagraph), with Larry Semon.—A dandy comedy, and pulled a good crowd. Patrons were more than satisfied, I think,—C. Colbeck, Auditorium theatre, Nappnade, Ind.

The Grocery Clerk, with Larry Semon.—This is my first Semon. I have been afraid of them on account of the price in a small town, but have had them and they are worth it. Every inch a laugh.—R. S. Moore, Gem theatre, Snyder, Okla.

The Bell Hop (Vitagraph), with Larry Semon.—A good comedy with many good stunts.—R. B. Sutter, Columbia theatre, Kansas City, Mo.

The Bell Hop (Vitagraph), with Larry Semon.—When we have a regular flat program with a Semon we book it with it. These are getting better with each release. How they soared and laughed and then asked when the next one would be here.—I. W. Joergen and H. M. Maloney, O. K. theatre, Enterprise, Ore.

The Bell Hop (Vitagraph), with Larry Semon.—Boys, here is a comedian that draws and pleases. His comedies are the best comedies on the market.—They are 100 per cent pure. The Bell Hop is extremely funny.—W. E. Elkin, Franklin theatre, Tarentum, Pa.

The Rent Collector (Vitagraph), with Larry Semon.—Excellent. One of the best comedies ever produced. They won't only laugh, they will scream.—J. N. Schevelder, Universal theatre, Auburn, N. Y.

Solid Concrete (V.), with Larry Semon.—100 per cent entertainment. Keep my audience in an uproar from start to finish. If you are not running Semon comedies, you are standing in your own light.—D. W. White, Crazy theatre, Checotah, Okla.

The Sawmill (V.), with Larry Semon.—A riot from start to finish. Larry's comedy-stick ving.—Ray Erne, Rialto theatre, Charlotte, Mich.

A Pair of Kings (Vitagraph), with Larry Semon.—Larry is always good, as we used to say about the stuff sold in our butcher shops, "but some are better than others," and the same with Larry. Play it, it will please.—D. Pilzola, Empress theatre, Three Forks, Mont.

Larry Semon Comedies (Vitagraph).—Consistently the best comedies to be had.—M. L. Guier, Auditorium theatre, Slater, Mo.

Larry Semon Comedies (Vitagraph).—Any exhibitor can see them and be better off for doing so.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.

The Show (Vitagraph), with Larry Semon.—The best comedy of his career, and one of the best ever produced. Contains as many thrills as the average B. W. W. White, Jefferson theatre, Jefferson City, Tenn.

The Bell Hop (Vitagraph) with Larry Semon.—Larry is a genuine "big league" comedian, one of our audiences. We have played every Larry Semon comedy that Vitagraph has ever released. In fact, we used the first, second and third groups twice. This one contains one of the most thrilling stunts of any previous Semon comedy, and it fairly took the capacity audience right up out of their seats. Fact is, Larry's comedies get better with every one he makes.—Harry M. Palmer, Liberty theatre, Washington, Ind.

The Bell Hop (Vitagraph), with Larry Semon.—A sure riot of fun. Best Semon comedy run to date. Semon in a class by himself.—A. H. McLaughlin, Criterion theatre, Oklahoma City, Okla.

Semon Comedies (V.)—Good slapstick comedies. To get a good laugh book Semon Comedies. Well liked here.—L. A. White, Majestic theatre, Sherwood, N. D.

Solid Concrete (Vitagraph), with Larry Semon.—We have had the best of Semon's latest comedies. Have found them all good laugh producers. Try them with a mixed program.—J. S. Wasserman, Royal theatre, Los Angeles, Calif.

The Saw Mill (Vitagraph), with Larry Semon.—This is the best Semon comedy to date. Have run eight of his comedies and all were good. He sure gets the laughs. Book this one.—A. J. Dye, Beatrix theatre, Haw River, N. C.
ANNOUNCEMENT TO THE TRADE
AN OPEN LETTER FROM
FRANCIS X. BUSHMAN
AND BEVERLY BAYNE

Hotel Majestic
West Seventy-second St.
at Central Park
New York

Friends:

We are preparing to resume our moving pictures because we feel that better times are in sight and it is the psychological moment to combine our former years with our recent record, dramatic and box office successes. We feel positive that our picture which will be begun when this advertisement goes to prove that we have not only our picture following but also hundreds of thousands of new friends made personal contact with dramatic and vaudeville audiences.

It is a matter of record that our legitimate and the management of Oliver Morosco was a "landslide".

It is also a certified fact that during the two engagements on the Keith and Orpheum Circuits we broke records for attendance than were ever before broken and for this reason in some cases we were held over a week. Obviously, these successes have broadened our increased our following by many millions of people the entire country.

Our pictures will be so constructed that the fifth be played on the stage with a setting identical with the film as a novel form of personal appearance. We will at the film in this manner (assisted by two of the other and the picture cast) for just one week in one theatre in each of twelve key cities. We would like to do more but this is because available between pictures.

Yours for prosperity,

Francis X. Bushman

Beverly Bayne
Forget Me-Not

with
GARETH HUGHES
and BESSIE LOVE

as the two orphans
who have won the
heart of every film fan.

The kind of picture
that makes audiences
cry and laugh... and
cry for more.

Book it and make money
Book it again and make more money

A LOUIS BURSTON Production
Written by HENRY R. SYMONDS
Adapted by JOHN B. CLYMER
Directed by W. S. VAN DYKE
Photographed by ARTHUR L. TODD

Distributed by
Metro Pictures Corporation
BIG play... it ran 45 weeks on Broadway
BIG star... Clara Kimball Young
BIG picture... it's made box-offices portly
BIG bet... and a sure-thing one

BOOK IT

CLARA KIMBALL YOUNG

in

ENTER MADAME

A HARRY GARSON PRODUCTION

Adapted by FRANK BERESFORD from the
play by GILDA VARESI
and DOLLY BYRNE

Directed by WALLACE WORSLEY
Photographed by L. WILLIAM O'CONNELL

Distributed except in New York and Northern New Jersey

Copyrighted by the SAMUEL ZIEHLER
PHOTOPLAY Corp.

Metro Pictures Corporation

Jurit Imperial Pictures, Ltd., Exclusive Distri-
When You Book

Educational Ad

February 3rd Issue

THE SATURDAY EVENING POST

Millions will read

Patrons

YOUR constant

are being advertised

and all

Educational Filmmakers

Go in—You see the pictures and in no motion pictures—no motion pictures—

Educational Film Exchanges, Inc.

E. W. Hammons, President

National Educational Film

with this

Profit by the Link-up

Advertise Them and

Short Subjects

Hamilton Lloyd

No Luck

The Education

The Speaker

These pictures; these pictures are showing

the country at work,

the country at work,

the country at work.

These pictures are helping to

These pictures are helping to

These pictures are helping to

The two-part program is

A two-part program is

A two-part program is

E. W. Hammons, President

Film Exchanges, Inc.

New York, N. Y.
The Biggest Hit

PLAYED 35 REGULAR LAST WEEK TO RECORD

Book now before you

BIGGER THAN OVER THE HILL

WILLIAM FOX presents

The TOWN FORGOT

FOX FILM CORPORATION
OF THE SEASON!

MOVING PICTURE HOUSES BREAKING BUSINESS

LOSE THIS ATTRACTION

A BOX OFFICE SENSATION

THAT GOD

DIRECTED
by
HARRY MILLARDE

WHO STAGED
OVER THE HILL

PRINTS
NOW IN
BRANCHES

FOX FILM CORPORATION
WILLIAM FOX presents FOUR SUPER

The VILLAGE
A 1923 Melodrama of
FROM LONGFELLOW'S FAMOUS POEM

LUPINO LANE in
A FRIENDLY
A super comedy

As happy as the bluebirds

The CUSTARD
A NEW TYPE OF STORY FOR MARY CARR

Thrills - Action - Romance - Beauty

The FACE ON THE

WITH A NOTABLE CAST INCLUDING
HENRY B. WALTHALL - RUTH CLIFFORD - ALMA BENNETT AND OTHERS

FOX FILM CORPORATION
SPECIALS FOR IMMEDIATE BOOKING

for the new year

BLACKSMITH
thrills and mystery
DIRECTED BY JACK FORD

ten strike at the box office

HUSBAND
5 acts - DIRECTED BY JACK BLYSTONE

bright as the sunshine

CUP with MARY CARR
DIRECTED BY HERBERT BRENON

sensational melodrama

BARROOM FLOOR
DIRECTED BY JACK FORD

FOX FILM CORPORATION
A SURE CURE FOR

do your programs build friends?
the DD.s will make an army of new ones for you

would you like to see your box office records broken?
the DD.s sure can do it!

does competition hurt you?
the DD.s will place you above competition!

with
EVA NOVAK
CULLEN LANDIS
JOSEPH DOWLING
at their best

are you worrying about money?
the DD.s will make you happy about it

are you worrying about your business?
the DD.s will make your business good!

A VICTOR SCHERTZINGER PRODUCTION
Kane Launches Big National Advertising Drive

Associated Exhibitors Head Outlines Ambitious Project

PAVING the way for business developments in keeping with the present and prospective expansion in the organization's activities, Associated Exhibitors is launching the most ambitious project of its career, a great national advertising campaign. The plans for the whole first year have been mapped out and contracts are already let for that period.

The Saturday Evening Post of February 3, which makes its appearance in a few days, will contain two pages of advertising devoted to three big features recently released by the company. The merits of these photoplays will be told over again in the March issue, on the newstands in February of four fan magazines—Photoplay, Motion Picture, Picture-Play, and Motion Picture Classic, each of which will carry a full page advertisement.

These will be only the first guns. Other features will be exploited in the advertising pages as the campaign progresses. The plans as laid out by Arthur S. Kane, president of Associated Exhibitors, call not only for an aggressive business assault which is not to terminate even when the first year has passed, but for its prosecution uninterruptedly and continuously during that time.

In his official announcement outlining in some details the tactics to be employed, Mr. Kane made it plain that there is to be not the slightest letup in trade paper advertising. Associated will continue, on quite as large a scale as ever, to place its case before the dealers through these unrivalled channels. But the field of operations is to be widened. A direct appeal is to be made to the consumer, the general public, as well as to the dealer, in order to create for the exhibitor the widest interest in the pictures when he plays them.

The first of the advertisements in the national campaign will mark almost the initial appearance of the phrase, "Encore Pictures," which Associated Exhibitors has adopted as the catchword for these subjects nationally advertised. This expression is intended to symbolize the avowed ambition of Associated, which is constantly to present to the public attractions of such a quality that each one seen will evoke an invitation for another. "What we have in mind," said Mr. Kane, "is that each Encore Picture will bring a definite desire for more Encore Pictures."

The Saturday Evening Post was selected as the principal medium through which to address the American public because, as Mr. Kane expressed it, Associated considers that journal "the most powerful engine of publicity in the United States, if not in the entire world." He continued: "Considered from the standpoint of its tremendous circulation, its enormously greater circle of readers, and the undoubtedly avidity with which it is read, and from the standpoint also of its acknowledged influence on the greatest businesses of today and of the last twenty years, as demonstrated by the many successful and far-reaching concerns which have been built up by its pages, it appears to us after a most careful survey of the entire field, far and away the most logical vehicle in which to center our campaign. The fan publications also unquestionably are excellent media for national advertising, largely because of their astonishingly large circulations and the fact that their readers are already photoplay devotees and, therefore, potential buyers of picture entertainment."

Details of Plan

Mr. Kane proceeded to reveal other details of the plan to be followed in the early stages of the campaign. The attractions to be covered in the first advertisements are Constance Binney in "A Bill of Divorcement," the Edward A. Mac Manus production of "The Woman Who Fooled Herself," with May Allison, and Martin Johnson's stirring picture, "Head Hunters of the South Seas."

The Saturday Evening Post of March 3 and the April numbers of the four selected fan publications will carry advertisements of Monte Blue and Mary Alden in the "The Tents of Allah," which also is a Mac Manus production, to be released March 4 and "Breaking Home Ties," which has met with an enthusiastic reception in the short time since its first public showing.

Florence Vidor in "Alice Adams," the picturization of Booth Tarkington's prize winning novel, will appear in the Saturday Evening Post of May and the fan journals of May. Douglas MacLean in "Going Up!" will follow shortly thereafter. In all the succeeding advertisements, Mr. Kane asserted, the same high standard of attractions is to be maintained.

"In meditating the question of becoming national advertisers," said the Associated president, "we considered the project from the standpoint of an entire year's drive or none at all. I am convinced that continuity is the greatest factor for success in any advertising. Whether you deal in soap or in collars, in breakfast foods or in motion pictures, in house furnishings, or in works of art, wherever you place on the market and whatever its market may be it is the established product, backed by a name that has become known and has won the public's respect and confidence, that counts and appeals."

"Naturally, we are pleased that our ideas on this subject and those of the Curtis Publishing Company, owner of the Saturday Evening Post, coincide."

"We feel, moreover, that our direct appeal to the public will result in a most definite benefit to the exhibitor. It is bound to bring patrons to his house when showing such pictures. With a demand already created on which he can build his results on these subjects will be even better than now. It is to the dealer's interest, as to ours, to give the people what they want," and through this closer contact with the people, the establishment of a more intimate relationship, we also expect the public to make its wants known more easily and readily. In fact in our copy we are inviting the public to cooperate in every way with the exhibitor. I want to repeat with emphasis that there will be no curtailment in our advertising with the dealer himself. We purpose, merely to widen our market, both with the public and with the exhibitor."

This announcement is of special interest at this particular time because of Associated's activity in adding to its list of stars and increasing its number of superior attractions.

Schwerin In Insurance

Friends of Charles Schwerin, for many years one of the best known exchange men will be interested to know that "Charlie" several months ago deserted the picture ranks and has built up a successful insurance business in the interim. Offices are at 118 West 44th St.
New Government Regulations Covering Shipments of Films

The HE Bureau of Explosives of the Interstate Commerce Commission has issued a new set of rulings regarding the shipments of explosives from one state to another or to foreign countries. Motion Picture films come under the heading. The more important rulings of the Commission in this connection are set forth in the following paragraphs, the rulings having become effective Jan. 1, 1923:

Paragraph 12. "All shipments of articles subject to these regulations offered for transportation by express carriers engaged in interstate or foreign commerce, must be properly described by the shipper, and the proper and definite name of the dangerous article as shown herein must be plainly marked on the container in addition to the labels required herein."

Paragraph 17. "Containers used more than once must be kept in good condition (after having been previously emptied), must be in such condition, including closing devices, cushioning material, or any other means to prevent their contents during transit as efficiently as such conditions can be maintained. Containers should be made in an efficient manner, and parts that are weak, broken, or otherwise deteriorated must be replaced before they are made and complied with as prescribed herein."

The list of principal dangerous articles other than explosives, mentioned in paragraph 76, now shows "Motion Picture Films" instead of "Moving Picture Films," as in the past.

Paragraph 81 requires that containers used hereafter for the shipment of dangerous articles other than explosives must be kept in good condition and marked in accordance with the requirements of the approved specifications as prescribed, or of the previous issues of specifications effective at the date of manufacture of the container.

Paragraph 81 (b). "In addition to standing the tests prescribed, the design and construction of packages must be such as to prevent the occurrence in individual packages of defects that may cause the contents under the ordinary conditions incident to transportation. The results of experience gained with all other kinds of broken packages on arrival at destination, must be reported and recorded by the Bureau of Explosives, and must be the basis of further use of any particular kind of packaging shown by experience to be inefficient, may be prohibited by the commission."

Paragraph 105 (a). "Motion picture films must be packed in spark-proof metal cases or trunks complying with specification No. 32; not more than eight reels (approximately 1,600 feet each) may be packed in one such outside container, or"

(b) "Motion picture films must be packed in outside wooden boxes complying with specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds."

(c) "Unexposed motion picture film in tight rolls must be packed in interior metal cans not to exceed 3,000 feet in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of tight metal, or the interior cans must be securely packed in outside wooden boxes complying with specification No. 13. The gross weight of one outside container must not exceed 200 pounds."

(d) "Non-inflammable motion picture films may be accepted without other restrictions when securely packed in strong containers, and must not carry to destination without rupture or leakage of contents. Containers must be plainly marked "MOBILE PICTURE FILMS," and, in addition, must be marked "NO LABEL REQUIRED.""

(e) "When non-inflammable motion picture films are packed in the same outside containers with inflammable motion picture films, the outside packages must bear the yellow label and the total contents of the outside container must not exceed the quantity of gross weight permitted for inflammable films."

(f) "Shipments of motion picture film with advertising matter attached to the outside container must not exceed 40 pounds."

Paragraph 150. "In case of any shipment of any dangerous articles other than explosives, which are not marked herein, must be conspicuously labeled by the shipper. Labels should be applied where they can be seen. The contents of the container are termed the consignor's name and address. Shipments of inflammable materials should be made so as to prevent the container from being punctured by the contents, and should be accompanied by a warning label in black and white attached to the box."
Distinctive Takes Long Term Lease on Big Biograph Studios

Distinctive Pictures Corporation will take over the entire Biograph studio building on February 1st, it was announced last week by President Arthur S. Friend, president of Distinctive Pictures, last week signed a long-term lease with the Biograph Company, giving him possession of this plant. The executive offices will remain at 366 Madison Avenue.

The studio area of the two stage floors in the Biograph building is approximately 25,000 square feet. A portion of such production space was made necessary by the plan of Mr. Friend and Henry M. Hobart, vice-president, for the production within the next few months of at least five feature films. The first two of these are "Backbone" and "The Ragged Edge."

To permit of the execution of the plans which Mr. Friend and Mr. Hobart have in mind, Miss Estabrook, their general assistant, have made, for feature pictures on a large scale, the Distinctive Corporation will proceed at once with the elaborate rearrangement of the area at its disposal in the Biograph building. J. N. Nautly, studio manager for Distinctive, has made plans for this rearrangement and for the installation of the new lighting and mechanical equipment which will be needed for the forthcoming productions.

In addition to the two stage floors, the Biograph building has a floor for dressing rooms and another floor contains fourteen offices. On the dressing room floor is a special restaurant which will be maintained for the use of the various companies and the studio staffs. The offices, the cutting rooms and the projection rooms will also be arranged to suit the new Distinctive purposes.

Along with the development of the physical facilities requisite for their big production schedule, Mr. Friend and Mr. Hobart are arranging for the augmentation of the personnel of this studio, which has been, with Distinctive, as general production assistant to the two executives, for several months. Mr. Nautly, the studio manager, will have, for his personnel, Mr. Players-Lasky; he has with him as assistant, Joseph Nadel.

Harmon Weight, who directed the Artists pictures, "The Ruling Passion" and "The Man Who Played God," and who was assistant to Henry Kolker on "Disraeli," is one of the permanent members of the directing staff of Distinctive Pictures Corporation. He is now at work at the Biograph studios on "The Ragged Edge," which was made into a film by Forestal and Halsey from Harold MacGrath's novel of that name. This romance is one of the most powerful stories written by MacGrath.

Edward S. Sheehan was the first Distinctive director to work at the Biograph studios. Two weeks ago he completed the filming of the interior scenes for "Backbone." the Clarence Brown-Kellard story which was taken from the Saturday Evening Post and adapted by Charles Whittaker. Alfred Lunt and Leslie Howard are the stars of this film, the exteriors of which are now being taken in the Vermont woods. The top floor of the Biograph building was done over to permit proper taking of some of the larger scenes in "Backbone."

Harry Fischbeck is the president and manager of Distinctive and he is the man who did this work on "Disraeli," "The Ruling Passion" and "The Man Who Played God."

Wittman Re-elected President 11th Term of Bronx Exhibitors

For the eleventh consecutive time John J. Wittman was installed as president of the Bronx Motion Picture Theatre Owners' Association at the annual installation and banquet held Monday evening, January 22, at Daubert's Club in New York. Other officers installed by Justice Harry Robitzeck, who was former counsel for the association and who has been installing officers of that organization for the past ten years, included: Vice President John C. Bolte, Executive Secretary Henry Cole, Treasurer Henry Suchman and Trustee M. Ginsberg. The other two trustees, whose terms are unexpired, are Edward Falter and Morris Sussman. William Wilson was secretary-at-arms.

Following the installation and banquet, Justice Robitzeck, acting as toastmaster, paid an eloquent tribute to the Bronx exhibitors and particularly to President Wittman, who was one of the three charter members who are still affiliated with the organization.


President Wittman, to whose wife the exhibitors presented a Sonora as an expression of appreciation of the services rendered by her husband, and Secretary Cole, to whose wife was presented a chest of silverware.


Officers Elected

The following officers of Southern Enterprises, Inc., have been elected: President, Frederic G. Lee; vice-president, Harold B. Franklin; secretary and treasurer, Frederick Metzler. All of the officers, in charge of the theatres, will be active in charge of theatrical operations under the supervision of Harold B. Franklin, and A. S. Bernard is retained as general counsel.

Results Announced in Contest

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the results of a $2,000 prize collection contest in which the salesmen of that organization were engaged during the last three months of the year just passed. The company had offered cash awards of $1,000, $500, $250, $150 and $100, to the five branches who should show the best results in collections on features which had been released between May 22, 1921, and March 19, 1922.

Final returns show the following winners, the personnel of the successful branches being indicated:

First Prize—San Francisco, M. A. Mullin.

The competition was by offices, with collections by each office rated according to the percentage values of the territories during the full three months, or exactly thirteen weeks in which the race continued. All the Associated salesmen were eligible and all participated. The basis of sharing in a winning office is an equal division among all the salesmen, including the branch manager, who were in the office at the conclusion of the contest. The five prizes, then, will be shared by eleven men, this being the number in the five winning branches.

Will Help Industry

Expected Legislation Will Be Advantageous to Shippers

Distributors and exchanges will benefit materially if Congress adopts legislation which has been reported by the House Committee on Post Office and Post Roads, extending to third class matter the insurance and C.O.D. service rendered to parcel post. This change in the postal regulations was recommended by the Postmaster General in his annual report to the President in December, and a bill has just been reported. There has for several years been agitation to extend to third class matter the same privileges which are now enjoyed by first class or parcel post, and the Department states there has never been any real reason for not granting the request. If the present legislation is enacted into law, exchanges shipping paper to theatres will be able to insure their shipments, as they now do their freight. Those engaged in exchanges are already making bargains for the paper upon delivery to the exhibitor, enabling them promptly to fill mail, telephone and telegraph orders and greatly simplifying the question of collections.
William Duncan Is Signed by Universal; To Make Big Serials

William Duncan, one of the screen’s leading serial idols, has been engaged by Universal to make super-serials, it has just been announced from the Universal home office. The contract, which calls for a year’s work on the Universal lot, with an option of an additional year, was signed just before Carl Laemmle, president of Universal, left for the coast. It will go into effect as soon as Duncan completes his present contract with Vitagraph.

Edith Johnson, Duncan’s wife and leading woman, also will join the Universal force, and will continue to play chief supporting roles in pictures made and starred in by her husband. These two have been appearing together for a number of years, and are said to be the most nearly perfect screen team.

Recently Duncan has confined his efforts to feature pictures for Vitagraph. Among his most recent success have been “When Danger Smiles,” “The Fighting Guide” and “The Silent Yow.” In re-entering the serial field, he will be getting back into a phase of moving picture production in which he is intensely interested and for which he is eminently qualified through many years’ experience as the producer of screen thrillers.

Duncan’s contract with Universal provides that Duncan shall direct and star in a series of high-class chaptered entertainment for the screen. It is not known at this date whether these serials will be of the “thrills from history” type with which Universal is pioneering with such success, or if, in fact, Duncan himself, is understood to have some brand new ideas on serial production which Universal will back him up in putting into screen form.

Art Schmidt, general sales manager for Universal, in outlining Mr. Laemmle’s plans for Western development public the fact that Duncan’s pictures, in the nature of serials-extraordinary, will be in line with definite changes that are taking place in Universal’s production policy. The company is not yet ready to announce these policy changes in detail, as the serial situation at Universal City is still in a state of flux, but it is intimated that the serial production department soon may take place alongside of the super-feature production department in importance.

“Universal is highly gratified at being able to announce to its exhibitor patrons that Duncan will make serials for them. There is no question but that it is in great demand.

With the acquisition of William Duncan Universal offers a new star of serial stars and directors. Art Acord, William Desmond, Roy Stewart and Jack Mulhall are the favorites whose work is so recent and current Universal serials have established new precedents.


Censor Chief Would Have Children Study Films

VERNON RIGEL, state educational director, and chief of the division of film censorship at Columbus, Ohio, announces that he has evolved a plan whereby school children may be prevented from witnessing objectionable films. He would bring the movies into the schoolroom, as it were.

Under the plan as worked out by Riegel, he would have public school students, and especially those in the high schools, study motion pictures, the same as they pursue other studies in the regular school curriculum, rejecting the “trashy” pictures and reclassifying only those which are considered worth while.

In a statement given out by Chief Riegel, he is quoted as saying: “The child learns to read and to like good literature, instead of that which is objectionable, largely because of the power of appreciation of good literature that is developed within him as the result of the proper training in English. By the same token, therefore, it is possible to develop in the child an equal appreciation of good motion pictures, if this subject were studied as a part of the school program in the English classes.

Riegel supports his statement by suggesting the organization in each high school of a Better Films Committee to be composed of students recruited from the English classes. The committees would visit each of the pictures theatres weekly, review the picture and render a detailed report thereon. Senior students who took part in the committee would present reports to their classes in the high school. Freshmen students would turn in the reviews, and the reports rendered by the committee would be posted on the school bulletin board, compiled by one or more of the English teachers. Under this arrangement the reviews would serve the double purpose of English composition and visual education.

Brockell Appoints Bache

As Washington Branch Head—Other Changes Made

Announcement has been made by Associated First National offices that Floyd M. Brockell, manager of distribution, has appointed E. E. Brockell as Washington branch manager, as district manager to be resident in Canada. Vincent McCabe who was in charge in Canada resigned.

After consultation with H. A. Bandy, Central District manager, who is temporarily attached to the New York office, Mr. Brockell appointed E. E. Lusk, Cleveland manager, to the Washington post last vacant by the promotion of Bache. G. W. Erdmann who has been the assistant manager in Cleveland was made manager.

C. E. Bond, who has been acting as manager of the First National Chicago office, has been confirmed as manager.

These changes were planned by Mr. Brockell before he left on his trip to all the First National offices in the United States, Mexico and Canada. They have just gone into effect.

Enlarges Branch Office

Goldwyn Distributing Corporation has enlarged its branch office in Milwaukee and made it into an independent branch exchange. Sam Shurman, formerly sales manager of Goldwyn’s Chicago exchange, has been promoted to be resident manager at the enlarged Milwaukee office.

Portland Wins Sales Drive

Pathe reports that the Eschmann sales contest covering a period of eight weeks and ending at midnight, December 30, established new records for nearly all branches. In the list of product which looms large in the contest returns of completed bookings Pathe standard features hold a prominent place.

The completed returns declare the Portland branch winner of the contest, with Los Angeles and Milwaukee second and third in the prize money. General Sales Manager E. A. Eschmann, for whom the contest was named, is in receipt of congratulatory telegram from the winning branches and a score of their close competitors recording the certainty they feel that no previous Pathe sales contest had produced results equal to this one.

The prize money is divided as follows. First Prize, Portland branch manager, $750; each salesman, $300; booker, $250; cashier $250.

Second Prize, Los Angeles—branch manager, $500; each salesman, $200; booker, $175; cashier, $175.

Third Prize, Milwaukee—branch manager, $300; each salesman, $125; booker, $100; cashier, $100.
HAILING the project as the dawn of a new era for the exhibitor, members of the Motion Picture Theatre Owners of Wisconsin, assembled in mid-winter convention at the Hotel Wisconsin in Milwaukee, adopted a resolution Jan. 19, placing them solidly behind the Theatre Owners' Distributing Corporation.

Presenting a unified front for the movement of the organization swung into line with its resolution immediately after the proposition had been presented by national officers, including Sydney S. Cohen.

Second in importance only to the action on the distributing corporation was the discussion of non-theatrical competition, characterized by speakers as et al. cancer of the industry as far as the exhibitor is concerned.

C. A. matters taken up were: Plans for a fight at the Legislature against attempts to railroad through a drastic censorship and blue law bill; film rentals; music tax situation; carnival evil.

“The support of the Theatre Owners Distributing Corporation is the only way you have of maintaining prices on film," said Mr. Cohen in addressing the assembly.

“It is the only way you have of cutting the price of accessories. It is the only way you will obtain control of production and is the only way you will receive a voice in the matter of adjustments.

“This move no longer is a myth. It is a reality. The organization which follows the doctrine, ‘for the exhibitor and by the exhibitor,’ is functioning. Contracts are being signed and new work will be under way on four or five big productions. September undoubtedly will see the first release. And with that first release the grip of autocratic releasing companies hold over exhibitors will be broken forever.”

The resolution adopted on the matter was presented by Parks, Watertown, Idlehour Theatre, of Jefferson, and read:

“Whereas, the board of directors of the Motion Picture Theatre Owners of America has endorsed the Theatre Owners Distributing Corporation, and

“Whereas, the Motion picture theatre owners everywhere have expressed themselves highly in favor of such an organization and its principles of protection for exhibitors, therefore

“Resolved, that the Motion Picture Theatre Owners of Wisconsin, assembled in convention at the hotel Wisconsin, heartily commend the formation of the Theatre Owners' Distributing Corporation and endorse its service proposals; and further, be it

“Resolved, that we, the members of the Motion Picture Theatre Owners of Wisconsin, take this opportunity to express to him our sincere gratitude and appreciation for the highly successful achievements he accomplished as president.

“While we wish to express to him by means of this resolution the high esteem in which he is held by every member of the association, and we further wish to express the best of luck and the sincere hope that he will remain active in the work of the organization for many years to come, as we regard ourselves singularly fortunate in having the advice and counsel of a man of such sterling worth and character: be it further

“Resolved, that a copy of this resolution be engrossed in the minutes and that a further copy be delivered to Mr. Rhode.”

Leading the fight against non-theatrical showings, Mr. Baumann pointed out that Wisconsin is the hotbed of this evil and that at present there are 30 per cent, more non-theatrical showings than there are theatres in the state.

“The exhibitor must wake up to his danger," he said. “This problem is the greatest local menace to any theatre owners of Wisconsin. Free of restrictions such as a regularly licensed exhibitor works under, these showings are making deep inroads into the industry.”

Echoing these statements, Mr. Cohen illustrated the menace with a case in Detroit. There a fraternal organization became so strong in the matter of exhibitions that it was able to buy outright one of the biggest houses in the city. Some regular exhibitors were given a chance to show it. Then, adding insult to injury, they presented the picture in a theatre under the auspices of the judges of the state, announcing that the movie would not be shown elsewhere in the city for six months.

Other propositions discussed were Joseph T. Rhode, of the Kenosha Orpheum Co., Harry Burford of the La Crosse Theatre Co., F. E. Wolcott, Majestic Theatre, Racine, and Fred S. Neeley, Orpheum Theatre, Milwaukee. Seecott advocated a plan of winning the competition over by offering non-theatrical agencies the free use of theatres on certain days.

In this connection, Mr. Baumann revealed that he is making a survey throughout the state which will determine in a large measure how the organization will fight this evil. Mr. Baumann warned of the need of immediate action against agitation for stricter censorship and also after informing exhibitors that he has learned that the present Legislature will be asked to consider one of the most drastic bills of this nature ever presented before it. As a result of his warning, the joint legislative committee, with full authority to act as it seems fit, will meet next Wednesday to take action on the problem.

While on this subject, the organization adopted a resolution condemning Governor Smith of New York, for his stand against censorship.

Although the discussion of film rentals was somewhat slighted because of the distribution plan under discussion, it was brought out that certain releasing companies had increased their prices 150 per cent. In the next few months simply by playing one exhibitor against his competitor.

Relief from both the music and war taxes was promised by Mr. Cohen.

A discussion of the carnival evil showed that progress had been made against it in certain quarters, and a resolution was adopted to continue the fight.

As a mark of appreciation for his work during the two years he was president of the organization, Mr. Rhode was presented with an engrossed copy of a resolution of thanks, on his resignation reiterating the stand of the theatre owners against the showing of Pathe Arbuckle films was adopted.

The following finance committee was appointed: E. W. Van Norman, Parkwy; Steve Bauer, Venus, and Ernest Langenack, Colonial, all of Milwaukee.
**Motion Picture Renaissance Is at Hand, Says Laemmle**

That the renaissance of the motion picture art is at hand, was the declaration made by Carl Laemmle, president of the Universal Pictures Corporation, on the eve of his departure for Los Angeles. Laemmle predicts that the cinema industry will, within the next twelve months, emerge from its period of evolution and take its place with the stage and literature as a fully matured art.

"The motion picture art is today undergoing the same transformation as the arts of literature, painting and music during the great renaissance during and about the fifteenth century in Europe," said the Universal chief. "For years the cinema has been floundering in a wilderness of experiment, growing and ripening. Today it stands on the threshold of a new birth.

"The reasons for the great awakening are fundamental and parallel those of the renaissance in Europe. It will be remembered that in Italy in the fourteenth century the initiators of the painter, Grotto, soon lost the inspiration and initiative of his art. His great principle, the study of nature, was much neglected, and real art fell into the doldrums.

"Then in the fifteenth century the individuality which had been so long smothered under formulae and conventions, blossomed in the new beauty of the renaissance.

"The same fundamental principles apply to the great new movement in the cinema. Recently the motion picture art has been a colossal group of stars and directors have been lost in a mad orgy of imitation. Where one has led, others have followed blindly. If one company made a costume picture, a dozen others rushed to do likewise, and employees have followed their masters.

"A reaction from this condition was inevitable, and motion pictures today stand on the threshold of a new era. Producers are breaking away from the beaten paths and striking out into new fields. Stars have ceased imitation and directors are giving expression to their own individual art.

"The cut and dried 'films' of recent years are passe, and the new motion picture will be a lighting of the cinematic mechanism, but based on the study of human nature itself, and portraying life and character with a definite trend toward realism.

"Laemmle declares that the day of the purely artistic motion picture has arrived. Universal's announcement that "The Hunchback of Notre Dame," an adaptation of Victor Hugo's romance, which Wallace Worsley is directing, is an indication of the new trend of picture progress, he asserts.

"We have been six months preparing for this production and are constructing the most elaborate sets ever before built in America. It is an attempt for artistic perfection. We are building a replica of the Cathedral Notre Dame de Paris, of the Place du Paris and other entire Parisian streets and squares. The production will be a year in the making and will cost approximately one million dollars."

Laemmle states that well-known stars have been engaged for character parts in "The Hunchback of Notre Dame," and that the casting has been handled by a group of directors, including Lon Chaney, Norman Kerr, Patcy Ruth Miller and Raymond Hatton will contain 750 people.

"Perley Poore Sheehan, an author of international fame, and Ed. T. Lowe, Jr., an expert scenarist, were engaged to adapt the Hugo novel, and the technical staff has been at work on research work for months.

"Universal is determined to be in the vanguard of this transitional movement and "The Hunchback of Notre Dame" is our initial production to this end. During 1923 every production made by Universal will be a feature picture and no expense or talent will be spared to produce pictures which will be artistically superior.

Laemmle believes that the next twelve months will develop pioneers of a new era, whose initiative and screen foresight will make them comparable to Leonardo da Vinci and Michaelangelo, the leaders of the renaissance of the earlier arts.

**To Take Vacation**

S. L. Rothafel, of Capitol Theatre, Will Go to Europe

With "Peg o' My Heart," Douglas Fairbanks in "Robin Hood," and "The Christian," booked for early presentation at the Capitol, S. L. Rothafel is making preparations to take his first real vacation since he undertook the artistic direction of one of the world's largest picture-making studios.

Mr. Rothafel sails for Europe on the "Berenegaria" on January 30, to be gone for seventeen days. He will not stay abroad, but will be a crowned one, for it is certain that the visit of one of America's foremost exhibitors will be an event of importance in British film circles. Rothafel plans also to make a flying trip to Paris.

**Franklin on Trip**

Harold B. Franklin, manager of the Theatre Department of the Famous Players-Lasky Corporation, left New York Saturday on a two weeks' trip to Los Angeles.

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**Convention Wires Condolence**

News of the death of "Wally" Reid was received by the Motion Picture Conclave. Owners of Wisconsin on January 18, the opening day of their two-day convention. Immediately, at the suggestion of Walter F. Baumann, executive secretary, the following message of condolence was sent to the widow in Los Angeles:

"The Motion Picture Theatre Owners of Wisconsin, assembled in mid-winter convention at the Hotel Wisconsin, have just learned of the untimely death of Wallace Reid. We wish to express our deep regret and sincere sympathy at the passing of a motion picture artist whose pictures we have always found 100 per cent. clean."

**Gives His Reasons**

John S. Evans Tells Why He Resigned From Exhibitors' Organization

Reasons for the motion picture distribution from the M. P. T. O. A. of East Pennsylvania, Southern New Jersey and Delaware, are given by Mr. Evans in a letter to Moving Picture World, in which he regrets it has not the space to carry the letter in full.

However, it is stated by Mr. Evans that his resignation was due chiefly to differences with Sydney S. Cohen, national president. One of the chief reasons for the break between them, he says, was occasioned by what he states was a plan to sell $2,000,000 worth of stock in connection with the Movie Chats, and the alleged use of the screens of the exhibitors for advertising purposes in this connection.

Mr. Evans says that he remonstrated with Mr. Cohen about this but that the latter's answer directing him to lay the action taken was taken the stock was marketed.

Citing another instance of his differences with Mr. Cohen, Mr. Evans details the matter of the music tax. He states that Mr. Cohen, while urging the exhibitors at large to oppose the tax, was, himself, paying it.

This urging on the part of Mr. Cohen, according to Mr. Evans, resulted in a fight being made by several exhibitors against the tax, while, he says, Mr. Cohen himself "was not so much interested in us fighting the music tax direct, as he was in trying to have a chance to open up a fight on a certain film company in this country, and took advantage of this situation."

In connection with the music tax litigation, Mr. Evans says, "myself and a few more lawless exhibitors took the gall, stood the test which culminated in thirty-nine suits." Mr. Evans also states that at a meeting of the unit of which he was one, on December 23, Mr. Cohen bitterly attacked him in a speech lasting nearly an hour and a quarter, while himself was allowed only three minutes in which to make response.

**Put Under Contract**

Goldwyn pictures Corporation has signed a long-term contract with Mae Busch. The decision to place her under contract was made because of her work as Glory Quayle in Goldwyn's screen version of Sir Hall Caine's novel, "The Christian," produced for it by Maurice Tourneur.
Poor Projection Causes Loss of $1,000,000 Daily at Box-Office

By F. H. RICHARDSON

Mr. Producer, have you not yourself watched one of your productions, which you had labored hard to make perfect, reproduced or reconstructed upon a theatre screen as a brilliant, sparkling thing of beauty in which the figures moved as they moved before the camera—an artistic projection? Have you not felt really proud as you listened to the bursts of applause at the telling points, and felt all “swelled up” with pride as you heard the favorable comments as the audience passed out?

The Story Boiled Down

Projection is to the picture what the “finish” is to the automobile. Why pay “stars” big salaries and then have their acting ruined by poor projection?

It is the man in the projection room who, in the last analysis, either makes or mars the final screen product. Poor projection costs the moving picture industry in the United States and Canada $1,000,000 a day through loss of box-office receipts.

Also have you not watched the same identical production projected to the screen of a theatre of approximately the same class, insofar as outward appearances go, as a rather dim, none too sharp and somewhat shaky thing of which you were not especially proud, with the pictures moving at whirlwind speed. And have you heard the audience do any applauding or make any favorable comments as it passed out?

Also in the first case did you give even a single thought to the man or men in the projection room who, through careful attention to detail and the exercise of expert knowledge, placed your creation before the audience at 100 per cent. value. Did you take the trouble to go up and compliment him on his fine and truly artistic work in recreation? May I say “no” for you, and save you the trouble?

In the second case did you make the slightest protest at the abuse of your production in the matter of unsteadiness and dim lighting, or at the literal murder of all artistry in the matter of speeding up projection, probably because of a “schedule” which compelled the projectionist to oblige the screen shadow of “Our Mary” to take a step and a half or two steps in the time Mary, herself, had consumed in taking one step? Again allow me to save you trouble by replying for you, with an emphatic “no”.

Will you, Mr. Producer, tell me why it is that you will expend literally huge effort and large sums of money in the perfection of a production, and apparently not take even the very slightest interest in how it is placed before the public? Will you tell me what is the sense in employing a “star” at thousands of dollars a week and then placing the reconstruction of his or her work in the hands of men who have no expert ability and who find willingness to work cheap a very much more potent factor in obtaining a position than mere knowledge and expert ability? Mind you, this is not an argument for more money for the projectionist, but it is an argument for projectionists who are genuinely worth more money because they can and will place the finished product of the industry before the public at 100 per cent. value.

But anyhow let us leave the money end of the discussion out and confine ourselves to the statement that we want the finished product of the industry placed before the public, in all theatres—city and hamlet—at its very highest value, which means as a perfectly steady, at least fairly brilliant screen image, projected artistically, so that the figures will move at exactly the same speed they moved before the camera. And we want all this done at 100 per cent. efficiency.

At the Boston meeting of the Society of Motion Picture Engineers the writer read a paper in which the statement was made, backed by argument, that poor projection is costing the moving picture industry one million dollars a day in loss of box-office receipts, in the United States and Canada alone. That my statement and argument did not appear unreasonable was evidenced by the fact that the society, by unanimous vote, ordered the paper accepted, printed in their official proceedings and given the widest possible publicity.

In an article soon to follow I shall explain to you on what grounds I base my estimate of so tremendous a loss. Meanwhile please do not forget the “harsh paint and burlap automobile finish” and its relation to projection, because projection is the “finish” for the product of the industry, and when I look at some projection I am inclined to remark, with some feeling, “finish” is good!
Laemmle Says Lower Admissions Will Bring Bigger Patronage

BOX office admission prices are too high in many instances," this startling statement was made by Carl Laemmle, president of the Universal Pictures Corporation, as the result of a general film survey made during the last several months by Universal investigators.

Mr. Laemmle, interviewed just prior to his departure for Los Angeles, where he will personally direct Universal's production activities during the coming months, consented to make public the facts his survey has developed and the conclusions he draws from them.

"I don't want to put myself in the way of seeming to tell any man how to run his business," said the Universal chief, "but if my advice were asked by any exhibitor dissatisfied with his profits, the first thing I would say to him would be: 'Maybe your admission price is too high.'"

"He might flinch at the statement, and he might cast it aside as utterly foolish if he did not know it sounds revolutionary, but just listen to this:

"The Central Theatre in Detroit has multiplied its attendance by four through cutting its admission price in half. Formerly the admission price was twenty cents. It was cut to ten cents. Immediately four times as many customers entered the theatre.

"This may be the thing for every exhibitor to do and it may not be. I don't pretend to know the individual problems of every exhibitor, but one thing I do know. That is that the exhibitor who is losing money is not making what he should, must hope to it and do something radical in order to improve his business.

"Adding vaudeville to pictures does not seem like the thing to do. Spending excessive amounts for advertising does not seem like the same thing. After all, it is pictures the people want, and they are willing to pay up to a certain price for them. Over and above that they will not go.

"It is up to the individual exhibitor to find out where the right price point is for his locality."

"The Detroit theatre mentioned a house of 551 seats. During a ten-weeks' period a year ago it was doing about $450 a week at an admission of twenty cents. During a similar period recently it ran its business up to $900 a week with a ten-cent admission price. In other words, cutting the price in half, doubled the gross receipts and attracted four times as many patrons.

"I know of another theatre which increased its business $300 a week by cutting its admission prices, and of others which built up better business by similar means. I am not at liberty to give out the names of these houses.

"It is of particular note that the patrons who formerly were regular attendants at these houses before prices went up several years ago, and who dropped out with the price boost, have made their reappearance as steady customers with the price reduction.

"I expect to hear many objections to my view of the situation. Yet, if an exhibitor can increase his gross receipts by cutting his admission price, what is the objection? Anyhow, he is up against poor business, why not try it? He will benefit by telling his patrons just what he is trying to do, and this is an experiment, and that if they increase in attendance so his gross will increase, he will be able to make the lower price a permanent thing and still supply them with the best pictures in the market.

"This is an experiment which every exhibitor can afford to try, at least for a limited period. Such a test will not hurt his business and most likely will better it. In my belief, it is the answer to the mooted question, 'What is the matter with the movies?'

"I am interested in hearing the results of such experiments, and will esteem it a great personal favor if exhibitors will write to me on this subject before and after admission price cuts."

Has His Movie at Home

Any time Governor Alfred E. Smith, of New York, wants to see a picture, all he has to do is to summon the members of his family and settle back in an easy chair at the Executive Mansion.

A machine has just been placed in the Governor's home and all of the film exchanges in Albany have entered into an agreement to supply the Governor with their latest productions.

Incidentally, it might be said that Governor Smith is in decidedly solid with the motion picture folks of New York State because of his stand on censorship.

Stallings Elected

At the annual election of the Assistant Directors' Association, held last week, Charles Stallings, production manager of "The Hunchback of Notre Dame," which Wallace Worsley is directing at Universal City, was elected president of the organization.

Stallings has a long record as an assistant director and has been associated with many of the best known directors in the business. His election as a president of the association is a recognition of his service to the technical workers of the industry. Stallings has been one of the most active members of the association.

F. B. O. Signs Witwer

Product of Next Five Years Contracted For

One of the most important announcements of a contract between an author and a producing organization comes this week from the Film Booking Offices of America. P. A. Powers, managing director of F. B. O. has contracted for a new series of stories by H. C. Witwer, author of "The Leather Pushers" and "Fighting Blood," and has obtained the film rights to all Witwer stories for the next five years. This is a few stories, as yet unpublished, which have been otherwise contracted for.

The new series of Witwer stories will appear in Cosmopolitan Magazine. The first appeared in the February issue under the title of "Julius Sees Her." Like "Fighting Blood," Mr. Witwer's Collier's Weekly series which are nearing production at the F. B. O. studies under the direction of Mal St. Clair, the Cosmopolitan series will contain rapid fire action blended with wholesome humor. They will be stories of American youth and will be equally as human and as appealing as "Fighting Blood." Unlike this last named series, however, they will not be stories of the prize ring. There will be twelve stories in the series, each of which will be published in Cosmopolitan over a period of a year. The title of the second is "Sherlock's Home," and the third will be "When Knights Went to Tower." On the screen each story will appear as a two-reel picture.

Mr. Witwer is at present in New York and upon completing his business arrangements will return to the Coast, where he will cooperate with Mal St. Clair, director of "Fighting Blood," during the filming of the remainder of this series.

Harold Lloyd's Newest Comedy 'Safety Last' Is 7 Reels in Length

COINCIDENT with Producer Hal Roach's visit to New York, the latest completed Harold Lloyd comedy was received at the Pathe home office and is reported to have converted its first eastern audience, composed of the Pathé film committee and executives. Elmer Pearson, general manager, was so impressed with "Safety Last" that he sent a letter to each of the thirty-four Pathe branch managers containing the following expressions:

"Sometimes we hesitate to laud an offering too highly before it reaches the exchange's own screen room for fear of the ill effects of disappointment, but in the case of 'Safety Last,' no matter how many letters were written, nor how many of Noah Webster's superlatives were used in extolling the Pathé title and laughing for hours, no honest expectation of that which was thereby elevated, you would still be mistaken as to what you are actually going to witness when you screen 'Safety Last.'

"'Safety Last' is in seven reels, and it is so entrancing, exciting and hilarious that you think you have seen but four. 'Safety Last' establishes two records—it is by far the funniest comedy ever made, and it must be acclaimed as the most thrilling. I do not hesitate to predict that 'Safety Last' will establish two additional records: Play to the most people, play to the greatest gross of any picture ever made."
"Do More Shopping"—Ince
Producer Says There Is Plenty of Big Picture Business

Thomas H. Ince has put the responsibility for "bigger and better pictures" directly up to the exhibitors of the country, according to an open letter to exhibitors which he handed out at the Ritz-Carlton, Palm Springs.

He says that if exhibitors will "shop" more for the productions they play in their theatres, the million-dollar picture goers will be forced to "shop" less.

His open letter follows:

"Are there not a tendency, I ask, on the part of many exhibitors to 'shop' for productions they book without having thoroughly 'sold' themselves on the work of the producer? This tendency is not growing; it would be a bad day for pictures."

"There are good pictures in plenty now being released. And if exhibitors will shop for them, picture goers will be forced to shop less."

"The exhibitor who shops for his pictures is the biggest asset his studios have: in fact, he is the biggest asset the entire motion picture industry has."

O Paramount Staff

Sada Cowan Will Write Original Stories for the Screen

Fresh from a trip around the world, Sada Cowan has been engaged by Famous Players-Lasky Corporation to write a number of original special stories and adapt others for Paramount Pictures, according to an announcement from New York.

Miss Cowan has been abroad for about a year. Prior to this she had written in collaboration with Beulah Mac Dill, Marjorie Days and Paramount Pictures, in their production and following that a number of scenarios for other companies as a free-lance writer. Her first work under the present arrangement is "The Rustle of Silk."

Fox Signs Peggy Shaw

Peggy Shaw, prominent in the cast of the recently completed William Fox special, "The Net," has been signed to a new contract by the Fox forces by virtue of the good work she has done in numerous Fox productions during the past year.

Upon the signing of the contract, the player enthrall for Los Angeles.

Negotiations Complete

Arrangements Made to Release Borzage Productions Through First National

Richard A. Rowland, general manager of Associated First National Pictures, Inc., announces that negotiations extending over several weeks with Arthur H. Jacobs, the producer and Frank Borzage, trade and publicity representatives, have come to a successful completion.

The completion of the contract was announced at a luncheon at the Ritz-Carlton, given by Mr. Jacobs to Mr. Borzage, trade and fan press representatives and First National officials. In his capacity as host and toastmaster, Mr. Jacobs also had a word for the wide world of the trade during his eight years of production activities, latterly with an independent company producing for First National, before being invited to the opportunity afforded Mr. Borzage and himself under the new contract.

Robert Lewis Trask, president of Associated First National Pictures, Mr. Rowland and Moe Mark of the Mark-Strand Company and a member of the Executive Committee, assured Messrs. Borzage and Jacobs of their utmost confidence in the director who had to his credit such proportions as "Hunoresque," "Pride of Palomar," and "The Nth Commandment."

Famous Players Takes Over Management of Lynch Company

ANNOUNCEMENT was made Saturday, January 20, by the Famous Players-Lasky Corporation that contracts had been executed whereby S. A. Lynch of Atlanta, and his associates had been relieved of the management of the theatres and film exchanges operated throughout the South by Southern Enterprises, Inc. The capital stock of the Southern Enterprises has been owned in its entirety by Famous Players-Lasky Corporation for the last three years.

At the same time Famous Players-Lasky Corporation paid to S. A. Lynch Enterprises Finance Corporation approximately $1,900,000, which appeared on the company's consolidated balance sheet as of September 20, 1922. Of this sum $1,500,000 was paid by Famous Players' agreeing to issue to S. A. Lynch and his associates 2,000,000 shares of Southern Players-Lasky Corporation's common stock.

The taking over of the management of Southern Enterprises by Famous Players-Lasky Corporation means, it was pointed out, that the five Southern Enterprises exchanges, which have been distributing Paramount pictures in the South, will be operated in the future under the same management as the Famous Players-Lasky exchanges in other parts of the country. The theatres operated by Southern Enterprises will be brought into closer alignment with the Theatre Department of the Famous Players, and the whole transaction is looked upon as a move which will increase the efficiency of the Southern operations of the film company.

The announcement also emphasized the fact that Famous Players-Lasky Corporation did not contemplate any refinancing and that they have no other truth in rumors recently circulated to that effect.

Instruct Film Inspectors
How to Care for Pictures

EARL J. DENISON, expert on film inspection, left New York this week on a tour of the Paramount Exchanges, bearing with him a specially made motion picture, as well as illustrated pamphlets, on a mission of education on the proper method of handling film so that better service than ever before may be rendered to exhibitors of Paramount pictures.

The film, which was directed by Jerome Becket and photographed by Donald Biddle Keys, with Denison as technical director, will show the right and wrong ways of handling film in exchange inspection rooms. It will illustrate the wrong methods in vogue and how they may be corrected—emphasizing the necessity for cleanliness of the room, table, gloves, hands, etc., for those who work on the films. It will also depict the proper way to cut, spae and splice film.

Denison is responsible for the assertion that 75% of the damage is the result of bad splicing. Most of the splicing is for the cutting out of damaged sprocket holes and if the work is properly done it will eliminate the possibility of the film going to theatres in bad shape and the prints will stand the usage to which they are subjected.

Denison will also give a talk at each exchange and thus all the men will be driven home orally, verbally and visually.

It will also be arranged that each exchange inspector shall be equipped with a standard set of tools for his purposes. Laboratory methods so far as conditions permit, will be established at the exchanges.

Denison has had two years experience in both the Eastern and Western laboratories and states that the latest development has been the adoption of a standard form of splice which will be used by all exchanges as well as laboratories. His work has fitted him expertly for this mission, which should be productive of good results and going away with faulty splicing, which accounts for jumps, breaks and damage during projection.

Jersey City Under "Blue Sunday" Law

T HE lid on Sunday showing of moving pictures is clamped down securely in Jersey City, at least for the time being. However, it may finally come about that the "Blue Sunday" law contains a kick that might bowl over some of those who are most persistent in having it enforced.

For it is said that the Sunday activities of the ministers, themselves, will be under strictest observation, and if by any untoward act they become infringers on the statute the law will be called upon to take its course with them the same as with the picture theatre owners.

Until recently the theatres had been operating on Sundays, partly on sufferance, as they had been allowed to do so only because they agreed to turn over a portion of the day's receipts to a fund which provides for the welfare of between 20,000 and 25,000 children during Christmas time. The theatres have been allowed to operate in this manner by a ruling of Director of Public Safety William B. Quinn. But finally, driven by the ministers' insistence, Director Quinn issued an injunction against further showings.

Immediately the theatre men got busy and presented their case to Vice-City John Bentley to issue a restraining order against the closing of the movies. This held for a time until the ministers went to a higher authority—Judge Quinn, who, after hearing arguments, vacated the order which kept Quinn's closing ruling from being fulfilled.

This, transpiring Monday, January 22, let the way clear for the closing law to operate, and unless the theatre men can bring about a change their theatres are destined to be dark on Sundays hereafter.
THE motion picture business is not an open sesame to great wealth as many people believe. Allan Dwan, Paramount director, told students in photoplay construction at Columbia University in a lecture delivered Monday evening, January 22.

"Most people seem to have the idea that they can walk into the front door of a motion picture studio and be an expert in photoplay building," he said, "but they are wrong. It is a long, hard struggle to get to the top in motion picture directing or writing just like it is good for any grist at the top of any profession.

"Right now the motion picture business is harder to break into than ever before. In these days when hundreds of thousands of dollars are being put into production, it is not the same tendency to gamble as there was in the old days when a feature picture could be bought for two or three hundred dollars. Then people who had no experience in picture work could walk into the front door and get a job, they were a good advertisement, but times have changed. You've got to know your job now."

**Fear Kentucky May Adopt Censorship**

Much interest has been manifested by Louisville, Ky., moving picture men in a movement before the Indiana State Legislature, now in session, for a censorship bill for pictures.

Such bills have been introduced before the Kentucky Legislatures for the past several years, and as New Albany and Jeffersonville, Ind., are directly across the river from Louisville, and in view of the fact that M. Switow, Louisville, has a large number of houses in Indiana as well as Kentucky, the Indiana movement is doubly interesting to Louisvillians. Again it may have some bearing on the forthcoming Kentucky Legislature.

In a press statement, from Mr. Switow, there is charge that the present movement is an anti-Arthur, backfire. They say the Indiana Legislature may take steps to prevent the showing of "Pappy," Arbuckle pictures in the state. A bill establishing a state board of censorship with almost unlimited power is being drafted. Persons behind the bill say the "pardon" of Arbuckle by Will H. Hays is responsible for the measure.

A bill providing for the censorship of all motion pictures shown in Indiana was introduced in the Senate by Senator Claude S. Steel, of Knox.

**Exhibitors Protest Against Premature Orders by Censors**

WASHINGTON exchange managers are complaining of the practice alleged to be followed by the motion picture censors of the State of Virginia in issuing bulletins of rejections and ordered eliminations before any opportunity is given to the film men to appeal.

The matter has been brought to the attention of the Washington Film Board of Trade and an effort is to be made to have this method changed.

"The practice of the board," said Sidney B. Lust, head of Super Films Attractions, Inc., "seems to be to send out to the exhibitors in the state announcements of all rejections. Very often following a rejection the exchange man is enabled to prove to the satisfaction of the censors that with certain eliminations a film that has been rejected can be brought up to the standard set for it by the censor and then they pass it. I do not know whether or not they then notify the exhibitors that the ban has been removed, but I do know a lot of damage has been done in the meantime.

"When an exhibitor in Virginia has been notified of a rejection it is almost impossible to book him on the film even though it was later given a clean bill of health."

**Reported Successful**

The production of colored moving pictures in Austria is proving very successful, according to a report just received at the Department of Commerce, Washington, D. C., from Trade Commissioner F. W. Allison, who recently visited the countries of Mexico, including the city of Mexico. Authorities there express the opinion that German producers would do well to get in touch with the inventor, Dr. Adolph Hnatek, at Vienna.

**Shauer Appoints Winship**

William C. Winship, until recently a member of the sales staff of the Los Angeles exchange of the Famous Players-Lasky Corporation, has been installed as manager of the exchange of the Famous Players-Mexico Corporation, according to an announcement made by E. E. Shauer.

John L. Day, South American representative, who went to Mexico City early in December to arrange for the reopening of the Paramount distributing offices, has returned to New York after having successfully "launched" and "sold" "The Great Moment" and "To Have and To Hold."

**Keaton's First Is "Three Ages"**

Buster Keaton's first super-comedy, which will be his initial picture of five-reel feature length, will be called "Three Ages" and will in all probability be released through Metro. This announcement follows conferences between Joseph M. Schenck, producer of the Keaton comedies, and West Coast representatives of Metro Pictures Corporation.

The initial Keaton five-reeler comedy was written by Buster Keaton in collaboration with Jean C. Haves, Thomas Gray, Joe Mitchell and Clyde Bruckman. These four men comprise the Keaton scenario department.

**McDermott Promoted**

Is Made Treasurer of Select Pictures Corporation.

J. E. McDermott has been elected treasurer of the Select Pictures Corporation, the distributing unit of the motion picture enterprises originated by Lewis J. Selznick. He has already entered upon his new duties, his election having been accomplished a few days ago. The announcement was made by Byron Selznick, president of the Select organization on Monday, January 22.

Mr. McDermott is new neither to the motion picture industry nor to the Selznick forces. Coming from the down-town financial district of New York City, he joined the Select company about two years ago at the request of Lewis J. Selznick for the specific purpose of installing new methods and systems of accounting and auditing along original lines which he had worked out in other businesses.

His earliest work for the distributing organization was a survey of its business methods applying not only to the home office in New York, but to all its branches, including those in foreign countries as well as in the United States. The highly efficient accounting and auditing system under which Select has been working for some time is based upon this extensive survey, Mr. McDermott serving as the main spring which keeps the big clock going.

**To Write for Ince**

Salton Mundy, the well known British writer, author of "The King of Khyber Rifles," has joined the writing staff of the Thomas H. Ince Studios at Culver City, Calif. He has already started work on the story of a superfeature to be released on the M. H. Ince schedule. The title "The Devil's Own" has been selected for the production.

In connection with the engagement of Mr. Mundy, to write for the M. H. Ince company comes the announcement that the Bobbs-Merrill Publishing Company has inaugurated a national campaign on six of Salton Mundy's novels for which they hold all the rights. Mundy is widely known for his exploits as a travealer. His greatest achievement as a traveler was seven years during which he spent on a walking tour through Africa.
Free from Worry
No Censorship Danger for at Least Two Years in North Carolina.

North Carolina is free from censorship troubles for at least two years, as far as any agitation on the part of the North Carolina Federation of Women's Clubs goes. Therefore all grave danger of any censorship bill being put over at the present session of the Legislature is precluded. It has just become known generally that the Council of the North Carolina Federation at its annual meeting held in Pinehurst, December 7, 1922, passed a resolution, that whereas the moving picture interests have promised better films to the public and to that end have employed Will Hays, who in turn is promoting a definite plan for better films, the policy of the General Federation will be one of watchful waiting, and it will not present a censorship bill to the North Carolina Assembly for two years.

It is believed that the organization of the Better Films Committees throughout this state had much to do with this resolution.

States It Plainly
Newspaper Says Censors' First Consideration Is Their Jobs

Arbitrary cutting of a film by a moving picture censor has called forth a timely protest in an editorial in the Tribune Republican, of Greeley, Colorado, of January 12th.

The film which was cut was "Topics of the Day" and was being shown at the Rex Theatre, Greeley. Its sole offense was that it pointed out the evils of censorship, the newspaper says, and "that censorship was a political expedient to give fat jobs to friends and political tools.

The film, the editorial says, contained nothing suggestive, or nothing that by any stretch of the imagination could be held to be unwarranted, except by censors whose chief interest was centered in holding their positions.

The editorial says that the cutting of the film "epitomized more than anything ever brought to the attention of the writer the inherent evil of motion picture censorship. It's not to protect the public, but 'protect our jobs.'"

T. O. C. C. Objects
Exception Taken to New Rider to Be Made Part of Contracts

At a meeting held recently, the Theatre Owners of Colorado passed a resolution directed against an action of the F. I. L. M. Club in introducing a rider into existing contracts which the Chamber of Commerce deems, it is said, to be contrary to the agreement which is now in force between the F. I. L. M. Club and the T. O. C. C.

It is alleged that certain local exchanges, represented by their respective managers, in the F. I. L. M. Club, have caused a rider to be issued, providing for a form of arbitration said to be contrary to the understanding and the present agreement.

Will Direct Boston Unit

New England Theatres, Inc., has concluded arrangements whereby its Boston unit of theatres will be operated under the direction of John L. Rider, who recently completed the picture "Man and Wife." Production work was started Tuesday, and all the resources of the studio will be concentrated on the rapid completion of this unusual picture.

M. C. O. and his advisers rejected all scripts based upon fiction or romance, refusing to allow his appearance in the light of a miracle man.

"The cinema," said M. C. O. in approving the final plans to put his message on the screen. "The value of the personal appeal and experiences in existence for the wide dissemination of an educational message on an entertainment basis."

"As a teacher I desire to have its help, but I have no ambition as an actor and do not wish to be financially benefited. This educational screen story is the only one I have authorized or will authorize for the present, and the many flattering offers are declined with deep and sincere thanks." M. C. O., with his simple message, the new Rosary of the sick—"Every day, in every way, I am getting better and better"—has taken the country by storm. Even months after the immediate purpose of his original appeal, his message to bring personal health and industry to the American people, his affiliation with the American Legion, and the women's clubs, his beat has proved to be a success.

Educational Signs-Coue to Appear in Two Reel Special

MILE COUE, famous French apostle of auto-suggestion, and at present the most talked-of man in this country, is putting his message on the screen. The little druggist of Nancy began work this week on a two-reel picture, which Educational Film Exchanges, Inc., will release as its next Short Subject Special, carrying the message of hope to the many millions throughout the world who are unable to hear his lectures or attend his clinics.

Since coming to the United States recently to lecture on his theory of auto-suggestion as a means of attaining health in body and mind, M. Coue has been flooded with offers from motion picture producers to make a picture in which he would personally appear. Having no desire for personal gain, M. Coue rejected all these offers, some of them carrying immense salaries, until a scenario was submitted to him which conveyed his message as he wanted to give it. Arrangements were then made for the production of the two-reel film to be called "The Message of Emile Coue."

This will be the only motion picture to be made by M. Coue or authorized by him during his stay in the United States. His share of the proceeds from the film will go to founding a Coue Institute in New York City.

The picture is being made at the New Rochelle Studio of Motion Picture Arts, Inc., under the direction of T. L. McCutcheon, who recently completed the feature picture "Man and Wife." Production work was started Tuesday, and all the resources of the studio will be concentrated on the rapid completion of this unusual picture.

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The Crisis of the Music Tax Situation

ONE of the most vexatious problems confronting exhibitors today is the music tax, which is variously termed "a legalized hold-up" and "an unfair monopoly." As one of the principal thorns in the side of the M. P. T. O. A., it has entailed the fullest consideration on the part of exhibitors the nation over.

This is in the face of Moving Picture World attempts to convey to exhibitors a clear idea of the music tax situation as it exists in many parts of the country. You will find here, in this exhibitor department, an outline of the situation in Washington, Idaho, Montana, California, Missouri, Kansas, Wisconsin, Kentucky, Illinois, the Carolinas, New York State and Canada. Every theatre owner, whether or not he uses taxable music, should study this general survey, obtained after considerable effort on our part, and then write us his opinions on the subject. The views of some prominent exhibitors have already been obtained, and these, together with your letter, will be published in the next two issues.

Kansas City

The American Society of Composers, Authors and Publishers has been fairly active in and around the Kansas City territory. Several suits have been settled and several other cases are pending. Among the cases recently settled were those of the Prospect, Maple, Wonderland, Bijou, Vine Street, Bonaventure and New Centre theatres, all of Kansas City, Mo.

The music tax people claimed that the owners of these theatres had made contracts for three years, and after paying for the first year, refused to pay for the remaining two years. The suits were brought under the breaking of a contract, and asking for a two years' fee. These suits were brought before Justice Edward J. McMahon in the justice court. No one person represented all of the theatre owners, each having his own legal representative.

The defense of the exhibitors was that the contract was for only one year and that they had paid that; further, that the exhibitors were forced to sign the contracts because of threats to prosecute criminally under the copyright law; that the contract was misrepresented to them in the first place.

In the cases of the theatres judgment was given against the music tax people.

Exhibitors here are of the opinion that the music tax is an evil thrust upon them, and one that should not exist. Practically all of the smaller theatre men throughout the territory are ignoring the threats of the American Society of Composers, Authors and Publishers and are refusing to pay the tax. These men get by easier than the large exhibitor in a large city; for, in the word of a representative of the music tax people, the small-town exhibitor is not worth as much as the big town showman. It seems that the society suits only those who are able to pay the most.

Owners of picture houses in this section have been urged time and time again not to pay the music tax. Some are not paying it and others are paying it. A great many of the exhibitors are no longer using taxable music. There is a long list of publishers putting out non-taxable music of a popular element and this music is just as popular, as a rule, as the taxable selections.

Many of the film producers have rearranged their cue-sheets in order to exclude all taxable music. Musicians and exhibitors find that very satisfactory results are obtained from the use of non-taxable selections, and not often do the patrons of the theatre know the difference. This seems to be about the only safe way to get around paying the music tax.

That He Who Runs May Read

Briefly, this is the gist of this week's reports on the music tax:

Kansas City — Several suits settled, others pending. Many small exhibitors ignoring music publishers' threats. Federal judge says question of improper use of copyright material, not combination in restraint of trade.

Milwaukee — Exhibitors pay tax and hope for united action against it in near future.

Pacific Northwest — Tax not favored, but there seems to be nothing else to do but pay it.

Montana — No precedent as yet established to warrant a refusal to pay the tax.

Cleveland — One-third of exhibitors pay tax and rest use non-taxable music.

Chicago — No arrests and no concerted effort to combat tax. St. Louis — Exhibitors await Congressional action. Now paying reduced rate through their organization.

San Francisco — Tax being paid under protest.

North Carolina — Nearly every theatre pays without complaint.

Albany, N. Y. — No organized exhibitor opposition.

Louisville, Ky. — Eight suits filed asking judgment of not less than $250.

Canada — Copyright law a suitable bedfellow for music tax. Canadians cannot collect royalties on songs sold in the U. S.

Suits pending are those of the Broadway Music Corporation against Morton Van Praag; Leo Feist against Van Praag; M. Witmark & Sons against R. G. Liggett; Witmark & Sons against Dr. E. P. Goldenberg; Jerome H. Remick & Co. against John Hiatt; Waterson, Berlin & Snyder Co. against Harry E. Walker; Leo Feist against Walker, and Feist against Hostetter-Reinke Amusement Trust Estate of St. Joseph, Mo.

The charges being brought against these men is infringement against copyrights by playing in public for profit. M. J. O'Sullivan has filed several of the suits in this territory, his attorney's office being headquarters of the society in Kansas City. Other suits have been filed in the federal courts at Joplin, Mo., Springfield, Mo., and Topeka. Mr. O'Sullivan reports that inspectors have been busily occupied in this territory, giving first attention to the larger cities. Now that the cities have been brought into line, it is said that more attention will be given the smaller towns.

Though the expense of collecting evidence in the small towns is great, O'Sullivan feels that this is the only way to get the government to act against those who make large profits by infringing copyrights. He feels that they will never be compelled to sit down and pay the tax until their profits are very large.

The Motion Picture Theatre Owners of Kansas and Missouri are standing back of the exhibitors in defense of their position. These exhibitor organizations are doing more to combat the music than any other factors in this section. S. A. Handy, a prominent attorney, has been handling practically all of the cases in Kansas.

The federal judge who heard arguments on technical legal points in one Kansas suit, struck out part of the answer of defendant that, if a combination of exhibitors was involved, the federal judge said that, whether true or not, such combination would not be a factor in the defense against the action, since the question was one of improper use of copyright material. The judge remarked that publishers had indeed a right to combine to protect their copyright interests.

The federal judge in Western Missouri struck out as one of a defendant's experiments in which he claimed that he did not buy the music, that he had no knowledge of its purchase and no part in the playing of it. Several of the defendants assert that they had no responsibility for the music, but the federal judge has eliminated such features from answers in some cases.
The Canadian Copyright Situation

The Canadian copyright law provides a legislative feature which makes a suitable bedfellow for the music tax legislation in the United States. For it is nothing more or less than a protection for the Canadian capital. The absurdity of the copyright law in Canada was described at a meeting of the Lions Club of Ottawa on January 9, which was attended by government officials and representatives of the staff of the House of Commons. The facts were laid before the meeting by Sam Howard, a composer of Montreal, who collaborates with Willie Eckstein in the publication of popular songs.

The chief point brought out by Howard was that, under existing statutes in the Dominion, a composer could not collect royalties on any of his songs sold in the United States. Thus, a discount was placed on the very fact that a man might be a Canadian and a resident of Canada.

Howard referred to his recent success, "Lest You Forget," which has become really popular in Canada and which has been sung and played at many theatres in the country. Not only had the sale of the sheet music been very heavy but the number had been used by manufacturers of phonograph records and player piano rolls. Mr. Howard declared that he had been offered $5,000 for the rights in the United States but had felt impelled to turn it down because he would be in the position of being unable to collect royalties on records and player rolls in the States—a financial matter that was far more important than the price offered for the song itself.

F. C. T. O'Hara, Deputy Minister of Trade and Commerce, who was present at the meeting, made the startling statement that Godfrey O'Hara, his brother, "had been driven to the States" in order to take advantage of the protected market there for musical compositions. Mr. O'Hara announced, however, that he believed that the Canadian copyright law would be amended and corrected probably this year.

Several of Mr. Howard's songs were sung at the meeting and they were afterwards heard at Loew's Ottawa Theatre and the Regent Theatre, Ottawa, as the offerings of vocal soloists. Mr. Howard was introduced at the meeting by Capt. Frank Goodale, manager of Loew's Theatre.

St. Louis

The place to beat the music tax is in Congress! That is the conclusion of the Motion Picture Exhibitors' League of St. Louis and Eastern Missouri, and the organization is bending its efforts accordingly.

The present contract between the Exhibitors' League and the Music Writers' organization expires early in February, and at the regular weekly meeting of the exhibitor organization held in their headquarters, 3308 Olive street, on Tuesday, January 9, members were advised to bring in their checks to pay the music tax for the coming year. About seventy of the 105 picture houses of St. Louis are members of the league and pay a music tax through that body.

Long since, on advice of their counsel, the local music publishers would have to make the best of a very bad situation if they concluded to play copyrighted music. They were told that the tax of 10 cents a seat was legal even if believed to be morally wrong. So an arrangement was perfected whereby the exhibitors' league collects from all the theatre members of the organization and pays this money over to the local representatives of the music interests. Under that settlement the picture houses affiliated with the league pay but 5 cents a seat per year tax, or a discount of 50 per cent. below the regular rate. Other theatres pay the usual 10 cents a seat tax.

Locally, the legality of the tax has never been tried in the courts, although former Judge Anthony A. O'Halloran, local counsel for the music interests, has threatened court action against several local picture houses. The two latest cases were those of Maurice Richman, proprietor of the Palace Theatre on Franklin avenue, which has 761 seats, and A. F. Austin, who runs the Pendleton Theatre, 4258 Finney avenue, a 476-seat house. Both decided to resist payment of the $5,000 a year assessed.

Judge O'Halloran immediately threatened court action, but finally a compromise agreement was reached and the matter disposed of. Richman was advised by counsel that he would have to pay the tax if he continued to pay copyrighted music.

The local warfare against the music tax opened four years ago. At that time the exhibitors of the city decided they would play no copyrighted music and for many weeks not a copyrighted song was heard in any of the houses.

But one night one of the theatres put on an amateur night and a boy sang a copyrighted song. The exhibitors believe that the music men deliberately set that trap for them. At any rate the attorneys for the authors and publishers demanded that the tax be paid. The motion picture men consulted their lawyers and were advised they would have to pay.

It was then that the arrangement was made whereby the organization collects the tax from all its members and for that service the local rate for such houses was cut 50 per cent.

Recently the Department of Justice dispatched operatives to St. Louis to gather evidence as to the manner in which the music tax is enforced. The Motion Exhibitors' League and the other motion picture houses gave them what data they had on the subject, indicating that the music people are violating the Sherman Anti-Trust law.

That the music tax is not popular in St. Louis goes without saying. Universally it is regarded as a hold-up. The writer has failed to find an exhibitor who regards it as a just assessment. They pay because they feel they are legally compelled to do so, but they will certainly demand that their Congressmen support any move to repeal the tax.

A striking example of the injustice of the music tax is the Grand Central Theatre. Gene Rodemitch and his Brunswick jazz orchestra has a nation-wide reputation as make of dance records. Whenever a new Rodemitch Brunswick record comes on the market the Brunswick dealers in this section get up special window displays, sell out thousands of circulars to their customers, feature the fact that the records will be played by Rodemitch's orchestra at the Grand Central, spending thousands of dollars advertising the fact that Rodemitch's band plays for the Brunswick phonograph. Yet Spyros Skouras, owner of the Grand Central, like every other exhibitor in St. Louis, pays his music tax. Notwithstanding that every time either the Rodemitch orchestra at the Grand Central, Dave Silverman's orchestra at the West End Lyric or Bill Kitt's orchestra at the Capitol Theatre features a piece of music, it means thousands of extra sales for the song in St. Louis.

St. Louis most certainly is for anything to kill the music tax.
In Federal Courts

The music tax is a matter of copyright law and therefore comes under federal jurisdiction. Suits have to be taken in the United States District Court or the United States Circuit Court in each locality where the theatre being sued is situated.

Seattle

The music tax has not been the subject of recent agitation in the Pacific Northwest. In fact, it has ceased to be discussed as a general topic and is being paid, unwillingly, it is true, by the exhibitors, who have found it less expensive and more harmonious to pay than to go into court over it.

Every exhibitor interviewed expressed himself as opposed to the music tax and as paying it under protest. Some went so far as to point out that it was an indirect tax on their music, and that being successfully gotten away with by the music trust. No determined efforts to fight the tax, however, have been made. Where the tax might otherwise, by playing music that has not been copyrighted, were reported by C. R. Belknap, attorney for the music interests. One was a small house in South Tacoma, the other a small house in Moscow, Idaho.

According to Mr. Belknap's statement, exhibitors through his Washington, Idaho and Montana, which territory falls under his jurisdiction, were very slow to comply with the tax requirements. It was necessary in almost every case to file suit against the individuals, but also, with practically no exceptions, the law was then explained and the tax paid without going into court.

About three years ago, Joe Danz, owner of several second-run picture houses in Seattle, entered into a contract through his attorney, F. J. Dore, which was overruled by Judge Jeremiah Neterer.

During a motion picture convention held in Seattle in June, 1919, by special request, Mr. Belknap, who had been appointed to represent the music tax people in May, went before the convention and explained the requirements. Motion picture owners were not impressed. He found it necessary to follow up with letters and then start suit.

From one exhibitor angle, the music publishers furnish "pluggers" who seek admission to the picture theatres, in an effort to play, sing or otherwise advertise and popularize their songs. This advertising value, usually granted without protest by the exhibitor, is often reduced to the fact that the theatre owner causes or permits his orchestra to play copyrighted music, for which he has paid, thus giving it further publicity and popularity; causing his patrons to become acquainted with the popular music, and subsequently to become patrons of the music stores, for selections that might otherwise have not been called to their attention or been made to appeal sufficiently to make sales for the music house.

True, the music tax does not favor the music tax, but there seems nothing else to do but pay it.

Montana

For a long time the exhibitors all over the country have been complaining over the so-called monopolistic activities of certain music publishers who are charging large license fees on their music. Montana theatre owners are as vitally interested as any of the states, and while not actively combating the music tax they stand ready to back up the national organization in any action or stand it may take to fight the elimination of this tax.

It is felt that the tax, to the extent it involves a principle that is as unfair and unjust as any monopoly that was ever conceived and put in operation. Many of the exhibitors and theatre owners in this state feel quite sure to use any music in their theatres that is subject to this tax. In some ways it has resolved itself into a tax.

There is no legal representative of the music publishers in this state, Merle Davis, as president of the Motion Picture Owners of Montana, as chairman of the case for the men. No arrests have been made for infractions on the tax as there has been no precedent established to warrant a refusal to pay. Your correspondent has taken the time to especially interview all the theatre men of this circuit on a certain date in October last, the people who are vitally interested. The consensus of opinion is that until the complaint of the Motion Picture Theatre Owners against the Authors, Composers and Publishers has been acted upon by the Department of Justice at Washington, D. C., there is little to do except to rely on the tax. The situation is one of watchful waiting.

Louisville

Eight suits have been filed in the United States District Court against Louisville motion picture theatres by music composers and publishers, who charge infringement on copyrights on the ground that songs have been used without the customary contract arrangement.

The suits were instituted by Leo Feist against End Amusement Company and the Savoy Theatre, Irving Berlin, Inc., against the Parkland Theatre, Preston Amusement Company and the Norman Amusement Company; Waterson-Berlin-Snyder against the Colonial Theatre, and Goodman Rose, Inc., against the Hippodrome Theatre.

William F. Kammerer, Louisville representative of the American Society of Composers, Authors and Publishers, is attorney for the plaintiffs in the suits. In each case proper damages from playing copyrighted songs for which they have not been paid a fine are asked.

According to Mr. Kammerer, the suits are the result of an investigation made several months ago by inspectors from New York. Inspectors were in other places in Kentucky, and it is expected that similar suits will be filed.

The opening date was the opening of a nation-wide campaign by the Publishers' Association. The eight suits are brought separately against the different theatres.

Each plaintiff is an amusement company named in the complaint infringed the copyrights of a named song by using such song, for profit, in this city in October, 1922, and is threatening to continue to use it. Judgment is asked in each case in a sum not less than $250.

North Carolina

North Carolina theatre owners seem but slightly interested in the music tax situation. Of course, none of them are in favor of it, and they rear up on their haunches and call the music tax people every variety of blankety-blank when called upon to pay it, but they realize that while the copyright laws remain as at present there is no relief for them and they would prefer to pay the relatively small amount assessed against them than risk an expensive lawsuit.

J. H. Manning, one of ablest attorneys of Raleigh, is the state representative of the American Society of Authors, Composers and Publishers, and a statement from their headquarters in New York, regarding the state laws, was to the effect that almost every theatre in North Carolina was paying the tax without complaint.

The first effort to collect the tax in this state was made six months ago, W. E. Arnaud, of Atlanta, making a complete tour of the state and collecting the taxes, or serving legal notice. Judge Arnaud took from the theatre proprietors and others liable for tax that legal proceedings would immediately be instituted against them unless the taxes were paid within two weeks. It is declared that Arnaud collected evidence of violations from every theatre in each town where the tax was not paid off-hand.

Henry B. Varner, secretary of the North Carolina M. P. T. O., at that time issued circular letters beseeching theatre owners to refuse to pay the tax, but with no set policy and no organization funds to defend the threatened suits, the individual managers did not feel like risking a refusal to pay the tax.

Varner is again active in efforts to bring proceedings against the so-called "music trust" before the Federal Trade Commission, and recently met with other national executives in Washington, when certain facts and data were laid before that body for consideration.

It seems that theatre exhibitors that they would render a full decision as to what steps could be taken to afford relief from the tax at an early date. It is expected out that it is the small town exhibitor who should be most interested in killing this obnoxious tax, since the rate per seat is imposed in the heart of 500 population as is in the metropolis of 500,000. It does not amount to anything with the big town theatres, comparatively speaking, while for some of the little fellows to pay it or three times a week it is quite an extra expense.

No arrests have been made in this state for failure to pay the tax.

Wisconsin

United as one in branding the music tax "a legalized holdup," Wisconsin exhibitors, nevertheless, have adopted an attitude of hopeful waiting instead of planning an immediate fight to wipe out the levy.

Exhibitors here have taken the attitude, a survey shows, that it is impossible to do anything except by mass action. This action, according to heads of the Wisconsin Federation of Theatre Owners, is the only way to get the important developments which are expected within a short time. At present, all have agreed, the only thing to do is to pay the tax.
Barbee to Fight

Manager Barbee, of the Barbee Theatre, Chicago, has instructed his attorneys to fight the music tax case against his house to the highest court of the nation.

This is the third time he has had a battle over the tax, and while the other two cases were compromised he is going to stake the present one through, he says.

There are other cases pending in Chicago and some of the men say that they also will fight.

San Francisco

Theatre owners in the San Francisco field are watching with much interest the efforts being made by national organizations to prevent the continuance of the present system of the American Society of Authors, Composers and Publishers of levying tribute through the medium of the music license tax. In general, the tax is being paid here, and it has been found that various organizations of exhibitors are advising their members to comply with the demands made upon them, realizing that local opposition is of but little avail in a national matter.

In discussing the music tax question, a director of the Motion Picture Theatre Owners of America, Northern California Division, recently said: "If the co-operation of the large theatre owners could be secured and all were to pay this tax it is likely that we could easily win our point. However, the owners of the large houses, for some reason or other, seem to pay the tax without protest, and those who operate small houses must follow suit.

"In several instances exhibitors in isolated communities have failed to pay tribute to the 'music trust' and have been faced by suits. None of these have come to trial as attorneys have advised exhibitors to pay the tax. In these cases attorney's fees have amounted to from $100 to $150, with a victory for the music society.

"Often he has been served with a notice by Samuel M. Roeder, Humboldt Bank Building, this city, who is the legal representative of the music tax people in this territory, that it will be given a list of exhibitors against whom suits are to be filed. The idea probably is to induce us to use our good offices to persuade members to submit to the system of tribute, rather than to go to the expense of a court action. Following the presentation of this list exhibitors are given seven days to take out a license."

The local branch of the Motion Picture Theatre Owners of America has collected a large amount of data illustrating the tactics used by representatives of the music society to secure payment of the tax. It is declared that exhibitors have been threatened, cajoled and browbeaten, and that in some cases they have been called upon to pay for music not used by them. This data has been placed at the disposal of Senator Hiram Johnson, the representative in Congress from California, and is available for use in any campaign at Washington to secure relief from present tax conditions.

Emzy Cooper, of Georgetown, Texas, writes of an opportunity for an exhibitor to put a theatre "in a dandy location, town of 3,500 population, exclusive of 600 university students, and only one small theatre."

Cleveland

Cleveland has been a pioneer fighter against the so-called music tax and has experienced many thrills, scares, and unpleasant results. When this onerous and unjust intimation was first levied against the Cleveland exhibitors, through a firm of lawyers, representing the American Society of Composers, open resistance was the rule. The exhibitors held meetings and decided to defy the attorneys, who were Frankel and Frankel, in the Guardian Bank Building.

But they soon found that they were "all wet" when several exhibitors were brought into court upon charges of violating the copyright laws. Among them were Goldman and Son, of the Monarch Theatre, and Scoville, Essick and Reif. The result has been that during the last year, about one-third of the exhibitors, including the Loew theatres, are paying the tax, and the rest are depending upon music that is non-taxable, using lists supplied through the exhibitors association.

Schwartz and Lustig, attorneys, who are also exhibitors, are the lawyers for the exhibitors. There is a story going the round that a certain exhibitor, upon whom the tax was levied, applied to another well-known lawyer for professional advice, stating he wanted to pay well for the advice. He wanted this lawyer to look into the music tax situation and take up the fight. "Go ahead and pay it. No use of me fighting for you, because you can't win the way the law now stands. And I won't charge you a cent for that advice."

One of the newer methods of fighting the tax has been working out satisfactorily in smaller towns in Northern Ohio. In these towns the exhibitors and music dealers are generally good friends and working in cooperation with each other. So whenever a music dealer has something good come along, he asks the theatre owners to play it, and in turn he places a card in his store window announcing that the featured composition will be played in the theatre. But whenever it happens to be taxable music, the exhibitor tells the dealer that he cannot play the composition, taking a chance of being arrested. And so the dealer writes the publisher telling him that under such conditions he cannot make any headway in fighting the sale of the composition.

In Toledo, recently, a song plugger came to town to boost the "Human Hearts" song, but the theatres would not let him sing it because it was taxable. Result was the big window displays did not sell the sheet music as had been anticipated. The song plugger then wired the publishers and seven theatres were temporarily exempted from the tax.

IN THE OLD DAYS

"Here's a bill for three days' film service dated 1905," writes John C. Green, last week hailed as Canada's Daddy of Them All or senior exhibitor. "Compare it with prices today. Above is a picture of Mr. Green at about the time the bill was made out by Miles Brothers, 10 East 14th street, New York City. He was at that time exhibiting in Sault Ste Marie, Mich. The bill reads as follows:

"'Rental for week beginning June 26 for reels as follows: Reel No. 1—'Life of Napoleon.' Reel No. 2—'Life of Napoleon'. Reel No. 3—'Rock of Ages,' 'Amusing Chances,' 'Blacksmith's Daughter,' Reel No. 4—'Wonderful Bee Hive,' 'Pleasure Trip.' Shipped via Am. Ex. C.O.D. 6/22/05. $37.50."

Albany, N. Y.

Albany has never done anything along organized lines to bring about an abolition of this burdensome tax. There is no legal representative of either the music tax people or the theatre owners in this vicinity.

Some few weeks ago, the newspapers carried an item to the effect that W. H. Linton, of Utica, and Harry Hall, of Troy, had been made the defendants in an action brought about through allegations that their houses were playing music without having paid the tax.

Coming As a Gift of Providence

The South Carolina state legislature has granted $2,000 to the University of South Carolina for a prize to be given annually to the student with the highest record in the theory of music. The prize will be known as the Benjamin F. W. Brown Prize, and will be offered annually. The first recipient of the prize will be announced on January 1, 1924.

The South Carolina state legislature has also granted $500 to the University of South Carolina for a prize to be given annually to the student with the highest record in the practice of law. The prize will be known as the Robert L. W. Brown Prize, and will be offered annually. The first recipient of the prize will be announced on January 1, 1924.
Chicago Threatens Annoying Legislation
Exhibitors May Have to Print on Tickets the Hours That Shows Begin

John Silha, of the Stadium Theatre, made a trip to Columbus to take in the meeting of the Ohio exhibitors and reports plenty of action there.

Another $1,500,000 theatre is projected for the west side and this time Lincoln avenue gets the house. A 2,000-seat theatre and office building will be erected on the block bounded by Robey, Belle Plaine and Lincoln avenue. Jacob Horwitz, of Peters & Horwitz, purchased the land from Margaret Rusk for $80,000.

Manager McConnell, of the Orpheum Theatre at Quincy, put over "The Third Alarm" with the fire laddies of the city by giving them a private showing at the house on Wednesday morning. This brought newspaper publicity, which helped to put the picture over in good shape.

Mury Rubin, of the Princess at Joliet, is some fighter when it comes to the hitting back at the reformers who try to use every movie scandal to hurt moving pictures. Mury gets out his trusty scrapbook and uses paid publicity to show the public that the other side has plenty to clean up.

Russell Wright, of the Gayety Theatre at Ottawa, has decided to abandon the road show policy of the house and in the future play feature movies. He used "Oliver Twist" as the opener, for five days to good business.

It is reported on good authority that government men are here investigating the music tax situation, regarding the settlements that have been made.

W. A. Whitlock, Arthur Lowy and H. A. Fleckeske have formed a film company under the name of the Lowy Medical Film Company, with a capital of $25,000, to deal in and manufacture pictures, machines and equipment.

Will Lee, theatre owner at Harvard, who was seriously injured in an automobile accident, is getting along in nice shape and will be back on the job soon.

Fark E. Hinkton and James A. Knox have formed the Echo Amusement Company at Madison, with a capital of $12,000.

Harold A. Hill, George E. Hess and Charles H. Zutermuister have formed the Raleigh Theatre Company at Keystone and Elston avenue, and the capital stock is 250 shares of no par value.

The new Lincoln Theatre at Lincoln is rapidly nearing completion and will be ready for its opening soon. The house seats 1,200 on three floors, and will be open the first day of the week.

The Fisher Brothers will spend $50,000 to remodel the Grand Theatre at Madison and when completed the name of the house will be changed to the Madison. Another theatre is projected by this organization and plans are being considered for the new house this month.

R. J. Delly has retired from the movie business here and sold his house, the Edward Theatre, at 2419 Wentworth avenue, to Sam Levin, who is now in charge. Mr. Delly will go to the West Coast for a long vacation.

Jazz orchestras were all the rage in the big movie houses last week. Yvette and her Manhattan band held forth at the New Victory. Friday night was a hot one, and Ben Bernie and his band held forth at the Palace. Art Kahn had a jazz band at the Senate and is planning to take his crew on tour, if the proper inducements are made, while the Paul Sternberg Amplified Syncopation bunch is pulling in the crowds at the Lubinette & Trinz Pantheon on Sheridan road. Earl Fuller and his boys are at the Chateau.

"Happy" Meiminger, of the Frolic Theatre, who has been seriously ill with pneumonia, is back on the job none the worse from the effects of his sickness.

Albert E. Short, for the past five years in charge of the big orchestra at the Riviera Theatre at Broadway and Lawrence avenue, has been transferred to the Tivoli Theatre on the south side and succeeds Arthur Kay at that house.

The Ideal Theatre at Marshall and Sixty-ninth street is now playing pictures and is known as the Friday Theatre which gives him another house to his string.

The new vaudeville policy is in effect at the Aschers Palace Theatre in Pooisa. The Palladium unit vaudeville shows use the house the first three days of the week, including a feature movie, and then in the week two unit programs are featured. The new arrangement has opened to good business, according to the latest reports.

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**Burglars Active in Pittsburgh Theatres**

Liberty's Safe Cracked and $1,800 Taken—Cameraphone Attempt Fails

While hundreds of persons passed the Liberty Theatre, Penn and Shade avenues, in the heart of the East Liberty district, Sunday afternoon, the thieves cracked the safe of the playhouse and took $1,800 in cash. The robbers gained entrance by a wire which they had laid to the theatre and tampered with the safe of the playhouse.

Reports come in that the Fairgroves' new State Theatre in Erie, which was opened the day before Christmas, has been playing to S. R. O. ever since the opening. The State seats 800.

Both Mr. and Mrs. Earl Forsythe, of the Star Theatre, Canonsburg, Pa., have been seriously ill with grippe, but both are again on the road to recovery. Earl's father is looking after the interests of the theatre during his son's illness.

Morris Meinert, of the Scottsdale Opera House, lost a New Year's bet. He bet one of his friends that they would break a certain New Year's resolution. The first one to break it has to go without a shave until the other breaks it. Now Morris has a three-inch beard and is throwing temptation in the way of his rival.

Christopher Wagner, of the Soisson Theatre, Connellsville, Pa., has returned home from a few days spent in his cottage in Guard, Md. Wagner had to return by train as he says that the snow was so deep that he could not get through with his Peerless sedan.

A letter from S. L. Driggs, of the Globe and Driggs Theatres, Clearfield, Pa., who has been sojourning in Florida for four months, states that the change of climate has done him a world of good, but that his wife is still under the doctor's care. Mr. Driggs does not expect to return home by the first of April.

Mr. Whalen, of the Whalen Theatre, Oscoa Mills, Pa., has secured an extension on his theatre lease, and says that he will probably rebuild and enlarge the house sometime in the not distant future.

The stock company which operates the Globe and City theatres at Washington, Pa., has been reorganized, and as a consequence Joe Mercer has been assigned active management of both theatres.

Recent out-of-town exhibitor visitors to Pittsburgh's film exchanges were: Russell Lin, of Fairmont, W. Va.; George Schweitzer, of Titusville; Walter Silverberg, of Greensville; O. J. Sybert, of Butler, and B. W. Redfoot, of Windber.

Rudolph Navary, popular owner of the Liberty and Pleasant Hour Theatres, Verona, Pa., is again a familiar figure on Film Row, having completely recovered from an attack of the grippe.

Pete Dcmas, who owns picture houses in Pittsburgh, Erie and Brownsville, is again back in the Iron City, after a short trip looking after his theatres in other towns.

The State Theatre at Uniontown, Pa., has changed its policy. Here-tofore they have been running Keith vaudeville and pictures. Starting January 8, they instituted their new policy of feature photoplays only, for three-day runs on all productions. The theatre owner of Uniontown did not respond to the vaudeville program.

It is stated on good authority that Connellsville, Pa., is to have a new picture house. Plans are being prepared and will forthwith be sent to Harrisburg for approval. The house will seat about 750 and will be located on the main street.

**Louisville**

The Portland Theatre Company, Louisville, capital $40,000, has been incorperated by George Strong, James Carrigan and Mrs. Marian Carrigan, all of Louisville. Carrigan, for some time, has been operating the Arista Theatre and also the Parkland Theatre, and a short time ago was talking of establishing a new downtown house.

A press dispatch from Lexington, Ky., January 11, said: "Motion pictures featuring Fatty Arbuckle will not be exhibited in any of the Lexington theatres. This decision was reached to Thus to a conference of the owners and managers of all local theatres, approving the stand taken by John H. Stamper, vice president of the Motion Picture Exhibitors of Kentucky."

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**All Roads Lead to—**

**(Even Those of the Air)**
Milwaukee Showmen Protest Over Badly Damaged Films

Letters of protest, sent to the Wisconsin Exhibitors' Association by numerous theatre managers throughout the state, have caused Walter F. Baumann, executive secretary, to lay plans for a fight against those releasing companies which send out films in poor condition.

"The practice is becoming more obnoxious steadily," Mr. Baumann said. "The exhibitor is being imposed upon to a point where in some cases he has had to return films and cancel pictures already advertised and substitute other pictures."

"Complaints have reached me that constantly films are received in which spoofs hang in shreds. One exhibitor informed me that as high as sixty feet of 100 feet of film have been in such poor condition that it would be useless to attempt to show the picture."

"In some cases, part after part of the worn film has been removed until the story is killed and the characters jump around as in a cheap comedy."

Working in double shifts, several hundred men are utilizing every hour of the 24-hour day to rush to completion the foundation for The Wisconsin, which only the famous Chicago builder on this territory. Excavation work is about completed and steps will be taken at once in connection with the rest of the foundation.

According to the contract, the foundation is already at a level with the street, seventy-two days after work began. The theatre is to be ready for Thanksgiving Day.

A company headed by John I. Beggs, street car magnate, and Oscar Brachman, real estate dealer, is putting up the building which will be the heart of the downtown, at Sixth street and Grand avenue.

George Huebner, manager of the Strand Theatre at Oconomowoc, Wis., has been confined to his bed for two weeks as the result of a serious illness.

Special Saturday matinées for children, featuring programs appealing to youngsters, have been inaugurated by George Fisher, manager of the New Milwaukee Theatre, Teutonia avenue and Center street. As a sample of what he is staging for their benefit, Mr. Fisher scheduled a program for January 20, led off by a half hour of old fashioned group singing under the direction of Frederick Carberry, nationally known community song leader. In addition, he arranged for the showing of Thomas Meighan in "The Bachelor Daddy" and a Universal comedy.

For a future date, Mr. Fisher has scheduled a Punch and Judy show.

The annual stockholders meeting of the Orpheum Theatre Corporation, Kenosha, Wis., was held recently and the following board of directors elected: Harry M. Vale, Minard Tullerien, Thomas Saxe, Joseph G. Rhode and Edward Dayton. Officers of the board are: Thomas Saxe, president; Minard Tullerien, vice-president; Edward Dayton, secretary. A. B. McCall will be the treasurer. All the officers and directors are re-elections. The Kenosha theatres managed by the company are the Orpheum, Majestic and Rhode, for which Edward Dayton is the general manager. The stores and offices of the company also are under his management.

Indiana

Another moving picture censorship bill has been introduced in the Indiana State Legislature. It is a twin to the one introduced last week by Senator Steele. It was introduced in the House Thursday by Representative Paul Parley of Elkhart, and would create a censorship commission of three to be appointed by the governor to license and censor all films shown in the state.

Senator Steele's bill was considered by the Committee on Public Morals this week and was reported out without recommendations. Committee members said sentiment for and against the bill was about evenly divided in the committee and it was agreed to submit the bill to the Senate as a committee on the whole.

New War Against Serials

War against serial pictures has broken out anew in two Wisconsin cities and is expected to result in action being taken by the Motion Picture Theatre Owners of Wisconsin. Superior, o'd ball ground in the serial fight, and Shawano are the cities affected.

In Shawano, according to Walter F. Baumann, executive secretary of the theatre owners, Mrs. A. Nagle, of the Crescent Theatre, acceded to the request of club women. She has refused to show serials, but hardly had she taken this step that it was announced that a serial which she claims is worse than anything she ever exhibited, would be shown at the school house. As a result, an appeal was sent to the theatre owners for aid in restoring the situation to normal.

According to information received by Mr. Baumann, the women, led by the wife of a former mayor, protested against serials in the theatres on the ground that it kept children in a high state of nervous excitement during the intervals elapsing between chapters of the entertainment.

At Superior the situation is regarded as even worse. There, according to the word received at the Milwaukee headquarters, the mayor has issued a formal edict that any serials be shown in any of the four theatres. Some time ago a similar situation prevailed, but was finally smoothed over.

The present controversy developed when Roy McMinn, of the Capitol Theatre, exhibited a serial. The mayor immediately threatened revocation of the theatre license, on the fact that the public apparently evidenced its desire for such pictures in the way it packed the house.

"We undoubtedly will take a hand in the situation," said Mr. Baumann. "While the Minneapolis situation will probably act in the Superior case, we will devote our attention to Shawano. There is absolutely no justification of the developments there."

Expressions of assemblies who have been asked to as to their opinion of the proposed censorship commission indicate that the bill is going to have rough sailing, particularly in the Senate. The House is understood to be favorable to the Bill, but the members of the upper branch are reported to be about two to one against it.

So far during the session no bills have been introduced relating to the Sunday movie question, but it is understood that a bill to repeal the existing three laws is being drafted and may be introduced at an early date. Moving picture shows on Sunday are prohibited in only a few cities of the State.

South Bend is being provided with second and third class moving pictures and vaudeville, according to an announcement of the Amusement Committee of the League of Women Voters at a meeting in South Bend last week. The official was forcefully voiced that the general run of amusements in South Bend is far below the standard and that some action should be taken to make the standard as high as that of other cities of the same size. The League went on record as opposed to a censorship commission.

Mrs. Velva Marie Mitchell, wife of Charles Mitchell, proprietor of the Colonial Theatre at Bicknell, died Wednesday as a result of poisonings, said to have resulted from infected tonsils. Mr. Mitchell is one of the most widely known exhibitors in Knox county.

Los Angeles

This has been a time for long extended runs in Los Angeles. A majority of the big playhouses that formerly played a picture on one day week, play the same line and think nothing of holding a feature for as long as traffic will bear.

The和睦 has run in its fifteen week at Grauman's Hollywood Egyptian Theatre, and "Tess of the Storm Country" is still holding forth at Miller's Theatre. It is its ninth week.

Sol Lesser, of the West Coast Theatres; booked "Manslaughter" for a three weeks run at the Golden Gate, but had it pulled out of Grauman's Rialto. T. L. Tally booked "East Is West" for two weeks into his Broadway Theatre after it had been shown for two weeks at the Kinema.

Manager Harry David of the Mission Theatre, aspects "Suzanna" to hold over for several weeks longer. It is now in its third week and is still going strong.

The West Coast Theatres will soon own a chain of 100 theatres throughout Southern California. At San Pedro there will be finished, within the next three months, the Mission Theatre, one of the finest show houses in the country, and be fully equipped both for motion pictures and stage productions. Other theatres are being built at San Pedro, Pomona, Riverside and Redlands.

Mueller Opening

Manager Billy Mueller announces that he will open his new theatre, the Miller, about February 1, in Jefferson City, Mo. All the legal entanglements have been cleared up and Manager Mueller now is busy arranging for the opening. He will book the very best pictures and is organizing a first-class orchestra. The new theatre is one of the finest in the state. It is located on High street, between Monroe and Adams, and cost $150,000. The seats are all on the ground floor. There will be a pipe organ in addition to the orchestra.
Wisconsin Body Growing

Seventeen new theatres have been added to the Motion Picture Theatre Owners of Wisconsin during the last six months, according to Walter F. Baumann, executive secretary. As a result, all but two of the leading theatres of Milwaukee are members of the organization.

The new members include twelve houses controlled by the Saxe brothers. They are: Miss Sadie Smith, Majestic, Janesville; George Fischer, New Milwaukee, Milwaukee; Edwin L. Berth, Pastime, Kiel; L. Rudolph, Violet; W. A. Kemper, Rex, Berenice, 1/2 block; John Nickel, Saxe's, 1 block, Milwaukee; Saxe's Princess, Milwaukee; Saxe's Tivoli, Milwaukee; Saxe's Modjeska, Milwaukee; Saxe's Savoy, Milwaukee; Saxe's Park, Waukesha; Saxe's Orpheum, Oshkosh; Saxe's Majestic, Oshkosh; Saxe's Strand, Green Bay; Saxe's Strand, Marinette; Saxe's Cosy, Marinette; Leo A. Landau, Alhambra, Milwaukee; O. L. Meister, Whitehouse, Milwaukee.

Several more applications from Wisconsin houses are pending.

Toledo Business Off Color; Eddie Zorn Tries New Policy

Business of the Toledo picture houses has been off color since January 1. The Rivoli and the Valentine are the only ones that made any money in January. Business at the other houses, outside of the Princess, has been way below normal. Exactly what the trouble is no one seems to know. All of the houses have been showing high class films, but for some reason or other the attendance has fallen way off.

In an effort to stimulate business Eddie Zorn announces a new policy for the Temple beginning next week. From this time on high class vaudeville acts will be given in conjunction with the regular feature film showing. This policy is making money for the Rivoli.

Herman Saxon has given up his lease on the Auditorium Theatre and left this month for a business tour through Russia. While there he will represent the Willys Overland, Champion spark plug and several other concerns. Bill Vogt, former circus man, now has charge of the Auditorium.

Doc. Horater, the popular manager of the Pantheon and Alhambra theatres, is slowly recuperating from his long illness in Florida, greatly to the delight of his many friends in the picture world.

Manager Gertsey put on a special midnight screening of "Doctor Jack" for the pleasure of the Singer Midgets who appeared this week at the Keith's Theatre.

The Ohio Board of Censora are at it again. This week, when plans were all made to show "The Stranger's Banquet" at the Pantheon next week, word came that the film had been held up. This placed the Pantheon management at considerable loss as much advertising had already been put out, but they had to make the best of it and book "Minnie" as a substitute.

Bringing the movies into the school room will provide an answer to the question how school children are to be kept from seeing objectionable films, in the opinion of Vernon M. Riegel, State Director of Education, and as such, chief of the division of film censorship.

Riegel's plan is to have public school students, but especially those in high school, study motion pictures as they do their English, rejecting the "tales and paying attention to that worth while.

Riegel suggests the organization in each high school of a better film committee, to be composed of students, to report upon motion pictures showing in the local theatres. Personnel of the committee should be recruited from English classes, he believes.

Cincinnati

The death of Wallace Reid caused some of the "oldest inhabitants" of this city to become reminiscent as to the earlier life of the late star's father, Hal Reid, once a Cincinnati resident. It was thus learned that the dead cinema celebrity was named after a prominent Cincinnati man, Major J. B. Wallace, with whom the elder Reid once shared his office when both men were engaged in the advertising game here in the early 80's. Major Wallace is still active in commercial life, and has given out many interesting interviews concerning the close friendship of the two men.

"Thirty Days" was the only Reid picture being shown in Cincinnati at the time of the star's death. Manager J. Libson, in keeping with the plan suggested, wanted the presentation for two minutes during the funeral.

William Collier and other players in the "Music Box Revue," appearing at the Grand Opera House, made up a box party at the Capitol Theatre as the guests of Manager J. Libson, to witness "The Hottentot." Collier produced and starred in the stage production of "The Hottentot."

Picturedom in Cincinnati received an honor when A. G. Hettensheimer, manager of the Orpheum Theatre, was elected first vice-president of the Ohio Motion Picture Theatre Owners at the Columbus convention.

The Regent Theatre, Springfield, Ohio, owned by Gus Sun, prominent vaudeville manager, which has heretofore been playing a straight policy of pictures, has been made into a combination vaudeville-picture house. Springfield has been without vaudeville for two years.

"Tess of the Storm Country," which was to have had a three week's showing at Gifts Theatre, has been held over for a fourth and final week by Manager Jules Francisk. "One Exciting Night" will be the next feature at this house for an indefinite run.

Manager John Schwalm, of the Rialto Theatre, Hamilton, Ohio, says he gets 'em coming and going, having installed an automatic pop corn machine in the lobby of the theatre, thus satisfying the palates as well as the optics of his patrons. Mr. Schwalm, incidentally, was recently made one of the executive committee men of the Motion Picture Theatre Owners of America.
Hold Sunday Shows

Although Albany, N. Y., does not have motion picture shows on Sunday, two shows were given on a recent Sunday with an attendance that included practically every minister in the city. The shows were given in connection with a drive to introduce motion pictures more completely in the churches of this country. The pictures shown were based along Biblical lines and attracted much favorable comment.

Buffalo

Members of the Western New York Federation of Women's Clubs, assembled in annual mid-winter session Saturday, January 20, in the Hotel Lafayette, Buffalo, with no dissenting vote adopted a resolution that "we do earnestly protest against the abolishing of the New York State motion picture censorship and would ask that a copy of this resolution be sent to Senator Parton Swift." Mrs. George Winters, in presenting the resolution, prefaced it with a brief criticism of Will H. Hays for raising the ban against Roscoe Arbuckle. Mrs. Eli T. Hosmer, long active in women's club activities in Buffalo, is a member of the State Motion Picture Commission.

Justice Hinkle has denied a motion of Levin H. Fields, owner of the property housing the Allendale Theatre on Allen street, Buffalo, to vacate a temporary injunction restraining him from proceeding with summary proceedings in city court for the purpose of ousting the Allendale Theatre interests, the General Theatres Corporation. The property has been subleased to Buffalo Players, Inc.

The Allendale Theatre Company leased the building for a period of fifteen years, ending last January, which left them free to terminate the lease on the ground that the plaintiff has defaulted in payment of rent and in its obligations to make repairs. Ouster of the company was tried, but was not heard by the temporary injunction.

The Fredonia Village Building, including the Fredonia Opera House, had a narrow escape from serious damage last Monday evening when a fire started under the stage of the Opera House near a gas engine was discovered in time to prevent the flames from gaining headway. The fire was caused by a gas leak near the engine, the gas being ignited by the spark. The actual damage did not exceed $100.

That the owners of the Ellen Terry Theatre, through the Woodburn Real Estate Company, had agreed to rent the Grant street picture house to him for a year, and then broke their word, was part of the testimony given by Jay Berman in Supreme Court, Buffalo. Berman is suing Joseph A. Schuchert, 300 Woodbridge avenue, a director and stockholder of the theatre company, and Rufus J. Wood, 206 Hampshire street, of the real estate company for $15,000, alleging breach of contract.

Through Clark H. Hammond and Morris Goldstone, counsel for Berman, it was brought out that on February 28, 1920, Berman and Wood entered into an agreement for the rental of the theatre for one year at $875,000, tested that Berman would thereby obtain an option to purchase the theatre for $65,000. Berman paid Wood $100 to bind the option, it was testified.

Schuchert is accused by Berman of refusing at the eleventh hour to accept the terms stipulated in the contract. It was asserted that Schuchert demanded $10,000 a year rental, instead of $7,200. Berman further charged that he gave Schuchert a check for $3,500 in half payment of a year's rental. The check was not to be used until a lease was drawn. Schuchert denied that he had ever said he would oust the theatre. Art Ann, house manager of the Eastman, Rochester, and former manager of the Ellen Terry, was in town as a witness.

John R. Stevens is now managing the Central Park, a link in the General Theatres Corporation chain of leading North Buffalo neighborhood picture houses.

The Temple and Hi-Art theatres in Lockport, N. Y., will close about June 1 for extensive alterations. H. F. Thurston & Son are operating the former and Robert Kane the latter.

Chris Ruderich, manager of the Casino Theatre, is dead. His brother died recently.

M. Wallack has closed the Variety Theatre on Fillmore avenue.

E. J. Pantera has taken over the Walden Theatre, an east side neighborhood theatre.

The Cazenovia Theatre has been leased by H. McCleary for a period of five years from C. Lembo. The house has been operated but two days a week, but will now open daily. Walter Dion is booking the theatre.

M. Slotkin, president and general manager of Slotkin Pictures, is leading a hard life these days. He's going to Atlantic City for four weeks.

Manager Vincent McFaul staged a colorful prologue for "When Knighthood Was in Flower" at Shea's Hippodrome last week. The solists appeared in an old castle setting, which was attractively lighted. The prologue was enthusiastically received.

Word has arrived in Buffalo that Bruce Bailey is dead.

Bailey a Pioneer

James Arthur Bailey, manager of Keith's Theatre, 283 Main street, Buf- falo, N. Y., is one of the pioneers of the exhibiting end of the business. Jim, while young in years, has had a long and successful career stretching over a period of twenty years. He started in the theatrical business way back in 1902 as an usher at the old Academy Theatre, where that theatrical building was built by Dr. Peter C. Cornell. At that time the house was playing the blood and thunder melodrama stuff.

Jim soon became head usher, assistant treasurer and then treasurer, which position he held until 1910. In this year the Mark-Brook interests took over the house, and Jim and James continued with the house as assistant manager and treasurer. In 1919 the Academy changed its policy to burlesque and Jim resigned to accept the management of Keith's Theatre, a picture house catering to a transient trade and packing them in at all times—especially since Jim took the helm. Jim has had a barrel of offers to manage houses in other cities, but there's no place like Buffalo for James Arthur Bailey, Esq.

Paging the Allmans

We are indebted to our bright-eyed circulation department for a letterhead that discloses an old-time exhibitor whose history we should have had in this department. The letterhead says: "The Pioneer Exhibitors, Allman Brothers, Owners. J. E. Allman, Manager; Edwin F. Allman. The Pioneer Exhibitors in This Vicinity. Established May 30, 1906. Dover, Ohio."

Better late than never. Won't the Allmans write us something of their experiences in the picture game?

Fowler is putting the Indiana Theatre over in great shape in Terra House, Ind. Leave it to Bruce!

Albany

The words of the time honored song, "We Won't Get Home Until Morning" certainly rang true last Wednesday night, at least so far as the Allman delegation of Albany exhibitors and exchange managers were concerned. A crowd from Albany attended the opening of the Strand in Hudson Falls that night in response to invitations that had been sent out by the Hudson Falls Theatre Corporation, the invitations containing the words to "return accommodations would be provided."

All of which was very fine so far as the intention of L. J. Schuchert, managing treasurer; L. A. Buettner, vice-president and general manager, and M. J. Carroll, secretary and treasurer of the company, were concerned, but it so happened that Wed- nesday night was the worst of the winter as regards weather, the mercury hitting on and off 10 below, and a gale howling its head off.

The theatre opened all right, with a crowd that was so great that the glass in some of the lobby frames was broken by the swaying, jostling mob. The Albany delegation included C. R. Halligan and F. S. Hopkins, of Universal; Charles Walders, of the Gold- wyn exchange; Marie Wheeler and A. Millard, of Merit; Mr. Miller, of the Hodkinson exchange; F. S. Rogers, manager exchange offices; George Roberts, president of the Albany Theatrical Managers' Association, and Samuel Suekno. They were right on hand at the opening, and assisted in the buffet luncheon that was served after the show, with accompanying speeches.

But when it came to getting back to Al- bany, that became an entirely different story. The management of the house had arranged for a special car over the trolley lines from Hudson Falls to Albany, but did not figure on the drifts along the way. As a result the Albany crowd reached home at 6 o'clock in the morning.

The theatre is one of the handsomest in the Capital district, having been about a year in building. It is equipped with the largest orchestra and one of the biggest organs in this section. "One Week of Love" was the opening feature.

Word has reached Albany that William Bernstein has acquired another house in Nevinsburg. The house is known as the Ly- cum, and opened only about three weeks ago. This gives Mr. Bernstein houses in Albany, Elmira, Schuyler, etc., with a $20,000 house under way in Little Falls.

Lew Fisher, of Fort Edward, and Mrs. Milligan, who runs the picture theatre in Schuylerville, were among those present at the opening of the Strand in Hudson Falls last week.

A. Devorefitch, of the Capitol in Schene- cady, paid a flying visit to Albany on Mon- day.
Detroit's Motion Picture Day

Motion Picture Day will take place in Detroit on February 14 and there will be a big business meeting in the afternoon and a banquet and dance in the evening at the Hotel Statler. Arrangements are being made to handle an attendance of about 500, including state exhibitors, film exchange men and the ladies. Invitations are being extended to the leading producers to attend and already several have signified their intention of being on hand.

Sydney S. Cohen was the first to wire acceptance. Will Hays is wanted, Marcus Loew will likely attend and it is possible that Adolph Zukor also will come. The various committees have been appointed and everything will be done to even surpass Motion Picture Day of last year, which was a huge success.

In this connection we might say that the affair is being conducted jointly by the Michigan Motion Picture Exhibitors' Association and the F. I. L. M. Club of Detroit. The fact that both organizations are co-operating indicates the harmony that prevails in Michigan between both branches of the industry.

Detroit's Broadway Strand Contracts for Six Big Ones

Phil Gleichman, of the Broadway Strand Theatre, Detroit, was in New York the week of January 8 and while there contracted for a number of special features which will be presented at his playhouse at 60 cents top. The pictures are: "Strangers' Banquet," "Jazzmania," "One Exciting Night," "Suzanna" and "Thorns and Orange Blossoms." Two days after his return he contracted for "The Christian," which will be given an indefinite run, starting early in March.

Work of rebuilding the Orpheum Theatre, Grand Rapids, has already started and W. F. Clark, president of the Consolidated Theatres, Inc., who own the theatre, expect to reopen it sometime the latter part of February with the same policy—musical stock and feature pictures.

Floyd Wadlow, of the Virginia Theatre, Detroit, has been visiting a number of organ factories the past ten days to secure a new organ which will be installed at once in that playhouse.

The Capitol Theatre, Detroit, celebrated its first anniversary the week of January 14. The attraction was "The Hottentot." During the period of the first 52 weeks the Capiol has never had a losing week. The two record weeks for gross receipts were held by Irene Castle (personal appearance) and "A Dangerous Age," First National attraction.

The Gladwin Park Theatre, Detroit, has passed into the hands of the Lynch Amusement Company, comprising Tom and Dick Lynch, who also operate the Catherine Theatre.

Binghamton, N. Y.

Manager H. M. Addison, of the Stone Opera House, Binghamton, N. Y., had an "overcoat party" as a business-getting stunt and as a result 75 overcoatless men in the city were given winter garments.

The Buckley-Ferguson Film Productions, Inc., of Binghamton, N. Y., will close its deal this week for the purchase of studio property at Fort Dickinson, N. Y.

The Robbins Enterprises of Utica, N. Y., now hold an option on the Grand Opera House, Syracuse, N. Y. The theatre property is owned by Paul Block, of New York City, and the Syracuse Post-Standard, a morning paper, and has been intended as a new site for the publishing concern.

Mrs. H. R. Jacobs, widow of H. R. Jacobs, formerly of F. F. Proctor & Jacobs, is down and out, her funds exhausted and virtually friendless. She has mysteriously disappeared from the Yates Hotel in Syracuse, N. Y., and her whereabouts now are not known.

The Empire Theatre, Syracuse, N. Y., one of the Fitzer Brothers' houses, presented D. W. Griffith's "Birth of a Nation" for an entire week at advanced prices. An augmented orchestra was added. Business was at capacity for the seven days.

"Fatty" Comes Back

Roscoe Arbuckle made his first screen "come-back" appearance in Binghamton, N. Y., when the People's Theatre presented an old three-reeler, "Fatty and Mabel." Little comment resulted from the showing of the picture, which was strongly advertised.

It's Everywhere!

What? When? Where?
The Greatest of All Romantic Melodramas

A Cast of Two Thousand Featuring—

CLAIRE WINDSOR
KENNETH HARLAN
PAULINE STARKE
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WALTER LONG
CYRIL CHADWICK
ALEX FRANCIS
WINTER HALL
MARGARET SEDDEN
GEORGE COOPER
STANTON HECK
FRED STANTON

A WARNER BROS.
From the play by Charles E. Blaney and book by Marion Russell
Story and Scenario by Olga Printzlau . . Directed by Wm. A. Seiter,

A BIG, Vital Story of Conflicts and Contrasts, of a Love
Imperishable, a Beautiful Romance and Thrilling,
Pulse Quickening Adventure.

"The Little Church Around the Corner" is Modern
Melodrama with Traditional Prestige to Back it Up.
Seattle Musicians File Suit Against John Danz for Libel

John F. Dore, attorney for the union, representing the Musicians’ Association, Local 76, Local 452, announced the filing of a libel suit for $25,000 against John Danz, owner of a string of picture houses. The suit grew out of statements made by Danz on December 29, 1922, following the bombing of his automobile as it stood in front of his home, in which Danz laid the blame for the placing of chemical bombs in his home upon the union. The complaint was signed by E. H. Bailey, trustee of the Musicians’ Association. The union states that it has suffered damages to the extent of $25,000 as a result of Danz’s allegations. President Wm. M. Short, of the Washington State Federation of Labor, announced that his organization will support the musicians’ fight against Danz.

“We intend to continue this fight against Danz until we force him to retract his slander of the labor movement,” said Short. Attorney Jay Allen has been retained by Danz.

In an effort to bring home to the citizens of Seattle the ravages of narcotics and some of the means that are being used for the suppression of the traffic, Manager R. W. Case, of the Columbia theatre, under the auspices of the White Cross and of one of Seattle’s leading newspapers, is making an exclusive moving picture, “The Tale of the Pipe,” for showings at the Columbia Theatre.

Manager Case has secured the heartiest cooperation from the ministerial association, of which Canon W. J. Bliss, of the Trinity Episcopal Church, is the president and one of the inspiring geniuses of the White Cross. Resolutions approving the effort have been received from many prominent clubs and business organizations.

Frank Morton, who was formerly in charge of the publicity of the Winter Garden Theatre, and is still known in local film and theatrical circles, has become associated with E. O. Gabrielson in the management of the Olympic Theatre. Many innovations are promised Olympic patrons during the coming season. A combination of attractions, including musical comedy, vaudeville and a complete motion picture program, all combined in one show, with special nights set aside for local talent in conjunction with the regular performance, are part of the ambitious program planned.

The Midland Empire Company has bought the entire building that houses the Babcock Theatre, Billings, Mont. No plans have as yet been announced as to the future operation of the theatre.

Floods may come and floods may go, but the “Fast Mail” continues to set the pace. This big film was shown last Sunday at the Strand Theatre, Seattle, with an attendance record at Hamrick’s Tacoma Blue Mouse, which is playing it day and date, to which picture the Seattle Strand is being heavily patronized, and ranks well up in attendance with some of the big specials of the season.

F. E. Wesp, house manager of the Rialto Theatre, Wenatchee, Wash., resigned recently. The house is now managed by E. H. Mann, one of the company’s stockholders.

Word has been received in Seattle of the destruction by fire of the Empire Theatre, Granger, Wash., Hans Peterson, owner.

Herman Mason, whose M. W. of A. (Woodfin) Theatre was destroyed by fire last October, in Marcola, Ore., is planning an early spring opening of a new house.

Service with courtesy made a very pleasant impression last week at the Strand Theatre, Seattle, when a woman patron carelessly left the lobby during an intermission in the rest room. After the show she discovered and reported her lost to the matron. Miss Clara Busch, the head usher, made a careful search, then removed the umbrella and held it for the patron, according to house rules. The entire service was performed with such an attitude of interest and effort to assist the patron, and that doing so was a pleasure, that it speaks well for the personnel of the Strand Theatre.

The Princess, Seattle’s Baby Grand, presenting in its second week as a first run house, “The Snowshoe Trail,” is doing a capacity business. Patrons are appreciating the fact that the Film Booking Office product is available for a 20 cent admission. The F. B. O. product here is divided between the Blue Mouse and Princess theatres.

J. S. O’Brien’s Ashley Opera House, Addy, Wash., is reported closed.

George Reiner, exhibitor of Raymond and South Bend, is planning the construction of a new Tokay Theatre on the present site of the Lyric Theatre. It will seat about 1,000. Reiner’s Raymond Tokay Theatre seats 1,192. He has not yet let contracts.

The Waste in Posters

“I may be the first one to make this howl, but here goes,” writes William Thatcher, Royal Theatre, Salina, Kans. “I think it is a shame to pay 75 cents a set on photos and 15 cents for ones, then burn them up after using them one or two days. My photos never have any tack holes and are as good as new. Some exchanges won’t take them back, while others will. Don’t send them back as you take them back and get a credit on them. We have sent about $400 worth on hand and they’re not worth a dime to us. Even if we could get only 25 cents on the dollar it would be worthwhile.

“Many other brother exhibitors are in the same boat, paying a good price for photos, ones and slides and then having to throw them away. Why won’t the exchanges buy them back and effect a big saving for the exhibitors? We need the money. It would help pay the coal bill, and cold weather is coming.”

New England

Patrick S. McMahon, of New Britain, Conn., self-made millionaire theatrical magnate and hotel owner, died in Hotel Bronson, New Britain, Saturday night, January 20. Details were unavailable.

Mr. McMahon was one of the pioneers in the motion picture industry in Connecticut. With Frank A. Keeney, of New Britain, he acquired the old opera house in New Britain and conducted it for several years under the name of Keeney’s Theatre. He also had been owner of the Strand Theatre, Hartford, Conn. He was interested in various theatrical enterprises in the New England States. As a result of a business venture in New York, he lost a fortune.

In the campaign last fall, Mr. McMahon was the Democratic nominee for state senator but was defeated.

The Grand Theatre, Hartford, Conn., has a new scheme, put into effect when the policy of the house recently was changed. From L30 to 5 o’clock in the afternoon the theatre pays the war tax on admissions. After 5 o’clock the only advance in the price on admission is the amount of the war tax.

Leon Netter, who has been a special representative of the Al Lichtman Corporation, has been engaged by Nathan Gordon, head of the Olympia Theatres, Inc., of New England. He will be an important post, as aide to Mr. Gordon.

A profit of $66,48 on receipts of $62,473.33 was reported to the city council by the board of trustees of the Academy of Music, Northampton, Mass., the municipal owned theatre which principally has presented motion pictures. The city clerk was ordered to give notice to the trustees that they must appear before the board and fully explain the cause of such a small profit on the amount given.

William P. Gray, of Lewiston, Me., has assumed the management and control of nine theatres in Massachusetts, Rhode Island and Vermont. Mr. Gray is president of the Maine and New Hampshire Theatres Company. For some time past he has represented the Famous Players-Lasky Corporation in Europe. He now takes over the remainder of the New England unit of the Famous-Players. The theatres are as follows: Merrimac Square, Lowell, Mass.; Lakeview, Lowell, Mass.; Paterson, N. J.; Broadway, Chelsea, Mass.; Strand, Rutland, Vt.; Park, Richford, Vt.; Park, Barre, Vt.; Savoy, South, Vt.; Strand, Pawtucket, R. I.; Laurier, Woosocket, R. I.

The Holyoke Theatre, Inc., Holyoke, Mass., has filed a voluntary petition of bankruptcy in United States District Court, listing liabilities of $9,165 and no assets. P. F. Shaw, who owns the theatre, is now being operated by the Goldstein Brothers’ Amusement Company, of Springfield, Mass.

Theatre managers in Massachusetts have received a notice that performances must not be given until the roofs of theatres have been covered of snow. The order says that similar action must be taken on fire escapes and exterior exists leading from the theatre, especially those at the foot of fire escapes.

Several of the theatres in the New England States, in order of the closing of the window, are: "When Kindness Was in Flower" in connection with the vaudeville houses. Houses with an exclusive picture policy also are showing the feature.

Gordon M. Wright, manager of Poli’s Palace, Springfield, Mass., will present an orchestra of eighteen musicians at the Sunday picture concerts.
Canada

Clever exploitation was carried out by Manager Ben Cronk, of the Allen Theatre, Toronto, for "Brothers Under the Skin." He distributed thousands of "invisibly" written ballots which attached, which signified that the holder was affiliated with the "A-B-U-T-S," the pin being the official club emblem. In all, 2,500 cards were distributed, which had safety matches, the wording on the card being "Most matches are failures. Don't get married until you see 'Brothers Under the Skin' at the Allen."

A large moving van was sent through the residential districts bearing banners which read: "Triumph of a Nation." The cost of the campaign was covered for non-payments of weekly installments. Don't get married until you see 'Brothers Under the Skin' at the 'Allen.'

Manager George Rotsky, of the Allen Theatre, Montreal, has had to host to 2,500 post card writers at the theatre for the Montreal Lodge of the Benevolent and Protective Order of Elks. After seeing the show, each child was presented with fruit, candy and flags.

Claiming that the observance of Daylight Saving in Toronto, Ontario, had brought about a decrease of 60 per cent. in his normal summer business, Manager of the W. Bailey of the Strand, Toronto, has appealed to fellow exhibitors in the city, as well as the Canadian Motion Picture Distributors' Association, for the reception of "summer time" locally during 1923.

"I believe that the daylight saving enthusiasts have had their day, and I don't expect we shall revert to the standard time," declared Mr. Bailey. He points out that the original vote on daylight saving five years ago in Toronto resulted in the raising of $300,000. Since then, many persons have grown to dislike the change in the clocks.

A. E. Carr, former manager of the Vene-Table Gardens, a dancing academy, and cabaret of Montreal, has become city manager at the Allen Theatre, Montreal, under George Rotsky.

Statistics of the building trades in Ontario for 1922 show that twelve picture theatres in the Province were affected during the past year and forty were either closed down or had no tickets for erecting or remodelling of the houses at a combined cost of $754,000. Figures for the whole of Canada for 1922 show that twenty-five house-theatres were constructed or rebuilt at a cost of $1,189,300.

E. H. Adams, of Newmarket, Ontario, a town about twenty miles north of Toronto, has started the construction of a brand new picture theatre. Mr. Adams has been a barber in Newmarket for a number of years. His new house, which is of solid brick and stone, occupies a site 36 feet by 102 feet, and a single story building which has had one picture theatre, the Strand, which has been doing good business with accommodations for only 200 persons.

L. R. Acker, proprietor of Acker's Theatre, Halifax, N. S., recently came to the rescue of a local theatrical company by directing the use of his theatre to the players for a special show of their own at both afternoon and evening performances which followed the daily play. The company raised enough money to enable its members to return to their respective homes. Acker's Theatre is a picture house.

H. M. Thomas, general supervisor of the extensive chain of theatres controlled by the Prince of Wales Corporation, Ltd., Toronto, is starting out on a tour of the whole circuit of houses from Montreal, Quebec, to Victoria, B. C.

Goldman Resigns as Secretary

Lawrence E. Goldman, secretary and counsel of the Motion Picture Theatre Owners of Missouri, has resigned as secretary of the organization because of pressure of business. He will not withdraw entirely from association activities, however.

In his resignation Mr. Goldman recommended three things. The first is the employment of a business manager, selected from outside the industry. Second, the publication of a semi-monthly printed bulletin of a confidential nature to disseminate news and information. Hereunto, the association has used a section in the local paper.

Thirdly, inasmuch as the board of directors of the organization is composed of operators and company members, it is too costly and expedient way of handling the business of the organization. It is impossible to get the board of directors together as often as necessary. In order to eliminate this condition, Mr. Goldman recommends a board of five members, which will have the authority of the executive board at all times, and it is understood that the five members would be selected by the president of the organization and meet twice a month. This body would carry on the business of the association and the business manager would be directly responsible to the board.

Members of the organization feel that Mr. Goldman's leaving will be a distinct loss.

The Southeast

The appointment of Dan Michalove as general manager of the Southern Enterprises' theatrical division under the Famous Players-Lasky regime indicates that the organization is again assuming a more southerly atmosphere and personnel. Mr. Michalove has for some years held a similar position under the Lynch administration as director of the theatre department, and although one of the youngest executives in the business he is a veteran in point of experience in the amusement field. Harold B. Franklin, director of theatres for Famous Players-Lasky, spent a big portion of the past week in Atlanta in conference with Mr. Michalove and has prepared a public announcement covering plans and policies which will be inaugurated.

Chances are understood that the theatre organization will remain intact as to managerial positions, for the present at least.

Atlanta bid Stephen A. Lynch goodbye this week. Mr. Lynch left for New York where he will wind up certain business affairs. It is understood he has already booked passage for another trip to Europe, which he declares is purely for rest and recreation, following his long and assiduous devotion to business for years.

C. E. Jordan, of the Casino Theatre, Kissimmee, Florida, was in Atlanta the past week. He reported that all records were broken at his theatre on Christmas Day, playing Thomas H. Ince's film Deep.

Mrs. Clara Wagner of the Rainbow Theatre, Opelika, Ala., visited Atlanta's film row the past week. She recently purchased this theatre from J. W. Cramer.

The Strand Theatre, Carrollton, Ga., suffered a serious fire loss the past week, but Manager F. L. Griffin immediately negotiated for a lease to transfer his pictures to the city auditorium.

Mrs. Alma King, who formerly operated the Rex at Sumter, S. C., has taken charge of the Bijou, Brunswick, Ga., and many friends welcome her return to the industry.

C. H. Simpson, of the Princess Theatre, Spartanburg, S. C., was in Atlanta buying film the past week.

Col. C. L. Harkness, one of the best liked exhibitors in the Atlanta territory, visited Film Row friends the past week. He owns the Fairfax, Miami, Florida, and the Crown, at Mobile, Ala.

Baltimore

A series of anti-daylight saving meetings has been held this week by the Exhibitors' League of Maryland, for the neighborhood picture theatres in Baltimore. One playhouse in each section has been selected which to hail each meeting and these affairs are to continue until election day. At each one there will be a program of moving pictures and those interested will be given the opportunity to speak. Chances are that the public and speakers will address those who attend, bringing out the salient points against daylight saving. The first was shown at the Baltimore Theatre, 306 South Broadway, on Sunday, January 21. J. Louis Rome is manager of that theatre. At each meeting those in charge will take a ballot on the measure.

A charge of 5 cents apiece will be made hereafter on all passes given out by the Whitehurst Theatrical Enterprises, according to Thomas D. Soriero, general manager, and this money will be used as a sick benefit fund for the employees in the Whitehurst organization. This should mean quite a sum of money each year, as the playhouses in the circuit include the Century, New Garden, Parkway, Century, and others, and in order to avoid confusion the money due on each pass is paid at the box office of each theatre, and the party who receives the money has been deposited for the benefit.

Reconstruction work on the Republic Theatre, Annapolis, Md., which was practically destroyed by fire recently, is going forward rapidly and Phillip Miller, the proprietor, expects to have it ready for the public in a few more weeks.

The last performance in the Strand Theatre, 494-6 North Howard street, was given on Saturday night, January 13. It has been closed by the Strand Theatre Company and it is understood that the property will be sold for speculative purposes.

A complaint has been made to the captain of police at the Southern District of Balti-
more, Md., by S. T. Chain, manager of the Goldfield Theatre (colored), 9915 Warner street, because those who attend his performances insist on remaining for a second performance, after seeing the first, but will not pay 10 cents additional.

A stage has been built in the Brodie Theatre, 1118 Light street, by S. Kleinman, the proprietor, who is now giving vaudeville acts daily with his moving picture performance.
San Francisco Showmen Keep Watchful Eye on Legislature

The California State Legislature is in session once again and exhibitors are keeping a close watch upon the bills that are being introduced. Among the measures that will be introduced will be a Sunday closing bill and one designed to prohibit the sale of tickets for theatrical performances unless seats are immediately available. Both the Allied Amusement Industries of Northern California and the M. P. T. O. A., Northern California division, are preparing to send representatives to Sacramento when these, and similar measures, are brought up.

Charles Pincus, manager of the New Portola Theatre, San Francisco, suggests that this house is in a fair way to cop the Pacific Coast long-run record on "Dr. Jack." Seven weeks is a certainty, and the run may be even longer. An announcement was made recently to the effect that the engagement would be brought to a close soon and this resulted in such a rush of business that the closing date has been postponed indefinitely. Exploitation of the circus variety has been used with great success in connection with this picture.

After having been with Eugene H. Roth and the Herbert L. Rothchild Entertainment for the past seven years, Van B. Clement has resigned and will shortly announce new affiliations. For years he was connected with the Portola Theatre, much of the time as manager, and for more than a year has been in charge of the Imperial.

Joseph F. Enos, Jr., has arrived to rule the household of Mr. and Mrs. Joseph F. Enos and has all the earmarks of becoming a successful theatre manager. His proud daddy is manager of Carl Laemmke's Frolic Theatre at San Francisco, and some of the skill of this film impresario in designing unique posters has been expended in getting out an announcement card that is a wonder. "The Birth of a Nation" had nothing on young Joseph F. Enos, Jr.

Sam Gargano has transferred to J. G. Moser the Kearny Theatre at 825 Kearny Street for the change taking place on January 18. This picture house is located on the site of one of the first theatres opened in San Francisco.

The Peninsula Theatres Corporation has been incorporated at San Mateo, a suburb of San Francisco, with a capital stock of $100,000. The subscribers are May K. Griffin, E. C. Peterson and M. E. McDonald.

Improvements are being made at the Royal Theatre, Polk street, San Francisco, embodying some structural changes.

Joseph E. Levin, of the Kahn & Greenfield Circuit, San Francisco, and who devotes his attention largely to the management of the New Fillmore Theatre, has been chosen vice-president of the Fillmore Merchants and Improvement Association.

How's This for a Story?

The Grand Theatre, Ennis, Texas, was recently showing "The Storm." As is customary on warm nights in Texas, the theatre doors at the front were partly open. Passersby suddenly noted that the theatre seemed to be on fire.

An alarm was quickly turned in, and the entire department responded. Rushing into the "burning" building with hose lines, the fire laddies were met by the manager, who demanded to know what all the ruckus was about. The manager then referred them to the screen, as the laddies had to admit that the scene certainly was realistic.

The incident was closed when the manager handed the fire laddies 'comps' to "The Storm" for their night off.

Battling Puritans

Guthrie, Oklahoma, is threatened with Sunday closing, for the mails bring us a circular titled, "Should Guthrie be a Blue Sunday Town?" signed by Ned Pedigo. It is a convincing presentation of logical arguments against Puritanical fanatics.

We quote one paragraph:

"Why should we allow some half dozen people to lay down rules for us to follow and tell us how we should live and accept their point of view as being absolute? We have committed no crime and are guilty of no wrong. Let us be independent and not be led around against our will any longer. People who talk most against the Sunday shows are those who know not what they are. We cannot afford to feed Oklahoma City, play into their hands as it were. Laugh the idea down, vote it down, fight it down, any way to get it down. Remember the Sunday baseball games next summer. You might want to attend."

Won't Mr. Pedigo tell us how he makes it out in his fight?

Irma Falvey, who has had wide experience in playing for moving pictures, has been engaged as a dancer of the California Theatre, San Francisco.

Albert Cohn, a moving picture operator in the employ of Ackerman & Harris, has been elected president of the San Francisco Lodge of the Theatrical Mutual Association. Other officers are: F. M. Billingsley, vice-president; W. R. Whoroff, recording secretary; Max Fogel, financial secretary; James F. Blakie, treasurer, and Peter Boyle, marshal.

M. Caro, an exhibitor of Martinez, Cal., has purchased the Gardella Theatre at Oroville, Cal., from C. E. "Candy" Howrey, a pioneer exhibitor of Northern California.

Frank Masauley, who purchased the Unique Theatre at Santa Cruz, Cal., several months ago, is highly pleased with his new property, every week having shown a gain in business since he took possession. He has carried on a campaign of special exploitation and has shown such pictures as "East Is West," "Lorna Doone," "The Masquerader" and "Brawn of the North."

Louis Hyman, who has extensive theatre interests, in addition to being manager of the All-Star Features Distributors, has purchased an interest in the Haight Theatre, San Francisco.

Karl K. Kennedy, of the United Theatres, which controls seven picture houses at Los Angeles, Cal., was a recent visitor at San Francisco to look over several theatres.

Among the out-of-town exhibitors who visited San Francisco the middle of January were: E. C. Everett, of the Palisades Theatre, Fallon, Nev.; Carl Boerner, of the Rex Theatre, Gardenerville, Nev.; Preston Wright, of Roseville, Cal.; J. Blumenfeld, of the Strand Theatre, Gilroy, Cal.; C. B. Taylor, of Lodi, Cal.; John Trigguerdo, of Fort Bragg, Cal., and E. V. Clover, of Selma, Cal.

C. C. Griffin, of the Piedmont Theatre, Piedmont, Cal., and president of the M. P. T. O. A., Northern California Division, has been chosen a director of the Piedmont Avenue Merchants' Association.

The management of Loew's Warfield Theatre, San Francisco, is going in for presentation on an elaborate scale and at times this is the feature of the bill, rather than the screen offering.

A First National Release

LIKED THE WINDOW SO WELL HE ADDED A STREET SIGN

The music tie-up on "The Eternal Flame" planned by the Hamilton Theatre, Lancaster, Pa., sold the plugger song so well that the store asked for the sidewalk sign to help get attention for the big window display.
Gordon, Mario and Girl With
the Eye-shades a Great Trio

One of the interesting men in the picture business today is Louis Gordon, owner of the Venus 16 Bowery. The house has been there for ten years. Mr. Gordon is a
Bostoniian, having come to New York some years ago when he was in the picture game for twenty years. He has had concessions at Luna Park and at Dreamland, and with this and other houses. He has
with him a very interesting young lady, she of the green eye shades and Arabian ear rings, who is the cashier. Six and a half time ago on the 23rd of October, 1922, Previous to his connection at this house he was manager of several houses on the Pantages' time.

Most likely a good many of the old-time exhibitors remember the same spot on 23rd and 30th street, and after it closed they built on that corner what was then called the Newmarket, a picture house, and at one time, he was manager there until the house closed in 1916. This was also connected with Marcus Loew, and at one

Memories of twenty years ago bring us down to Crystal Hall, Fourteenth street near Broadway, and we drop in to see how things look

The old glass house is there with its running water flowing down, and all the different lights, making it indeed a picture of some of the old houses where one is compelled to go up stairs to see the show, as on the first floor you can while away an easy hour listening to the music, have your photo taken or your fortune told, or you

After everybody's cake was dough, five years ago Nicholas Cooper took the Vernon Theatre, located at the corner of Fourth and Vernon avenues, Long Island City. He maintained that all that was required to maintain the business was a close study of the neighborhood and to see just the style of picture that was required, as middle class to cater to this manager, and he is, in truth, one of the best men in New York. Some of the best pictures are being shown there and there is a constant flow of people from early morning until 11 bells. One of the houses controlled by the S. & S. Amusement Company, and perhaps has the biggest transient trade in the city.

One of the oldest men in the theatrical and moving picture business today is Manager H. A. Finter, of the Newark Theatre, Newark, New Jersey. Previous to managing the Newark Theatre Mr. Finter was connected with Viola Allen in "The Christian" and Elinor Robinson in "Merely Mary Ann." And also, he ran the house of Ben Green in "Every Man." He then turned his attention to moving pictures and has been the manager of the Newark Theatre for five years. Twenty-eight years ago, in the same house, Mr. Finter ran and operated the lights for stage effects from the gallery where he, as he was well known. The house is one of the oldest in Newark, and plays strictly first-run pictures.

We had a very interesting talk with Manager William A. Downs, of Loew's State Theatre, Newark, N. J., and Bill is one of those men who do something new in the line of exploitation. It was Bill who first introduced the celebrated "Logan Family," of Newark, to his patrons. The family consisted of fourteen children in seventeen years, and Bill had Dad, Mother and the bunch on the stage every day, and it sure did pack them in.

D. J. SHEPARD

Who has left the Palace Theatre, East Orange, N. J., to manage New Jersey's biggest and newest picture house, the Branford, in Newark. A quiet, small man of a sympathetic nature, Mr. Shepard is popular everywhere he is known.

Grown. The lobby is one of the most beautiful in the Bronx. The policy is first-run pictures at popular prices.

Father Time is kind to George Schenck, manager of Loew's Metropolitan Theatre in Fulton street, Brooklyn, as he looks as fit as a fiddle. George was called a manager to manage a New York house for Marcus Loew. That was the Cosey Corner, owned by Billy Watson of burlesque fame. George then went to the Coliseum, then to the Kings, and now to the Manhattan, which is controlled by Loew. That is fourteen years ago that George ran the Cosey Corner. Now he says he's thoroughly happy in being the manager of the beautiful Metropolitan.

Fred Hubner, manager of Keeney's Theatre, Brooklyn, has been with Mr. Keeney for four years, having had charge of his New house in Branford place for three and a half years. He was an assistant manager to a very popular house in Newark. Some years ago Mr. Hubner built and owned the Garden Theatre in Ridge wood. When he was added to the Colors, he was for ten years to Schwartz & Miller, who also control the Oxford in Brooklyn.

Fred Hubner is known for his geniality and his management of the theatre. He is a man of the people, and is always ready to help the people who come to his house.

D. J. Sheppard, who is the managing director of the Branford Theatre, of Newark, has had a varied and interesting career. When he was a boy he distributed hand bills. From that he took a position as doorkeeper. Then he was property man and electrician with one of the big traveling shows; an operator. Then an agent under the direction of James Kirkwood. He left the Famous Players and founded the Shepard Song Slide Company at 23 Union Square. He then went to Elizabeth, N. J., where he operated three small houses. Today we find him in charge of one of the finest and biggest houses in Newark.

It's a long time since the Kickapo Indians used to come to Harlem with their medicine show. The young kid who used to follow the parade, and who has since been in the theatrical business, is A. S. Goldsmith, now manager of the 103rd Street Theatre at 2074 Broadway. He is following in the footsteps of his father, who once owned the Majestic Hall, 125th street, near Lexington avenue, one of the first in Harlem to show traveling stock and vaudeville. It is now rumored that the son will take a partner—life, not necessarily for the theatrical business.
Indianapolis,

At the time of writing this article, W. J. Kupper, manager of the Fox exchange at Charlotte, South Carolina, is on his way to Pittsburgh, to relieve Frank Drew of the duties incident to the management of the local office. Mr. Drew will sail for England on February 17, where he will be assistant general manager for the Fox company in the British Isles, with headquarters in London. Mr. Kupper has been with the Fox organization for some time, and besides having managed the Charlotte branch, has officiated in similar capacities at the Albany and Dallas offices.

Edward Kelly, one of the pioneer film men in the local territory, is back on the road with his old love, the Supreme Photoplay Productions.

The Apex exchange has taken over the physical distribution of the films handled in the Pittsburgh film section by the Vimy Film Corporation. There are several features and short subjects in the lot, including "Yankee Doodle, Jr." Harry Megowan is manager of the Apex, and C. A. Stolz is in charge of the Vimy affairs.

The Motion Picture Salesmen's Association of Pittsburgh held its annual election of officers and banquet on Friday evening, January 12. The new officers elected are: J. J. Maloney, president; S. A. George, treasurer; Charlie Lynch, secretary; Robert Lynch, vice president, and "Doc" Smith, sergeant-at-arms.

Betty Rose, six-months-old daughter of Jack Cohen, assistant manager of the Pittsburgh Goldwyn branch, has been taken home after a six weeks' stay at the hospital, suffering from pneumonia. Many times the child's life was despaired of, and Mr. and Mrs. Jack Cohen are smiling again, now that the child is well.

S. A. George, formerly on the road for Pathé, is now connected with the American Releasing Corporation's local branch in a similar capacity.

Stanley S. Neale, recently with the National Screen Service of New York, and years ago on the road for the old Mutual Film Corporation, here, is back again in this territory as representative for the Hodkinson office.

W. F. Seymour, Hodkinson division manager, is spending a few days in Pittsburgh, and Robert Smelzer, in a similar capacity for Pathé, is still with us.

The St. Louis Film Board of Trade is now housed in its new headquarters, 3312 S. Olive street. It moved last week.

F. B. O. threw open its new St. Louis exchange on Monday, January 15. Manager Milton Simon was complimented highly by exhibitors and fellow-exchange men on his new home.

Oscar Cantnor of the exploitation staff of Paramount Pictures, has been transferred to Atlanta. His successor here has not been named. Cantnor came to St. Louis from Detroit a few months ago, replacing Archie Velde, who had been transferred to Pittsburgh.

R. J. McManus, Paramount manager, and M. E. Maxwell, special representative of Cosmopolitan Productions, visited the principal centers of Southern Illinois during the past week.

Clyde Eekhardt of the Fox home office organization was the guest of G. E. Mc- Kean, St. Louis Fox manager, for two days.

C. D. Hill, Hodkinson manager, made a flying trip to Indianapolis, Ind., and signed a contract with the Brentlinger circuit for "Headless Horseman" and "Kingdom Within."

Hodkinson has two new salesmen. They are Walter Light, for several years city salesman for Fox, who is to make Indiana, and Maurice Aaron, who has been assigned to Southern Illinois.

San Francisco

Jack Brechany, whose specialty is the exploitation of large film productions, has left his headquarters for New York in connection with the distribution of "Hunting Wild Game in Africa with Gun and Camera," a film in which Eugene H. Roth is interested.

C. F. Stone, formerly of Seattle, Wash., has joined the San Francisco office of the American Releasing Corporation.

Charles Muehlemann, manager of the San Francisco branch of Associated First National, made a trip through the San Joaquin Valley the middle of January to meet exhibitors personally.

Charles Thall, manager of exploitation for Associated First National, San Francisco, recently made an interesting tie-up with the Bulletin, an evening newspaper. This publication is featuring a stunt for amateur photographers, based on a scene in "The Hot tent!" and sending marked copies to the 4,000 members of the Camera Club.

Maurice F. Lowery, assistant division manager for W. W. Hodkinson, with headquarters at San Francisco, is making a trip to Portland and the Northwest.

E. Davis, who has been assistant manager and booker for Seattle Arrow since November 11, 1921, has been appointed manager, succeeding Hugh Rennie, resigned. Mr. Davis is probably one if the best known film men in Seattle from point of service. He first served here in April, 1916, with the George Kline Attractions. From there he went to the World Film Exchange, then to Triangle. For two years, during 1918-19, Davis was in Alaska on his own. Upon returning to Seattle, he again went with Triangle and from there to Arrow.

A. M. Clark of Seattle, will replace Davis as booker. Miss F. Beards, formerly secretary, will be assistant manager.

Barney S. Rose, formerly salesman out of the Seattle office for Arrow, has been appointed manager of the Salt Lake Branch, succeeding B. M. Shooker, who is now general manager.

Hugh Rennie, recently resigned from Seattle Arrow management, has left with his wife for California. From there they plan a trip to Honolulu. Although Mr. Rennie would give no statements regarding his future plans, it is rumored that he has already made a connection as manager of a film company in California. He leaves many friends in the Northwest, who wish him every success in the new venture.

H. Wayne Pierson, assistant general manager of the foreign department, United Artists Corporation, sailed from Seattle for the Orient, January 14, on a tour of inspection of the foreign offices. His first stop will be Tokyo. Mr. Pierson will arrange with Far East representatives for the organization of new subordinate offices and the extension of the sales force.

According to schedule, Jack Stichelman, manager of the Fox contract department of the home office, and E. B. McCaffery, who has charge of the home office educational division, are due at the Seattle exchange February 3. While en route they will probably visit Fox offices on the coast.

Manager Paul Aust, of the local Select, is due back next week from an extended trip. Bookings have been brisk, and Paul has been expressing 'em home in batches.

J. A. Hughes, formerly short subject representative for Pathé, has been appointed Associated Exhibitors' representative through Pathé with headquarters in the local exchange.

Herman Wobber, Paramount district manager, and his personal assistant, M. H. Lewis, were in Seattle last week.
The Southwest

Complete separation of the exchange and theatre activities was the first step of Famous Players-Lasky upon assuming control of the southern exchange system. It has taken over the district supervision of the Southern exchanges, and it is understood that, with the exception of one financial man whom they will send down as a permanent adjunct, there will be no other changes in the present organization controlling the exchanges.

Hugh Cordozza, for the past two years exploitation man in Atlanta for First National, has been removed to the hospital again, where his condition is reported to be critical. Mr. Cordozza came to Atlanta for Jake Wells, away back when the Wells circuit of theatres was the biggest in the country.

Frank Salley, well known to exhibitors and exchangesmen as an independent distributor, salesman and theatre manager, has been appointed to hold down Cordozza's position at the Atlanta exchange, assuming his new duties January 22, under appointment from Ned Holmes.

"Doc" Koch, F. B. O. manager in Atlanta, is on the road for a short trip.

M. J. Sparks left for Florida, where he will conduct a concentrated drive on American Releasing Corporation special.

Buffalo

A. W. Moses has resigned as manager of the American Releasing exchange and has been succeeded by Robert Harris, formerly with Pathe in the Buffalo and Albany districts. Mr. Moses has not as yet announced his plans for the future.

Bob Murphy has resigned from Fikkins & Murphy to take over the local branch of Renown Pictures, formerly N. I. Fikkins, who has been in charge of the Albany exchange of the Merit distributors, has come to Buffalo to assume charge of the exchange here.

Warren MacDonald, formerly with Pathe in Albany, has been engaged by Bond Photoplays Corporation to cover the Southern Tier. Charles Lund, formerly with Nu-Art Pictures Corporation, has been engaged as shipper for Bond.

Manager E. J. Hayes, of First National, and his sales staff returned from the Albany sales conference with the spoils. Gene Markens won the first prize for the monthly contest, and H. L. Levy coped third. Both Mr. Hayes and all the salesmen were presented with silver cigarette cases by R. H. Clark, general manager of the New York exchange.

Lionel Edel, brother of the late Harold Edel, for many years manager of the Buf-

falo Strand, has come to town to join Warner Brothers' exchange as a salesman. Charles ("Pop") Berliner is also a new salesman at the W. B. office.

James R. Grainger, vice-president and general sales manager of Goldwyn, visited Manager Tom Brady and the local Goldwyn force last week on his tour of the company's exchanges.

H. Cassell, Timely Films Company special representative, visited Buffalo last week in the interest of Topics of the Day and Ascop's Fable.

Robert McCurdy has succeeded T. R. Leonard as exploitation representative at the Universal exchange. Mr. McCurdy comes to town from Des Moines, where he also handled exploitation for Universal. Mr. Leonard is manager of the Olympic, which Universal is operating in this city.

Clayton Pfeiffer is the new assistant booker at Paramount. He comes from Seattle, where he was shipping clerk.

Paul Shaver, formerly with Nu-Art, has been engaged as a salesman for Hodkinson, succeeding Howard Riehl.

Canada

Phil Hazza has resigned as manager of the Montreal branch of the Famous Players Film Service, in order to enter the independent distribution field in Eastern Canada. William Singleton has been appointed office manager of the branch by the Allen's, while Ben Kaufmann has become Montreal sales manager. Mr. Hazza was the Winnipeg manager of the Canadian Universal for years before going to Montreal.

G. W. Kerr, formerly with Anglo-Canadian Picture Phvs, Montreal, Canadian distributor of British releases, has gone to St. John, N. B., to become office manager of the Famous-Lasky Film Service in that city.

The Montreal branch of Canadian Educational Films Company has become established in the whole of the ground floor of the Alber Building, Montreal, having moved from the local offices of the Famous Players Film Service, Ltd.

James F. Pearson, formerly salesman with Royal Films, has been appointed special representative for Hodkinson pictures to cover the Montreal, Quebec, territory.

Charles Querrie of Toronto, Ontario, with Famous Players Canadian Corporation, has been elected an officer of Spalding's Senior Baseball League, Toronto, for the season of 1923. Mr. Querrie is one of the most widely known of Toronto's sport enthusiasts and was a famous athlete himself at one time.

Chicago

F. J. Young and G. P. Smith are new members of the sales force of the Vitagraph force under Manager Steinson.

Harry and Leo Brunihl say they need a rest, so to the palm trees for them for the next three or four weeks.

D. Arnold Kohn, well known along the row, was acquitted of the charges brought against him by Charlotte Gilchrist in Judge Schultman's court. Miss Gilchrist complained that Kohn entered her home and took a scrap book without her permission.

Phil Solomon is covering the north side territory for Associated Exhibitors and E. P. Pickler is out hustling business on the south side.

Matt P. Cavanaugh, assistant manager of the Fox exchange, was married at Boston to Miss Ethel Kelleher. The boys at the exchange gave them a fine wedding gift.

Will Benjamin has been made special midwest representative for F. B. O., and he is succeeded at the Des Moines office by Fred Young of the Kansas City office.

Miss Sophie Losif, booker at the Fox office, was married last week. The girls gave her a linen shower send-off and, of course, the boys were sorry to see her go.

Walter Altman has joined the Hodkinson sales staff. He was formerly with Goldwyn.

In Loving Memory

JOSEPH KAUFMAN
Died February 1, 1918

ETHEL CLAYTON KAUFMAN

A United Artists' Release

HERE IS A GOOD SUGGESTION FOR A TAILOR-MADE MAN

It was designed by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas. The shears are motor driven and open and close, inviting attention to the cutout of Charles Ray. Spools of thread are a part of the design.
EDITED BY EPES WINTHROP SARGENT

This Exhibitor Blames Exploitation on the Visiting Stunt Manufacturer

(Editorial Note—This story from E. D. Keilmann is published because he believes in showing both sides of any argument. Per- haps this may be an argument for and against the practice of using stunt men. We do not discuss the legal aspect of the matter, that we refer to the manager's estimate of his town's taste. Where stunt use is generally with full managerial consent.

By E. D. KEILMANN

THERE'S another angle to that "Suicide Stunt" and it's a real one too. In your "Putting the Picture To The Public," January 6th, you issue a warning to EXHIBITORS against such tactics. As an exhibitor I want to protest exploitation man and not stay ex- hibitors who would pull such a foolish stunt, but as a rule they are generally a cautious bunch and would never pull anything half so raw.

It may be that I have not had the same experience that should be bad before me. I make such a statement, but I venture that the one particular "Suicide Stunt" on which your article was based, was pulled by an "exploitation man" from an exchange. I had never been called a dead one on exploitation or publicity and there is an- other man in Topeka who is on his toes too, and neither of us has ever done one of those raw stunts. Raw stunts have been pulled here and in each case they were forced on the local exhibitor by the "Exploitation Man" and in each case they were worse than failures in that they "kicked back" just like the suicide story.

Aggressive Exploiter

There is my point—the exploitation man comes only once in a while and then on a picture, the material, title and all else of which have been manufactured for the occasion. For him and his kind. He comes to town. He has a program of stunts and almost pushes the local man to one side in "putting his pictures over." He sees but one thing and that is the report he will make to the home office and the story he will get in the trade papers. He never stays about the town to see whether or not his campaign was a real success. He just watches the first day's business and then tells the world his campaign "packed 'em in."

On "In the Name of the Law" here in To- peka, such a stunt was pulled. The police were used regardless of the protests of the manager, who knew that the local police were in disfavor because of a recent scandal. The exploitation man did not stay in town over the first day. That first day the police and their families crowded to the theatre to see the "Noble Bluecoats" made to appear as heroes in a specially taken pro- tologue, which had, by the way, cost the the- atre man twice what he was told it would.

It Was a Fliver

The exploitation man "pointed with pride at his house" and wended his way. He also wrote glowing stories of what he had done and hustled them to the trade papers, giving the exhibitors of the country an entirely wrong impression of the whole affair. Why?—because outside the families of the police, Topeka laughed at the stunt, not WITH it, and stayed away from what the town knew was an untruthful farce. The picture ran its week out, but lost ex- actly the amount spent by the zealous explo- itation man.

Another stunt like the suicide one was pulled in the bud by a wise newspaper ed- itor, who hated plants anyway and who knew the result. He was thanked later by the theatre man who had been out of sym- pathy with the stunt, but who had been "bulldozed" into agreeing to it.

Now don't think I'm against "exploitation men" because I believe I would like to have a chance at such a job once and find out some things I do not know at present—how the other fellow feels. I do believe, how- ever, that the local theatre man knows his- territory and what will attract its attention better than anyone else, no matter how much training in exploitation the outsider may have.

The Proper Platform

I do believe that the exploitation man should work with the local man, not shove him aside as a dunce who has weights on his feet and whose brain has become hard- ened. Stunts that work in one town will not work in others and stunts that have been done only passably well in some place will give a change of angle, will be money- getters in the Old Home Burg.

What I would like to see in the trade papers is a quoted statement from the theatre manager in each exploitation stunt story. I would like to see once in a while the story of a stunt that did not bring home the bacon. Maybe I can see in such a stunt the germ of an idea that may be used here. At least I will not try it out and finding it a failure, wonder how in thunder it man- aged to "pack 'em in" in Squeedunk or some other seaport.

Let's have a little bit of honesty in mak- ing reports. All stunts are not knock outs; some are, but the majority of them are pieces of cheese. It's the original things that count. There really are no new ideas. Each stunt is merely an improvement on some old one—or should be. Give us more new ones or more improved old ones and we birds who are "dead from the feet up" in the minds of the "experts" will surprise you one of these days by showing a new thing or so ourselves.

Won Two Weeks

Showing the value of local endorsement, Jack Reville, of the Broadway Theatre, Richmond, Va., ran "The Eternal Flame" for two wee's on the strength of an endorse- ment of the "Little Theatre League," given at a pre-view. The usual ready-made explo- itation was also employed, but the endor- sement of the league seems to have been the stunt which carried the Norma Talmadge production to a double run. Richmond is far from being a two weeks' town, even on the biggest pictures.

If your box-office receipts show a run down condition try exploitation. It is the best tonic for poor business.

An Associated Exhibitors Release

HERE'S OUR OLD FRIEND NAGAPATE GIVING BROADWAY THE O. O.

The display on Moss' Broadway Theatre, New York, on Martin Johnson's "Head Hunters of the South Seas." The banner was carried down in front of the box office and at the sides, and it got the presumably hard boiled Broadway crowds.
This Advertising

Suits the Title

Most exhibitors seem to be putting over "The Dangerous Age" with a safety first campaign, though they have only the title to hook to, and this is rather a thin connection.

A First National Release

THE NOVELTY

Thomas D. Moule, of the Capitol Theatre, Detroit, did that, too, but he did it thoroughly, from the non-parking signs to the traffic towers.

But he got a new one of his own when he displayed a tiny boy's suit and a perfect 48 on a three sheet board in the lobby, with "4 or 40, which is the Dangerous Age?" lettered in. We would not swap that for the traffic tower if we had the house. It's better, because it is new.

Won Thirty Columns

Tying a newspaper to a prize contest for children whose birthday was the same as Jackie Coogan's got thirty columns of pure reading for Harry Needles, of the Princess Theatre, Hartford, Conn.

So many children suddenly found that their birthdays coincided that birth certificates had to be called for in making the awards. There were a lot of comedy touches, which made for good reading and helped to gain those thirty columns.

All in the Work

Jeff Lazarus, a First National exploiter, planted a Jackie Coogan resemblance contest on the Linde Theatre, Freeport, Ill, but had to beat it to the next town before the stunt went over.

Bill Danziger, a Paramounteer, came down on another picture and found manager John Dittman wearing six pairs of socks and still suffering from cold feet. Bill stage managed the blow-off for the rival attraction, just as though it were a Paramount stunt.

There's the proper spirit. The big idea is to sell the exploitation idea to the managers. That has always been Claud Saunders' policy, and this is by no means the first time some member of his staff has assisted in putting over an opposition picture.

Made Clever Use of an Old Relic

About the best stunt on "The Sin Flood" is contributed by Richard A. Addison, publicity man for the Pickwick Theatre, San Diego, California.

When he came to handle "The Sin Flood," he remembered that a Ford dealer had a car which had been washed away in the flood of 1916 and uncovered during the high water six years later. The car had been dug out, taken to the garage and within forty-eight hours, was running about the streets.

It attracted considerable attention at the time, but that was more than a year ago, and Mr. Addison figured that it was good for another whirl. He borrowed the car, built a pair of A boards and sent out the truck as shown in the cut.

The 8 by 10 photographs just below the title are similar to the one shown at the left of the cut and below were pictures from the Goldwyn release. The lettering told the story of the car and added: "Remarkable, but not half so much as 'The Sin Flood,' Goldwyn's tremendous drama. A Mississippi flood. A story that strips the mask from human nature."

The car was parked all over town, being left in each place about an hour and Mr. Addison writes that he never went to move the car but that he found a crowd about it.

And since the Ford agent advertised, he had no trouble in persuading the local automobile editor to give him a three-column cut and a story nearly a column in length hinging more upon the advertising stunt than the car.

Prismatic Paint Helped the Front

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., used this department's candle suggestion on "Singed Wings," but did it in his own way.

The comp board front, was painted pure white and while the paint was still wet, various colored bronzes were blown upon the surface, gaining a striking prismatic effect that riveted attention.

Rutter's Party

Elmer E. Rutter, of the Rialto Theatre, Greensburg, Pa., gave a Christmas party to his child patrons, not forgetting the little inmates of the asylums, for whom presents were provided, through donation, in addition to the candy souvenir all received.

It was appropriately called a "Remembrance party" and this Goldwyn film was shown as a pre-lease for the youngsters, who were able to crow over their elders in that they were first to see the story; the regular opening not occurring until the following day.

The advertising value of the idea can be imagined.

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Eddie Collins Gets Compelling Display

Eddie Collins, who has been released from the sticks to do exploitation for several Southern Enterprises houses in Houston, shoots in with a peach to stone for his (for him) long absence from this department.

Eddie had "On the High Seas" at the Capitol and he worked out the lobby frame shown on this page with Jack Holt clutching Dorothy Dalton. The camera angle gives her a shoulder like a prize ham, but the camera perspective is to blame for this.

The big noise is the circular panel in back of them. This shows a two plane ocean with a steamship in between. A hooked up motor causes the boat to rock heavily. The steamer carries a wireless aerial which is hooked to a six volt automobile battery and a Ford coil, which shoots a one inch spark and gives a sputter that can be heard across the street. A skidoo plug gives a lightning effect on the scratched sky backing, and all Eddie lacks is a little real rain.

He lacks it, but he does not need it, for the display held people fascinated, and it shot the business up better than twenty per cent.

Any electrician can fix up the wireless for you and the rest is simple.

Goldwyner Aids Give a Complete Campaign

One of the most intelligent campaign books on a picture is a mimeographed report of the stunts and aids available on "The Strangers' Banquet," prepared by the Goldwyn exploitation staff for the district exploitation men.

With the promotion of the first run at the Capitol Theatre, New York as its basis, it adds a wealth of detail, giving the New York press notices in ungarbled form, adding exploitation and prologue suggestions and giving details on all accessories, samples of which are clipped to their respective pages.

No money has been wasted on fancy cut work and color printing. It is all put into the exploitation, and is the best working help that could be asked. Even a novice can put over a profitable campaign with the book, and in the hands of the exploiters it should yield important results.
Exploiteer’s Card Skips the Basket

Amike Vogel, now Paramounting in the Pittsburgh district, evolved a Christmas card that was one of the features of the trade. It's a bit late for holiday stuff, but it took a long time to get a reproduction, since the original is on a yellow card with red and green border, just the sort of quiet stuff you look for from Amike.

IF You're kicking because this is to be a dry Christmas,
How would you like to live in Taurus?
Egypt, where there is so little moisture that the fish have to be dry cleaned to get the dust out of their eyes!

SAY Of what picture does an Exploiteers' Convention remind

THE VALLEY OF SILENT MEN

WELL LOTS OF CHRISTMAS AND HAPPY NEW YEAR'S WHEN YOU'RE A HANG-ON RECOVERER.

AMIKE'S CHRISTMAS GREETING

Even in holiday business Amike had to work in a little business, but he does it with an added laugh. It is so good we are passing it along to you, regretful that the chaste coloring had to be censored by the camera.

But we think Amike is wrong on his geography. Taurus is in Judea and not Egypt. Amike puts it on the wrong side of the Red Sea.

The card is only 13½ by 21 inches, which is very restrained for Amike, though most of the Christmas cards were much smaller.

Let a Crepe Hanger Brighten His Corner

These are skittish times and when a disgruntled commercial traveler happened to drop into Idaho Falls just before Christmas and gave the local paper an interview in which he told how the whole world and the United States in particular was due to go to the deminution bow-wows in 1923, they took him seriously.

That sounds foolish, but it really had an effect on business, particularly at the theatre, and Otto E. Schmidt, of the Colonial wig-wagged for Kenneth O. Renaud, Paramounter, who came a-running.

First of all he got hold of the editor, showed him the error of his ways and then sat down at the front of his store in which he bubbled optimism. The theme of his story was that times are what we make them and that a spirit of optimism—with a dash of Coue—would remake prosperity. Times were a creation of the mental condition, and if you believed in good times, times would be good. To put it tactfully, "If You Believe It, It's So."

They gave that a day to sing in and then got out baggage tags with paper Christmas bells attached, and "Merry Christmas. This year the merriest of all. If You Believe It, It's So."

Five hundred of these were hung on the Christmas trees which Renaud persuaded the Merchant's Association to persuade the merchants to put out in front of their stores, then he sent for a Santa Claus costume and ballyhooed for prosperity, and left the town in a spirit of hope that will have results.

Mr. Schmidt is cheerful because the attraction took in about a hundred dollars more than he had dared hope for even before the undertaker blew in.

For 'Sherlock Holmes'

One of the best hook-up page lines in some time has been worked by the Orpheum Theatre, Flint, Mich. Most of the space was stated that Sherlock Holmes had discovered this or that about the advertiser's wares, but for a change of pace one store announced that it was "Not a recent discovery, but an established fact that these spaces were taken in addition to the theatre's box and a brief reader. No contest was used, because none seemed to be necessary.

Head On Engine Is the Most Striking

Several examples of an engine cutout for the lobby have been shown in these pages for "The Fast Mail," some of them a three-quarter view, but none was more striking than this head-on cutout arranged by Frank J. Miller for the Rialto Theatre, Augusta, Ga.

A Poe Helmet

THE ENGINE EFFECT

This was painted on a flat, with a built-on cowcatcher, and with a practical headlight. Two short lengths of track ran beyond the wheels and a semaphore was stood to one side, all below a 21-sheet used as a banner.

The effect is more startling when the engine seems to be coming directly at you than when it is running parallel, just as a painted pistol gets the greater attention when pointed directly out of a picture. This was a real seller.

Old, but It Worked

Kashin, of the Rialto Theatre, Newark, used the police protection stunt for "Dr. Jack," but he gave it a new twist by announcing that he got a policeman with a sidecar to make certain that no opposition manager kidnapped the film on its way to theatre. And he carried the cans himself.

A First National Release

TWO NOVELTY IDEAS IN WINDOW DECORATION RESULTING FROM A "LORNA DOONE" HOOK-UP

The makers of the "Lorna Doone" shorthread offered prizes for the best windows when the picture played Kansas City. That on the left took first prize, and on the right is shown what can be done with a smaller window. Both use crepe paper streamers. The ten cent store just opposite the theatre, which is not shown here, sold 250 pounds of the product the first day the window was displayed.
Pinned the Stills
Onto Costly Rugs

Hooking up some rug concern has given more than one costly lobby on "Omar the Tentmaker," at no greater expense than credit cards, but mostly this sort of work has been in the nature of a cozy corner effect and sometimes these were in the foyer instead of the lobby.

The Rivoli Theatre, Portland, Oreg, not only had the cozy corners in abundance through a connection with Cartosian Brothers, but they obtained the use of a number of rugs to hang in the lobby as backgrounds for the production stills.

The effect is only suggested in the accompanying illustrations. But you can make them out just above the four lobby frames. You can also note two tabourets covered with rugs and each supplied with an electrically lighted oriental lamp.

It gave a better than usual lobby for less than usual cost and also sent some business to the rug concern.

Sold Kid Matinee
to Kindly Patrons

Getting paid for a free matinee is our idea of an easy time. Quittner, of the State Theatre, Middletown, N. Y., framed the scheme. He figured that a kid matinee would help Jackie Coogan in "Oliver Twist." He figured, too, that he could get more interest in both the matinee and the picture if he let the public in on it.

Middletown's pet charity is the Day Nursery, so he decided to give the matinee to the children in that institution. He made a campaign from the stage for funds to carry out the idea, and many of the patrons bought a dollar's worth of tickets at the regular matinee price of twenty cents each. When the sale slumped a plant in the audience would add a dollar and start it going again. Finally a prominent citizen announced that he would make good any deficiency.

It had all of the advertising value of the free matinee and in addition the citizens thought of it as their own contribution and took a more personal interest in the event than they would have done had they not been asked to contribute.

The stunt is just once, and best around some holiday season, but once it will work powerfully. It is on the same lines as getting the automobile owners to bring the children in their cars, but it is more profitable.

Buried Pennies

Three thousand pennies were buried in various parts of Sharon, Pa., by the McDowell National Bank and the Liberty Theatre. First off the money, in new coinage, was displayed in the bank's window with the statement that the light in the dark was thrifty, and suggesting that the pennies, when found, be made the basis of savings accounts. It also recommended that Hope Hampton be lamped in "The Light in the Dark," and got in a few well chosen arguments for the Christmas Club.

To heighten the effect, the pennies were used to weight down a shovel.

No plan map or other aid was given. They just buried the coins in various spots and let the kids to the rest. Most of them were recovered and the consequent advertising was worth many times the $30 the stunt cost.

Name Matinee

Digging into history, the Tremont Temple, Boston, exhume the name matinee and invited all the Coogans in the city directory to be the guests of Jackie at a special performance of "Oliver Twist." It was good for several press notices and a follow story, and kept up the interest in the First National run.

Advertise and Exploit
Your Pictures
for Best Results

A Paramount Release

MADE THE PLUGGER SONG CHIEF ITEM OF HIS DISPLAY

J. M. Edgar Hart, of the Palace Theatre, El Paso, used a verse of the song lettered in gold on a black ground, with a one-step platform for cutouts of Miss Compson and Bert Lytell in "To Have and to Hold." The entire lobby is hand work.

Carroll Sends in Winning Ad. Ideas

These ideas made money for L. W. Carroll, of the Princess Theatre, Berlin, N. H. They can be used to make money for you.

For "The Truth About Husbands" he ran a slide reading: "Tabout Thre Tush Bands," and: "A pict for a month will be given the first person to present the correct arrangement of these letters at the box office."

It was two or three days before this was replaced by a slide which read that Miss Helen Dodge had won the prize and that the correct reading was "The Truth About Husbands!"

Stickers showing the blot and the house and play dates were immediately used and "Do you know the truth about your husbands?" was rubberstamped on the back of "Miss Marjorie Rubens" visiting cards and slipped under all doorways. The stamp was in a good imitation of hand work. Small stuff, but it got the coin.

On "Go Get 'Em Hutch" the kite matinee was used to launch the first episode, one hundred kites being distributed. A teaser slide was also used on this with "G. G. E. H. What is it?" No prize was offered but a number of replies were sent in. The sixteen cards showing scenes from the play were distributed. A full set entitled the holder to admission to the first episode. Although this was launched December 22-23, the attendance was good, but to make it a cinch the first episode was shown along with the second, when all the kids were out of school.

A board with six sheets was used on "Under Two Flags," carrying six sheets, and mounted on a sled, which was kept out all day and brought a large Christmas business.

A Paramount Release

RUGS FOR STILL FRAMES ON "OMAR THE TENTMAKER"

The Rivoli Theatre, Portland, interested a rug concern when they booked in Guy Bates Post and not only obtained a wonderful foyer but got a lot of rugs to hang in the lobby to which were pinned stills from the production.

A First National Release
Muckraked Stunt for An Extra Kick

Johnny Friedl knows that to grow two blades of grass where one grew before is intensive cultivation and that if the second blade is greener and better than the first, so much the better.

He plastered Des Moines with the "Man-slaughter" safety campaign when the Grand Theatre booked it in. That was good enough, but the Paramounte felt that the dear public was not getting the kick out of the safety campaigns they got a couple of years ago, and he started to rub it in.

Made His Own Kick

First he sat down and wrote a letter as from an indignant citizen asking why public property was being used for theatrical advertising. Pro Bono also wanted to know if the theatre was paying for the privilege and if so what became of the money.

He took this offer to the newspaper office and persuaded the editor not only to publish it, but to make editorial comment.

Then the next day the Mayor announced that the city was ready to co-operate with any private concern if the city profited by the propaganda, and if the advertising signs saved lives, he was not going to demand rental.

This not only gave the picture two front page stories and an editorial, but the editor was grateful for the manufactured news and it established the status of free municipal advertising.

Real brain work that.

Two Good Helps on "East Is West"

Because East is West, did not offer a very good slogan for a co-operative page, W. E. Drumbar, of the Riviera Theatre, Knoxville, used a plan book cut for a sectional puzzle, giving the merchants 600 passes to be used for prizes, and permitting them to distribute these from their own stores. In return, he was given a four twelves on the page at no cost to the house.

His lobby was simply planned, and yet strongly selling. Paper lanterns were strung around and a frame in the Chinese style, was flanked by a pair of gleaming-eyed monsters shown in the cut.

Frank H. Dowler, Jr., district manager, used a rickshaw ballyhoo for the Tivoli Theatre, Chattanooga, building it from the press book suggestion. A local Constance Talmadge rode around town with a parasol over her head, though the weather really did not call for sun protection.

The chief feature of the lobby was a shadow boxed love boat.

Exploitation is an Excellent Tonic for Poor Business

Ringing a Change

For the opening of the new Metropolitan Theatre, Baltimore, Leslie F. Whelan, Paramounte, suggested the old out-of-town postcard stunt with modern trimmings.

In place of the picture postcard, he used a tasteful letter head, presumably that of Marjorie Daw, leading woman in "The Pride of Palomar," the opening picture, praising the house and the production.

These were prepared in Baltimore, but they were shipped to New York and the home office mailed them back to the prospects.

It's a little more expensive, but for a special occasion, where cost is not too important, it is a great little improvement on the old idea.

Competitor Helped

Pat Argust, of the Rialto Theatre, Colorado Springs, gave the remake "Tess of the Storm Country" much publicity when he played the Pickford. Just to help along the opposition house announced Jackie Coogan in "Oliver Twist" with "He made it once and it is a masterpiece. Once is enough for Jackie to make a picture—his characterization is perfect the first time."

That's a funny way to look at it, but it helped business at the Rialto, and Pat is grateful. He paid for one advertisement and got two, and the idea of the remake was so clearly stated that the opposition advertisement boomeranged.

Sold Three

J. G. Evins, cf the Lucas Theatre, Savannah, does not know how much good the plan book stunt of using a lobby washing machine on "Brothers Under the Skin" did him, but he does know it sold three machines, so they must have noticed it in the lobby.
LANTERS AT WHOLESALE WERE CHEAP AND EFFECTIVE

Instead of an elaborate built-up lobby on "East Is West," the Metropolitan Theatre, Atlanta, used only Japanese lanterns, suspended from the roof of the marquee and the ceiling of the lobby, but used so many the decoration got great attention.

Mrs. B. Raffles a Local Favorite

Not many managers would think of putting over "The Impossible Mrs. Bellew" with a Raffles stunt, but that is what A. L. Snell did in Gasden, Ala., when the Swanson picture was played at the Imperial. He advertised that Mrs. Bellew would make a shopping trip the opening afternoon and that the first person to ask her if she was "The Impossible Mrs. Bellew" would be handed a five dollar gold piece.

Everyone went around apparently looking for some mysterious stranger and no one thought to extend the greeting to a popular local girl home for the holidays, so the Mayor introduced her from the stage the following afternoon, and this by word of mouth. The receipts, because everyone wanted to see who she was. Business was 60 per cent above normal on the two days.

The stunt also included the Swanson Model Hat made up by a local concern, "to be worn by Miss Swanson in some coming production." If you ever catch Gloria in a feature in which she wears a couple of hundred hats, you'll know this is the production. The stunt has been widespread and always gets the interest.

Singled the Wings in View of Public

Working several angles on "Singled Wings," the best stunt used by Hugo Pfaff, of the Palace Theatre, Fort Smith, Ark., was a shadow box.

This was lined with purple satin and lighted with blended red and purple. In the centre was a cutout from the paper, and to one side an electric candle, over the flame of which hovered a moth, suspended by an invisible thread. It swung back and forth in every breath of air and seemed to be hovering over the flame.

To increase the realism, a small concealed motor was to give the buzz of the rapidly fluttering wings.

This and a set of cutout letters for the title cost only $3.

Pride Pleases

Because "The Pride of Palomar" has done so well at the Southern Enterprises houses in which it has already played, Lem Stewart has sent out a special bulletin urging other managers to get in back of this and boom it up. He feels that merely the title will appeal only to those who have read the story and suggests that Kyne's name be used to whop it up to the limit.

The suggestion is of value for other managers. "The Pride of Palomar," is one of those unexpected "make goods" you find now and then in a straight program; a picture not made as a special, but which gives so much satisfaction to the spectators that it is entitled to extra booming that the largest possible circle of pleased patrons may be entertained. Play on Kyne's name and praise the production without indulging in such extravagant promises that no picture possibly could live up to. You can make this a near-special at a program rental.

Matched Exploitation

Ten thousand boxes of safety matches, based on both of the larger sides with exploitation messages for "The Lights of New York," was the chief stunt worked by the Apollo Theatre, Indianapolis. The matches were given cafes, restaurants, hotels and cigar stands and were certain to be carried as long as the matches lasted. This is better than the use of card matches, for the latter device is so common that most users no longer read the matter on the cover.

A banded trolley was a profitable stunt and regular window cards were given all motorists who wanted something to head off the breezes from their radiators.

Lanterns Wholesale Made Striking Lobby

Japanese lanterns were the only decoration used by the Metropolitan Theatre, Atlanta, Ga., for the run of Constance Tal- madge in "East Is West." No elaborate building up was done, and nothing was used in the way of cutouts. The lobby floor was practically clear, for all the decoration was overhead.

But so many lanterns were used that the effect was as striking as the most elaborate Love Boat front, for more than two hundred of the paper lanterns were used, only a portion of which come up in the photograph shown, the rest being too far in the lobby to show in the camera. If you can imagine the effort, you can see why the Metropolitan played to unusual business.

Needed Help

Most of the Southern Enterprises theatres gave Christmas parties to their child patrons or the inmates of institutions, or both. The Exploitation Department arranged with national advertisers for large quantities of samples, which were distributed over the circuit, and these gifts were supplemented by local donations.

One of the most successful parties was given by A. L. Snell of the Imperial Theatre, Gasden, Ala. He hooked up with the local paper and both the police and fire departments had to give their aid in handling the enormous crowds.

How Anna Ascended

It cost Charles Sasseen only two dollars to tell the patrons of the Tremont Theatre, Galveston, Texas, about "Anna Ascends." He took an ordinary step ladder and at the top he placed the cutout of Anna the prosperous, while at the bottom stood Anna as she is first seen in her rags.

IT REQUIRED FOUR CANDLES TO SINGE BEBE'S WINGS

Copying the lobby suggestion from this department, H. B. Clarke, of the Strand Theatre, Memphis, used four candles, with painted flames. The wings over the box office are translucent, brilliantly painted and lighted from behind.
Gingham Lettering

Matches This Title

"Quincy Adams Sawyer" is a rural play and it is appropriate that the title should be lettered with hatched lines suggestive of the design on gingham cloth. It gives the suggestion of the locale and at the same time provides the Temple Theatre, Toledo, with something better than the straight white on black. In spite of the line draw-

ings above and below, it centers attention upon the middle strip, which advertises the unusual cast. This is looked to do the selling and little more is urged, the cut sketches being more in the nature of at-

tractors than sales pictures, and yielding only atmosphere. You will note in the lower left hand corner the Temple clock, with the showing times. This has been in use for so long that it is virtually a trade mark now.

In this connection it is interesting to note that the Southern Enterprises managers are taking up the idea in various forms, finding that it really helps a picture to get the patron in before the starting time, that the production may be enjoyed in its proper con-

tinuity. This is chiefly done through a lobby clock and type statements, but they could very profitably use this clock face design.

In the South the idea followed the use of the showing times of "Forever," as sug-
gested by Lem Stewart, who felt that the Peter Ibbetson production should be seen in its entirety. It was the chief sales angle for that play, and the results were so good that the managers of the different houses are continuing its use. The Temple has used the scheme for a number of years. The clock is more graphic than the straight type announcement.

—P. T. A.—

Gets Half Page in Smaller Space

This advertisement of the Temple Theatre, Toledo, looks like a half page, and in reduc-
tion you could not well tell it was not, but it is only eight inches across six, and the cost of all that extra space is saved the house without the sacrifice of the publicity, for a full half-page could do no more than these six eights and to take more space would be a charity to the newspapers, since it would do the house no good. As a general thing it is not good form to put star in one me-
dium and title in another. They should either be in reverse or in black on white, but here the reverse is helpful in giving color to the display and it sells the stars apart from the well-known title and col-

lects on the title, too. The composition has a strength the Temple does not always achieve and it carries the suggestion of big-

ness.

—P. T. A.—

Small Signature Is a Large Attractor

Generally a one-column signature in a three-column space is far too small and much of the value of the space is lost through failure to connect the house name with the attraction. In this three lines from the Rivoli Theatre, Baltimore, on Katherine MacDonald in "White Shoulders," a single signature is amply large because it does not have to fight to gain prominence. The type immediately below is a light Roman and the bold under that is too far away to do any damage, while on the right there is only the grey surface of a cut to detract, and this is not close enough to hurt.

The display is made up of plan book cuts, apparently, and the half tone is in too fine a screen for the best results, but the auction block line cut is matched by the sales line and taken in this connection there is no need for any other cut. The connection between the line cut and the bold face just above is capital done. The copy itself is strongly selling, and needs only the illustration to give it the fullest force, and this is one of the instances where the cut has an actual cash value to the ticket office. Most cut material is merely attractor — if even that — but this small sketch reaches down in the pockets and pulls the money out. It is not a showy display, but it is soundly constructed from every angle and sells to better advantage than more preten-
tious drawing with no real idea behind it could possibly have done. A smaller por-
trait and a little more white space might have helped a little, but not enough to count. It is good work, yet it stands, and the single column signature is amply large.

—P. T. A.—

Plans Novel Frame for Newest Lloyd

Saxe’s Strand Theatre, Milwaukee, used a novel frame for the cross page tens on Harold Lloyd in "Dr. Jack," making the bor-

der from the famous black rimmed glasses and setting in words indicative ofKH.

These are repeated where it might be possi-

ble to get a new word for each lens, but the idea is capital and will help to get the attention of the average reader even before he sees the name, for the glasses spell Lloyd so surely as do the letters of the alphabet. People are looking for Lloyd and do not have to be run after, and for this reason we feel that the story is over-
sold by the large bunch of copy. It is all good work, yet it is not really. The star and the title and a couple of good lines would have sold as well and would have gained an even greater display in this picture. "Dr. Jack" contains more laughs than "Grandma’s Boy" is of questionable value. Some reviewers seem to feel that it is less
funny, gaining interest more through the human story than through the gags, and it is well not to promise too much but rather to permit the film to make its own impression. The "Moving Picture" style of advertising is always to be avoided where possible. Even where there is no question in the average mind, it causes certain misgivings if the element if the promise is made. People go in to see the production with a figurative chip on their mental shoulder. They want to be shown. They are less likely to feel that the story really is better, and some will be disappointed even in the face of a story as good or even better. Then on the superlatives and you get the patron almost in a hostile frame of mind where the simple announcement would bring the same men and women into the house in a mental state where even a play less good will satisfy as well. This does not apply as strongly to *Dr. Jack* as to some other productions, including a number of dramas, but it is never a good plan to invite comparison, either with the same star or with another. Say it is good, or even very good, but to say it is "better than" something else is to arouse antagonism none the less strong because it may not be even felt. *Dr. Jack* is good enough to stand on its own feet and does not need to be dragged along by an earlier production. The drawing is a clever adaptation of the 124-sheet, and this makes a better hook-up than would an original design.

_—P. T. A._

**"Dr. Jack" Teasers**

**a Denver Campaign**

Selling Harold Lloyd is a matter of publicity rather than argument, and the title counts strongly, in that the chief end is to give emphasis to the fact that the story is a new one. For the opening of *Dr. Jack* in Denver and the Rialto the campaign started with a teaser campaign of which this thirsty by two is a good example, that being just a trifle more than a two-tow. In this connection it would seem that the

**I Am Dr. Jack**

 гаранти to care anyhetto that to the beloved

December 3 I will open two offices in Den-

**HAUULL**

**THE INITIAL TEASERS**

Public Health notice, often printed in this department and to be found in Picture Theatres Advertising would work extremely well. If you have a copy of the book, dig it out. This is the next to last of the series; the earlier ones did not give the theatre names, but used the street numbers as the location and the two offices he was about to open. At first glance the announcement might have been one put forward by one of the itinerant "specialist" fakers, for they were cleverly worded to get interest with- out mention of the name of Lloyd, though it is to be presumed that most of the- atregoing public have heard of the names and could connect the offices at once with the title of the latest comedy. For the final clinch a display advertisement dropping 105 lines and 18 words, it was a most successful Teaser in his familiar spectacles, with eight lines of full face below and signed by Lloyd. Only the necessary "Abv." displayed. As this was advertising matter and not a new photograph. In this he guar- antees to make the reader forget "worry, time, business—even your meals," and an-

**I AM 'DR. JACK'**

reported lines used for the top and bottom of the display. Ann Arbor is a college town and in its usual appeal to reach the students almost in a body and will not be thrown away on the older patrons. It sounds lively and interesting, and is assurance that the chapter from the life of the famous fic- tional character will not be lacking in action. Six thirteens is considerable space to use, and presumably the space bills are well and the management figured that they could get the cost back on the publicity they could give this book-story.
The test of any publication is the confidence placed in it by its READERS.

Since 1907 MOVING PICTURE WORLD has maintained the faith of its readers unimpaired and unshaken.

Standing four-square to all the industry at all times.
American Releasing

CARDIGAN. All star cast. I personally did not like the picture, but the public liked it and came to see it. Put on an extra added attraction of an Indian that helped pull in business. Get it. I believe you can make some money if you really try. Poor, J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MAN AND WOMAN. Star: Mason. This was a very clever picture, nothing heavy, but not an idle moment. The title was misleading. Should have been "Beach Combers." Advertising: regular. Town of 1800, drawing, I will say, fair. Admission: 10-10.

FOOL'S FIRST. A good picture with a fine director and an excellent cast and it did not pull at all. The patrons here just left it alone; no comment, adverse or favorable. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.


First National


OLIVER TWIST, with Jackie Coogan. Excellent picture; audiences enthusiastic over it, both old and young. Big business prevailed. Regular advertising used. William Noble, Empress Theatre, Oklahoma City, Oklahoma.


GOOD MEN AND TRUE. Stars: Harry Carey, Viola Vale. Extra good program, not a special but pleased a very light attendance. All comments were good. Cold weather prevents attendance here, although best pictures are used. Town of 2500, farmers and retired men, very poor attendance. Town of 1800, fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.


Associated Exhibitors


CALL OF HOME. All star cast. This one seemed "off" in places, yet several patrons said that they liked it. A cloud burst flood is fairly well done and the title and a good twenty-four sheet added in getting business. Advertising: regular, paper, poster, programs, etc. Town of 1000, drawing from farming community. Admission: 10-30 or 20-40. Attendance: good. Town of 1000, drawing fairly good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

F. B. O.


TROUBLE. Star: Jackie Coogan. I think that this is the best feature that First National has put out so far, starring this boy, and it went across big in our town. It's a children's matinee on this one and made good, which is very hard to do in our town. Advertising: newspaper, heralds, ones and threes. Attendance: full house. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Fox

ARABIA, with Tom Mix. A good program picture. Audience will be neither pleased nor displeased. Advertise it well and it will get by. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

CONNECTICUT YANKEE, with Harry Myers. Good comedy-drama. A good picture for the cities, but not adapted for small towns. This picture should bring in good box office returns. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

FOOL THERE WAS. Special cast. Good program picture. Advertise it, but I don't think we could have obtained this for a trifle more than a program price we would have made out better. Advertising: photos, slides, ones.
February 3, 1923

Between Ourselves

A get-together place where we can talk things over

The work of gathering these reports is the most interesting and pleasant that has ever come my way.

In fact, it isn’t “work.” The chatty letters you send, and the little notes on the edges and backs of report blanks take away the “work” part and make it pleasure. You’ll be interested in some of the things that have helped keep my spirits high even though these pages have been assembled with me flat on my back in the grip of “grippe.”

Chas. A. Anglemire, of the “Y” Theatre, Nazarath, Pa., says he is listing every picture on which reports are unanimously good—it helps his bookings.

Dave Seymour—you all know where he is!—sent a record “lot” of 36 reports. That cheered a hearty.

Jno. W. Creamer, down in the Strand in Chillicothe, Mo., scribbles that he likes the new blank best of all so far used. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.


RIDING WITH DEATH. Another one of Buck Jones’ thrillers that made the kids whoop with excitement. Please one hundred per cent, and can be strongly recommended to the average Westerners, get this one. Photography good and all the picture was there, but the punch marks were the most. Advertising: ones, threes, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.


SILVER WINGS. Star: Mary Carr. A grotesque imitation of ‘Over the Hill.” Aside from the work of Mary Carr and one or two others, the acting is terrible. It lost money for us in the face of wide exploitation and playing it on a holiday (New Year’s Eve) we wouldn’t pay more than program price for it. It’s just a fair program picture. Advertising angles: they’ll remember Mrs. Carr. City of 14,000, drawing clerks, merchants and farm men. Admission good. Attendance: very poor. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.


STRAIGHT FROM THE SHOULDER. Star: Buck Jones. What’s the use of reporting this one? Everybody knows Buck and the only advertising needed is to mention his name. For straight, clean action that will please everybody, Buck is right there with the goods. Advertising: ones, threes, slide. Town of 900, drawing general type. Admission: 10-20. Attendance: good. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

TRAILIN’. Star: Tom Mix. A good Western production that pleased over eighty per cent of the home town patrons, with plenty of humor and with a last reel crammed full of action. If your patrons like Mix, you will not disappoint them in showing this feature. It is drawing general type. Advertising: ones, threes, slide. Town of 900, drawing better class. Admission: 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

VIRGIN PARADISE. Star: Pearl White. This is the best “serial” Pearl ever made: it’s all in eight reels and she sure puts in all the stunts she learned in serials. It will please the people who like serials, but not your regular patrons. It’s too wild for them. City of 7,125, drawing miners and railroad men. Admission: 10-20. Attendance: fair.

Steven Farrar, Orpheum Theatre, Harrisburg, Illinois.


Goldwyn

OLD NEST. All cast star. This would have been a fine production if it was all there; a lot missing; first two reels in bad shape. Look out and get a good print. We would exchange for a good print two weeks before showing, but this is what we got. No more Goldwyns unless I see print first. Admission: 10-20. Town of 663. Admission: 10-20. Attendance: good. W. F. Pease, Centennial, Lowell, Wisconsin.


Hodkinson

Meet A Vermont Brother

Though his report got in too late for this issue, you'll be glad to get acquainted with friend Guy C. Sawyer, of Town Hall Theatre, Chester, Vermont; from his letter, you will be able to agree that his reports are going to be of Green Mountain quality—and that means something.

"Reports from this section of the country are conspicuous by their absence, and thinking that Vermont should be represented in Straight From the Shoulder Reports, I am sending you my copy of one for you.

"Your department is a Godsend to a small town man who bases his bookings upon reports from fellow exhibitors.

"THE WORLD IS AS NECESSARY A PART OF MY EQUIPMENT AS A PROJECTOR.

"Please send me some blanks and I will donate again. With best wishes to the men who make this department a success."

Paramount

BACHELOR DADDY. Star: Thomas Meighan. Very, very good. This is one of Meighan's best. Meighan liked better every day by my patrons. Ran this on New Year's day and eve. Went over fine on advanced admission. Advertising: newspaper, photos, posters. City of 12,000. Advertisement varies. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

GOLEM. The only really bad picture I have gotten. It is the kind that you wish you had had a Dark House in place of the picture. They have a lot of good pictures to go with this bad one, though. By reel house was empty. Advertising: ones, slide. Town of 2,000. Drawing from State University, foreigners, town of Saratoga, college town. Attendance: good. W. W. Cipp, Royal Theatre, Arkadelphia, Arkansas.

GREEN TEMPTATION. One of the finest dramatic pictures the writer has ever seen. Please 100%. Campbell Comedy, Pathe News and "Voice of the Land" (Bible Views) with feature, make a great show.


GREEN TEMPTATION. Little old, but good. Truly Betty Compson, the star, is beautiful; and M. A. Linley, the cast, wonderfully expressive actor I have ever seen—his face alone would put over the show in a small town. Attendance: mixed. Fair. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.


LOVE'S BOOMERANG. The best Paramount picture I have used this fall. Everybody liked this one. It pleased a hundred per cent. You won't be sorry in booking it. Advertising: ones, three-page newspaper. Patronage: small town. Attendance: fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

LOVES OF PHARAOH. This is a wonderful spectacular picture. European made, it is true, but the picture has much merit; sets and acting are wonderful; action, as much in the Westerns, but different. Only difficulty in getting the people in is they are not familiar with the principals. We pre-showed the picture to a number of the leading citizens and invited them to run the show. The effect it had was to grip them as few pictures do. How much you will make and how it will be received remains to be seen. After running it, picture was sold, business enough to allow us to break even; it should have made money. There is quality enough in the production to justify good patronage, but unless they know the stars they will not support a picture—which gocs to prove that they shop for their amusement and will continue to do so. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

MANSLAUGHTER. Splendid entertainment; one of the big ones of the year. Comments ran the same; they had seen, etc. However, reasonable rentals must obtain, for no matter how good the feature, the country people must pay. Can get money big as in the past. Also, Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

MANSLAUGHTER. Here is one of the greatest pictures that Cecil DeMille has ever produced, and so pleasing that it enjoyed capacity business for entire week. All voted it wonderful, a new way. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MESSAGE FROM MARS. Here is an A. I. program picture. Many of our patrons said it was one of the best they had ever seen. Book this one. Advertising: regular. Patronage: resort. Attendance: fair. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.


NICE PEOPLE. The most senseless, indecent film I have seen in a long time. If DeMille's name means anything he'd better take it off this one. Reid acts like a wooden Indian, and Daniels is no better. Too much blood and moral, and story suffered. I'd say, lay off this. Advertising: billboard, lobby, newspaper, heralds, banners, etc. Patronage: mixed. Attendance: fair. L. A. Hoover, Gem Theatre, Durango, Colorado.

TO HAVE AND TO HOLD. A most elaborate and interesting production. Never has Bert Lytell been seen to better advantage. Betty Compson is splendid. Run this at a Cracker Jack short subject program and get by. A very ordinary picture that should command very ordinary rental. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

VALLEY OF SILENT MEN. Wonderful scenery put this over, although the story is well acted and well cast. Will live up to almost anything you wish to say about it. Boost it. Advertising: billboard, lobby, newspaper, etc. Patronage: mixed. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.


WHILE SATAN SLEEPS. Proved a winner for me. Lends itself to excellent exploitation and will back up all you can say.
Selznick

AFTER MIDNIGHT. Very excellent story, cast and direction, but almost ruined by first reel being so dark you can hardly realize what you are seeing. Box office: patronage: small town. Attendance: poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

EVIDENCE. Star: Elaine Hammerstein. Very nice little show. This show, I thought, was a lot better than other Select pictures. Advertising: newspaper and posters. City of 12,000, drawing all classes. Admission: varies. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

ONE WEEK OF LOVE. Star: Elaine Hammerstein. An excellent picture, thoroughly pleased a large business. No kiosks registered on this one; all had praise to offer. Advertising: regular, including billboards and lobby. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

PAWNED. Star: Tem Moore. Melodrama. Those who like that kind thought it was good. Those who had seen it in the long time, but lots of people don't like this kind any more. Christmas shopping kept crowds away. E. M. Jarmuth, Pack Theatre, Asheville, North Carolina.


United Artists

DISRAELI. Star: George Arliss. An intellectual picture that is one hundred per cent from a technical standpoint, but only pleases the better class. Those who came liked it, but it did poorly at the box office. Arliss is a new star here; had no following, but will have hereafter. Advertising angles: appeal to educators and schools. City of 14,000, drawing merchants, clerks, farmers. Admission: 10-25. Attendance: poor. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

WAY DOWN EAST. Very good thing that has been said about this picture is true. Those who saw it here were well pleased. Extra admission kept many from seeing it. Our fault; we raised a little too high. Advertising: heavy, circulars delivered from airplane, twenty-four sheets, ones, threes, etc. Patronage: small town. Admission: 10-25. Attendance: only fair. F. P. Werner, Queen Theatre, Trinity, Texas.

Universal


CHEATED HEARTS. Star: Herbert Rawlinson. Poor for my crowd; story hard to follow. They sent this as an opener with Buffalo Bill serial; don't see why they didn't book something better than that. Town of 600. Admission: 10-25. Attendance: fair. E. A. Oestern, Lyric Theatre, New Albin, Iowa.


KENTUCKY DERBY. Star: Reginald Denny. Here's one that is just what the title implies—racy, chocked full of clean entertainment, perfect as to the racing detail and a finish that never failed to bring instant applause from the audience throughout their three-week engagement. Advertising angles: mechanical lobby, with effects limited only to the exhibitor's willingness to exert himself. Don't forget the woman angle. Denny's a bet. Patronage: transient. Admission: mat., 35; night, 50. J. L. McCurdy, Randolph Theatre, Chicago, Illinois.


SIGN OF LANCASHIRE QUEEN, with Jack Mulhall. Good program picture. Nothing to brag about and nothing to condemn. Just a fair picture, that is all. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.


**Vitagraph**

**Divorce Coupons.** Star: Corinne Griffith. A very pleasing little picture. Everyone who saw it will say that Vitagraph has the secret of fair deal. I like them. Advertising: lobby and newspaper. City of 19,000; patronage mixed. Admission: 10-35. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma City, Oklahoma.


**Little Minister.** Star: Alice Calhoun. A good picture; the only trouble is that all companies having a good program picture want to call it a special on the 10th. It is the exact type of thing which forbids making a profit. Advertising: photos, slides and newspapers. Town of 3,000, mostly poor class. Admission: 10-20. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

**Comedies**

**Blacksmith.** (Keaton-Firm National). Buster will sure make his patron’s laugh when seeing this one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

**Century Comedies.** (Universal). We have played a number of these, some good and some poor, and while most of them will hold up better than the average, or more less. "The Straphanger," "The Touchdown" and "Upper and Lower," featuring Lee Moran; "Horse Sense," "Off His Beat" and "Idle Roomer," featuring Harry Sweet; "Chums" and "Little Miss Mischief," featuring Baby Peggy; "Tablesteaks," featuring Tom Tyler and "Under Dog." If these fail to bring laughs in your house, then you should close up. Kenneth Thompson, W. M. A. Theatre, Hancock, Wisconsin.

**Felix Comedies.** (First National). Above the advertised entertainment to suit all classes, and it is something new and snappy. Advertised with one sheet. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

**For Rent, Haunted.** (Pathé). Johnny Jones in this not much for slapslapstick for the wonderful kids to see. A well finished story and the kids will win your hearts. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

**High and Dry.** (Fox). Patrons crazy about this comedian, Clyde Cook. This is a very elaborate comedy and kept the audience in an uproar from beginning to end. Book it by all means. I used ones and threes on it. My attendance was good. W. H. Elkin, Temple Theatre, Aberdeen, Mississippi.

**Ocean Swells.** (Christie-Educational). Quite a bit better than the general run of comedies. Well directed and well acted; all at the same bath. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

**Punctured Prince.** (Metro). Bull Montana in a high class comedy which got the laughs. Any exhibitor who is not using these is keeping something from his patrons. Use this two days with weak features and Bull will do his part the second night. One sheets and slide made good attendance. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

**Semon Comedies.** (Vitagraph). If Larry would make a personal appearance here he would get a reception as big as the President. Is our best bet for box office blues. We don’t need much; the attendance is always good. F. P. Werner, Queen Theatre, Trinity, Texas.

**Serials**

**In Days of Buffalo Bill.** (Universal). Star: Art Accord. On chapter thirteen, and must report this better than the average. Some of the chapters wind up pretty tame, but as a whole it is good. My attendance is always fair. W. E. Tragsdorf, Tragg’s Theatre, Neillsville, Wisconsin.

**In Days of Buffalo Bill.** Above the average serial for entertainment, but also paid accordingly for it. Attendance has been fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

**Radio King.** (Universal). Star: Roy Stewart. Episode number eight. I wish to goodness I was through with this serial. Poorest business in years and I am giving it a radio set free to draw them. No more serials for me. I advertise with threes, ones, slide, lobby. My attendance is very poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**What’s Wrong with the Women?** (Equity). This picture, with Barbara Castleton, broke out in hours record for three days—pleased a hundred per cent. Advertised with posters, slides, billboards and heralds. C. R. McCown, Strand Theatre, Nashville, Tennessee.

**State Rights**

**Death Dance.** (World). Star: Alice Brady. A pleasing picture, which was enjoyed by a pleasing big business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

**Duty First.** (Standard). Star: Pete Morrison. This is a good Northern drama. Above the average attendance. William G. Brenner, Eagle Theatre, Baltimore, Maryland.

**Making the Grade.** (Standard). Free. My attendance was fair. W. B. Asley, Asley Theatre, Glassboro, New Jersey.

**Putting it Over.** (Standard). Dick Talmedge. Say, back up those Dick Talmedge’s; they will not disappoint you or your patrons. My patrons here sure like him. This one was a big box office failure. Attendance: fair, but—too much Xmas. A Mitchell, Dixie Theatre, Russellville, Kentucky.


**Rich Men’s Wives.** (Al Lichtman). A real good production. Splendid work by cast. Beautiful art titles and photography. We received many compliments on how fine the story was. Attendance was good. Jno. R. H. Farmer, Strand Theatre, Chillicothe, Missouri.

**Ten Nights in a Bar Room.** (Arrow). Good picture and a fine one to put over. It gets the old people, also ministers and church people. We played it a week to a packed house every evening. Advertised with posters, slides, billboards and heralds. C. R. McCown, Strand Theatre, Nashville, Tennessee.

**WHAT’S WRONG WITH THE WOMEN?** (Equity). This picture, with Barbara Castleton, broke out hours record for three days—pleased a hundred per cent. Advertised with teasers and regular newspaper. Never. Kentucky Theatre, Lexington, Kentucky.

**WHAT’S WRONG WITH THE WOMEN?** (Equity). Positively one of the best drawing cards of the year. Two hundred requests to bring it back. Here is a picture that proves it does pay to take a star every time. Advertise in newspaper and with heralds. Attendance—I smiled, nuf said. William McIntire, Rosy Theatre, Burlington, North Carolina.

**Your Best Friend.** (Warner). Star: Vera Gordon. A fine production, but lost money on it. Public is getting tired of the "mother" pictures. "Your Best Friend" is a splendid actress and is to be congratulated on the work done in this production. In spite of, one, slides, dodgers, sidewalk signs, the attendance was poor. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.
Quite the best thing that Maurice Tourneur has ever done is "The Christian," a Goldwyn production. It has a wholeness of story, an intensely dramatic, well acted and finely produced feature, with remarkably smooth-running continuity. From a production standpoint it is magnificent; it is big in every way and a genuine picture achievement. Both Goldwyn and Mr. Tourneur are to be congratulated on this production.

You need have no fear of playing this picture and boosting it heavily for it will satisfy the great majority of patrons and produce a resounding echo when you total up your receipts.—C. S. S.

The Grand Jury is conscience-stricken in relating his misdeeds of the past, thinking that is what is expected of him. His story is a pathetic one, and in the face of it he suffers public disgrace because of his brother's rascality. Most of the scenes are from the present, but one is supposed to be back to the earliest possible stage, so that the final impression is entirely satisfying. The production is not elaborate and there is little to detract from the natural truthfulness and the efficient power to sustain the entertainment.

**Cast**

Sam Bass .................................. Frank Mayo
Mary ....................................... Lydia Breamer
Will Bass .................................. Philo McCullough
Sheriff ...................................... Geo. A. Williams
District Attorney .......................... Harry Carter
Based Upon the Story, "The Summoners," by Mary Hartwell Cather.

Scenario by George Randolph Chester.
Direction by Frank Borzage.
Length, 4,905 feet.

**Story**

Sam Bass is called to the Grand Jury to testify in a sheep stealing case and before he knows why he is wanted, he confesses to the murder of a man a few nights before. In his anguish of mind Bess tells his story... how several years before while pursuing robbers of a bank he was blindfolded and shot by the criminals of the crime by his half-brother, Will, also his rival for the affection of the woman. He had not to serve sentence, Sam studied law and upon his release started a new life. He was running for county attorney when he was accused of a. false judicial record, and had run out of town. Compelled to go back, Sam again started life anew. Will appears and blackmailed him. In the course of a fight, Sam kills the man. A woman discovers a buried treasure and Sam finishes the sheriff brings in the prisoner in the sheep stealing case, whom it develops is Will. The truth is revealed and Will assured of the limit of the law's punishment, while Sam is made happy by the arrival of his faithful sweetheart, Mary.

"The Footlight Ranger"  

Charles Jones Has Sympathetic Part in Fox Picture of Usual Merit

Reviewed by Mary Kelly

Charles Jones gives an unusually sympathetic performance in this latest Fox picture. His personality and ability serve in bracing up a story that is not particularly forceful or original. The performance is overdone in places and the writer gives us some of his recent pictures, that Western cow-boys roles are not necessarily the limit of his abilities.

In "The Footlight Ranger" he plays a human interest role—the part of a man who falls in love with a stage doll. He does not produce the impressions of those who enjoy seeing him essay a finer type of acting, such as he shows in this, will not miss the usual display of sight-seeing. He has one vigorous scene at the close where he handles the man who is demanding undue payment from the heroine for making her the purchase of a Broadway show.

The course of the action is somewhat familiar. It is the story of the rube from the hills who falls in love with an actress and follows her to New York where he is heartlessly ignored by her, but proves of such great service that she eventually reverts to him and goes to San Francisco for him. There are a number of scenes that will be popular with the fans, such as the stage chorus rehearsals and the cabaret show. Fritzi Brunette plays in a rather hardened style which is not altogether winning, but perhaps the most plausible interpretation of her part.

**Cast**

Bill Moreland ................................ Charles Jones
Jimmie Greer ............................... Jeanneagle
Fritzi Brunette ............................. Fritzi Brunette
Ted Brown .................................. Ted Brown
Vellie Andrews ............................. Lillian Langdon
Miss Alida .................................. Lydiana
Tilton David Marsh .......................... Tilton David Marsh
Henry Barrows
Story and Scenario by Dororthy Yost.
Direction by Scott Dunlap.
Photography by Jeff Jennings.
Length, 4,720 feet.

**Dollar Devils**

Hodkinson Release Pictures Somewhat Familiar Story with Cullen Landis in Featured Part

Reviewed by Mary Kelly

"Dollar Devils" is an unsensational picture of small town life offering smooth entertainment without any great dramatic heat or for that matter any program attraction. With the exception of Cullen Landis' performance there is no feature that is worth any special commendation.

His characterization of the Biggers, a smalltown product with big ideas, has the usual mixture of dash and pathos that makes for a work so forming. The story itself, like the story, offers nothing strikingly different. But his personality invests a number of human characteristics with particular interest and contributes something invaluable to the whole course of the drama.

Many of the characters are familiar. Jo-
Edwin Carewe’s “Mighty Lak a Rose,” a First National attraction, has that rare quality which appeals strongly to motion picture audiences, intense heart interest and fine legitimate comedy deftly intermingled in a well-told story so that the laughs, and there are many of them, do not cause a jarring note. Added to this is excellent direction and the excellent individual work of the players.

Here is a production that should prove a tonic for any box office.

—C. S. S.

which is strikingly well suited to her personality and ability. As the title implies, she has a chance to appear in the old-fashioned, mysterious, and other paraphernalia of our grandmother’s younger days. But by no means is it a costume production, as it could be, because of the fact that her grandchild, disgusted with the modern world, has kept her in seclusion and has no different. And the story effectively plays up these quaint garments against those of the modern flapper.

There is a pretty little romance running through the story, supplying the latter half of the title; in fact, there is a dual romance, for the little lady on Saturday can not decide which of two modern swains she loves best, until a plot hatched by her grandfather, brings about the desired result—she is forced against each other introduces a unique and enjoyable comedy note, and the situation has been handled very well. Because of this the story is so strong as to bring forth many laughs. This comedy development is a striking note in the picture, as no hint of it is given in the earlier reels.

Altogether, it is an attractive little story that should find favor with the majority of theatrical managers, and is quite different from the usual picture.

As the lover who is finally favored, John Bevers has congealed with Allan Forrest, and as the little lady, Janet Gaynor has a pretty, well-told picture. She is well-dressed, and seems to have come out of a cave where a mysterious miner has secreted his gold. It is eventually found by robbers. The suspense concerns the hero’s efforts to ferret out the bandits and restore the gold. A thin romance winds through the action. The explosion of the shack that makes an exciting scene, and the flow of water and almost drowns the entire band of villains with their horses and mules. One thrill follows another here, and the story is well-told, and the scenes are very well done. With the exception of Harry Carey, who gives an earnest performance, the acting is not especially distinguished.

Cast
Bob
Harry Carey
Franklin
Edward Earle
Jim Harper
Grover
Washington
Marge
Dorothy Dalton
Mascot
Skeet
Frederick Scott

Based Upon Story by Richard Matthews
Hallett
Scenario by R. W. Grey
Direction by Val Paul
Length: 5,180 feet.

Story
Robert McCarthy goes to a Western mining camp in search of Terrazas, a man who had dodged a prison sentence and left the blame on him. He finds May and Jim Harper, heart and also a stranger in the West, has a chance to marry Jim Harper. Bob suspects him of being dishonest and finds that he is one of a gang of outlaws, who are searching for some gold that has been secreted in a cave. Some thrilling underground conflicts take place, involving Bob, May and Jim and their friends. Bob finds that “Jim” is Terrazas, for whom he has been searching, and they are both in a jam. The flood that follows, Bob and May are saved and a romance starts.

“Casey Jones, Jr.”

(Academic-Comedy—Two Reels)

A new appreciation of the suburban train swain by bringing out many of the characteristics in this Mermaid Comedy. The Speed-Ball is a carelessly named engine that seldom arrives, and yet the private gang hides in one of the cars and the excitement that follows is without interruption. It is the product of an unusually good imagination, and the variety of amusing characters provokes constant interest. Patrons of any class will find much amusement in the performance of Lige Conley and the remainder of the cast.—M. K.
CERTAIN independent producers are protesting against what they term "the unfair treatment of pictures by trade press reviewers." They say they welcome constructive criticism—and invite it. But they rebel against the utilization of tactics that have nothing but destructiveness about them. The producer in business should give a straightforward rection of the story and then proceed to tell why the direction or acting or photography is or is not good. This they call constructive criticism.

REVIEWING certain independent productions is part of this writer's daily work. We have said and will reiterate that statement again here that what we say about a picture represents our personal view—nothing else. But we can sympathize with certain phases of the producer's complaints. For instance, we do not believe a reviewer is justified in saying that this or that picture is "mediocre," "poor" or "Niposic" in a particular part—unless he furnishes some constructive substitute. Productions represent investment of thousands of dollars. An exhibitor relies on criticism, but there have been, and we think there will be again, reviews that are unfair—"impossible" that have made huge sums at the box office.

For instance, let us take Al Lichtman's first Preferred picture, "Rich Men's Wives." This writer journeyed to Paterson, N. J., to "catch" the picture and was quite enthused over the merits of this film. The exhibitors, both box office and audience, liked it. But we can sympathize with certain phases of the producer's complaints. For instance, we do not believe a reviewer is justified in saying that this or that picture is "mediocre," "poor" or "Niposic" in a particular part—unless he furnishes some constructive substitute. Productions represent investment of thousands of dollars. An exhibitor relies on criticism, but there have been, and we think there will be again, reviews that are unfair—"impossible" that have made huge sums at the box office.

An example that reversed the above follows: The reviewers, par-
cially, of "C. Burruss of Paris" would prove much of a box office success. We, personally, pass it up as a "tough egg to crack." But later developments proved the contrary. In the vernacular of show business, we hit the regulator that set the possibilities of the picture as a means of bringing them in and the entertainment and artistic merit of the production. Secondly, as a means of furnishing good, wholesome entertainment once the patrons were inside the house. However, we were surprised at the success of the "C. Burruss of Paris" as a box office feature. But we could not have been very wrong, for the fact remains that "Rich Men's Wives" was one of the biggest money-makers of the year and completely sold Al Lichtman product insofar as the exhibitor was concerned.

Now comes another production on which the reviewers disagree. The production in question is "The Last Hour," which C. C. Burruss is also handling. This writer believes the picture to be an excellent box office possibility. It has possibilities unlimited in the way of exploitation. How great the picture entertains depends entirely on the manner of presentation and in the way it is sold to the public. But it is, in our humble and personal opinion, a cooking good picture. One other reviewer in his "write-up" sits on the fence, offering neither one way nor another. And two others differ entirely.

NEVERTHELESS, "The Last Hour" is well on its way to score as a box office success—and, after all, it's the good old box office that tells the real tale. Sam Moscow, who operates the Moscow Film Exchange in Boston, bought "The Last Hour" for New England. He was very much upset by the differences of opinion of the reviewers. So he hit on a plan: He sent copies of the reviews to exhibitors in his territory. He followed this letter up with a notice that he would be pleased to show the picture to any exhibitor who would look at it. For many of them the letter and on their next visit to Boston's film row attended the showing.

Within a week after that special showing attended only by exhibitors, Sam Moscow received more contracts on "The Last Hour" than he had received on any other picture he had previously handled. Exhibitors who saw the picture enthused over the possibilities of the picture by booking it. The circuits up there all have booked "The Last Hour." And, after all, the exhibitor is the best judge of what his public wants. And the exhibitor has seemingly justified the producer's complaint.
"Beautiful and Damned" Is Four Times Record Breaker

The engagement of the Warner Brothers' classic of the screen, "The Beautiful and Damned," at the Modern, Beacon, and Beacon Theatres, Boston, shattered a four-theatre record according to the management of the day and date at the theatres, and it is said to have been acclaimed by the Boston newspaper critics as kind ever adapted from a popular novel.

One of the features that was instrumental in shattering the house records of the Modern and Beacon was the judicious use of door-knob hangers, heralds, window cards, cut-outs and any four-sheet stands. The campaign started a week in advance of the showing, and the newspapers aided materially in creating the unprecedented business for the management.

Regenerative theatres in every section of the country have booked the feature, and among these are the Tivoli, Chicago; Century, Los Angeles; Ritz, Detroit; Granada, San Francisco; Metropolitan, Atlanta; Rialto, Fort Worth; and Liberty, Kansas City; West End, Lyric, and New Grand Central, St. Louis; Chicago, Chicago; Allen, Cleveland, and Liberty, and Capitol, Portland, Oregon.

"The Beautiful and Damned" was presented in a novel by F. Scott Fitzgerald. The story penetrates into the heart of American society, its gilded palaces, and its seductive sea luxury. Its dramatic phases revolve around two wealthy young people thrown into a whirlpool which destroys the soul and leaves only the body.

Portraying the prominent roles in addition to Miss Prevost, are Kenneth Harlan, Harry Cahn, Louise Fazenda, Tully Marshall, Walter Long, Cleo Ridgeley, and Emmett Vogan. The music is by Charles McHugh, Parker McConn and George Kawa, William A. Selig directed and Ocie Printzlau adapted the novel for the screen.

GARSON HAS SEVERAL DEALS

Murray W. Garson, producer of "Success," which was made under the new production and distribution arrangements of the Warner Brothers, is now handling many of the number of important variations from various distributors who seek the picture. As yet he has made no distribution arrangements, but a definite announcement concerning the distributors of "Success" is expected next week.

WARNERS EQUIP STUDIOS

LOS ANGELES—(Special)—Warner Brothers recently completed a deal involving considerable money with a Los Angeles firm for a complete, new electrical equipment for their studios. The acquisition of four and a half acres of ground as additional property to the Warner studios necessitated the equipment. The total acreage now owned by Warners is nine and a half acres.

FINANCING NEW RELEASING FIRM

LOS ANGELES—(Special)—Announcement was made this week by the Burr Nickle Productions, Inc., that it has established releasing headquarters in the Story building here. The company is making up and distributing pictures that it will distribute to State rights exchanges.

NATHAN HIRSH HAS "FOOLISH PARENTS"

Nathan Hirsh, of Awyon Film Corporation, this week announced two new pictures for State rights distribution. They are "Purple Dawn" and "Foolish Parents." The latter is based on a story by Rachel Macanamara entitled, "Lark's Gate." Doris Eaton, a Ziegfeld Follies girl, plays the leading role.

J. A. FITZGERALD WILL PRODUCE

J. A. Fitzgerald will come to New York February first for the purpose of making distribution arrangements with some concern to handle a series of pictures that he will make. Dayton, O., capital is favoring the venture, Mr. Fitzgerald will also engage two stars, a man and female, to appear in principal roles in the pictures.

Popular Joe LeFko Promoted

PITTSBURGH—(Special)—Announcement has been made at the office of the Federated Film Exchange in Pittsburgh that Joe LeFko, who has been manager of this office ever since it was opened eighteen months ago, has been promoted to the position of general sales manager, and will be succeeded by James R. Conneen, son of four exchange centres, namely, Detroit, Cleveland, Cincinnati and Pittsburgh, with headquarters in Cleveland. James R. Conneen was appointed by Harry Charans. To Joe good fortune and success in this important position did showing Federated has made in the large volume business subject this office the wiseacre said there was another exchange, but he had made them all sit up and take notice. This promotion will be a challenge, and he has the best wishes of his many friends, who are sure to the best of success in his new field.

Mr. LeFko has a worthy successor in the local office in the person of M. Phiber, who took charge of the office on February 15. The new manager comes from Ontario, Canada, where he served with the Famous Players, Ltd., the Regal Films, Ltd., and the Universal Exchange. Mr. Phiber will be assisted here by the retiring manager, until he becomes sufficiently acquainted with the territory, at which time Mr. LeFko will leave for Cleveland. Mr. Phiber is anxious to meet all the local exhibitors, and secure them for his product, as possible, and as a means to gain this and will spend much time on the road in the next few days. He is not at all unknown here, having directed a ladies' clothing store in McKeesport, Pa., fifteen years ago.

Standard Film Exchange will in the future handle the releases of Second National Corporation, under an arrangement consummated this week.

Columbia Film Exchange here is meeting with splendid success in the distribution of the first Johnny Hines picture, "Burn Em Up Barrys," which is still in demand in the smaller towns.

The current week is unusually busy one for the local distributors of the Warner Brothers' specials, "Beautiful and Damned," playing downtown this week, with dates multiplying of the Warno Barry special, "Heroes of the Streets.

Late Independent News Bulletins

LOS ANGELES—(Special)—Bennie Zeldman, with a print of his B. F. M. movie, "The Man Who Changed the World," is on its way to Los Angeles, and Mr. Zeldman will make a trip to meet some good local distributors in the State. He will also have with him the print of "The Loves of Babs," which was recently played here. Mr. Zeldman comes from Lake, Ga., on the Glass, Edwin Stevens, Baby Richard Headrick, Robert McKim, Joseph Dowling, Otis Harlan, Noah Beery, Louise Fazenda, Alec Francis, Frank Campau and Andrew Arbuckle, starts for New York next week. He will make distribution arrangements for his picture in the East.

LOS ANGELES—(Special)—Production has started here on Earl Montgomery's first independent picture, "See Here," a comedy.

An involuntary petition in bankruptcy was filed this week in the Lake County Court in California, and S. Cowlin has been appointed receiver. The company is distributing 12 Chaplin Classics.

Joesf Sucev'ard, Fritzie Ridgeway and Virginia Fair, according to a despatch from the coast, have been engaged for roles in Paul Gerson's first independent feature.

"Flint" Scores in Windy City

"Sure Fire" did a record business at the Chicago Theatre last week, the house totaling close to $4000. The Chicago press is unanimous in acclaiming "Sure Fire Flint" as the best comedy to be produced in the last twelve months.

The above statement was the purpose of a telegram received last evening by the editor from Max Balaban of Balaban and Katz, of Chicago, managers of the Chicago Theatre.
**Cleveland Live**

**Independent News**

CLEVELAND—(Special)—The downtown first-run theatre situation is now so satisfying to independent exchanges in this territory, for the reason that the first-run houses are proving the key for the scattered neighboring theatres. This city is considerably treasured in toto as far as theatre accommodations are concerned, but the independent producers are hoping some independent would grab the reins of some representative-run houses.

Harry Charnay, head of Standard Film Service and Al Lichtman Exchange here, is in New York seeking for certain new productions. He is expected back to Cleveland some time late this week.

Skirball Brothers have acquired the Ohio rights to Charles Harris's latest independent feature, "The Last Hour," which will open within the next three weeks.

Greenwald Exchange has taken over the Second National at the franchise for this territory and is preparing to releasing that company's product immediately.

Joe Lefko, one of the most popular independent exchanges in Eastern, according to word received in this city has taken over the general managerial control of the franchise located in Cleveland, Pittsburgh and Cincinnati.

**Mayer & Quinn New Exchange**

LOS ANGELES—(Special)—A new firm under the name of Mayer & Quinn has opened offices at 90 Sante Fe office street for the handling of State rights in Western as well as acting as personal representative for a number of studios. Al Lichtman, formerly vice-president and general manager of the Louis B. Mayer Studios and W. J. Quinn was formerly booking and buying manager for West Coast Theatres, Inc., as well as managing director of the Kineema Theatre, Los Angeles.

Louis Hyman has contracted with Charles C. Barry for the franchise, under the name of Mayer & Quinn, for the California rights to his Ed Slemann feature, "The Last Hour."

The Progress Exchange here is exploiting its deliveries to popular specialty magazines, "Night Life In Hollywood" and "Streets of New York."

Progress Pictures, Inc., of San Francisco has purchased the California Nevada and Arizona rights to C. B. C. Film Sales Corporation's latest picture, "Only a Girl Shop."

**Theatre News**

CHICAGO—(Special)—All records for the week were broken out of the Loop houses that sheltered this week's production of "The Last Hour" at the Empire Theatre. "Shadows," starring Lon Chaney, which opened on its third consecutive week run at a first-run house in the Loop, was this week entered into its third week at the Capitol Theatre. This week Chaney's production, under the charge of his studio, brought in the greatest story told in motion pictures.

CHICAGO—(Special)—Announcement was made this week in "Shadows," which is now on its third consecutive week run at the Third Theatre, that another Loop house next week when the Al Lichtman special goes into the spacious Tivoli Theatre for a fourth week.

TOLEDO—(Special)—"Are You Fit" continued its appearance at the Empress Theatre here Sunday. Two shows daily are being run, and the picture is being sensationlly advertised here.

PITTSBURGH—(Special)—Warner Brothers are pretty much in evidence at this time of the year. "The Young Libertine," which has been shown on the program with "Brothers Under the Sky," and "The King of the Hill," is booked on the same program with "Brothers Under the Sky," and "The King of the Hill," where business has been good. The picture is continuing well and the element of the picture concerning the incorporation of the bandits is one of the outstanding features of the picture. The special "Temporary Marriage," is now being produced.

Sol Lesser, Irving Lesser, and Michael Rosenberg, of Principal Pictures Corporation, attached their signatures to a statement released today, that the picture for next year when twenty pictures will be released through independent exchanges associated with Principal Pictures.

"Temporary Marriage" is being directed by Lambert Hillyer, produced by Stuart Skirball, from the Thomas Ince special and also of the William S. Hart pictures released by Paramount. The cast offered by Ince includes Mildred Davis, for many years leading woman for Harold Lloyd. Others in the cast include Tully Marshall, Myrtle Stedman, Stuart Holmes, Maude George and others. This production is being made for the Fine Art Studio, Hollywood.

**Independent Incorporations**


ALBANY, N. Y.—Hampton Play Corp., of New York has increased capital from $40,000 to $750,000. The Salve Sympson, Sr. Capital, New York, from $500,000 to $1,000,000.

The Chester Picture Corp. has changed their name to Chester Indoor Pictures, Inc., and increased capital from $900,000 to $3,500,000.

Announcement was made this week by Al Lichtman, president of the Al Lichtman Corporation, that "Poor Men's Wives," a Preferred Pictures exchange production, will be released January 28, for an indefinite run.

"Poor Men's Wives," directed by Gansier, is considered by Mr. Lichtman to be one of the most potent pictures of the year. It is a companion production to "Rich Men's Wives," also directed by Gansier, which was shown at the Capitol Theatre, New York, and scored a big success throughout the country.

"Poor Men's Wives" deals with the lives of two young women, one of whom married a wealthy dilettante, while the other became the wife of a man in moderate circumstances. From this situation intensely dramatic points are presented. The working man's wife, envying her chum, tries to change her social position and thereby brings about complications which threaten to wreck her home and the lives of her children.

Written by Frank Dazey and Agnes Christie Johnson, "Poor Men's Wives" is a picture-play that will amaze Broadway, according to Mr. Lichtman.

In the cast are Barbara La Marr, David Butler, Zaza Pitts, Richard Tucker, and Betty France. The play was presented by B. P. Schulberg, president of Preferred Pictures.

Preferred Pictures and the Al Lichtman Corporation, since their organization less than a year ago, have made rapid strides in developing motion pictures of a fine type and with a powerful appeal. Eight productions are now on the market and seven more are in the making. The first effort is, "Poor Men's Wives," which was released last September; "Thorns and Orange Blossoms," the second effort, is being made. "Rich Men's Wives," directed by Gansier, released in December; "The Hero," directed by Gansier, released in January; "Poor Men's Wives," directed by Gansier, released in February; "Are You a Failure," released in March: "The Girl Who Came Back," released in April; "April Showers," released in May. The last three are Tom Forman Productions.


Of these pictures, such noted players as Claire Windsor, Barbara La Marr, Estelle Taylor, Kenneth Harlan, House Peters, Gaston Glass, Rosemary Thelby, Baby Richard Heedrick, Lon Chaney, Marguerite De La Motte, Harrison Ford, Miriam Cooper, Joseph Calleia, Zaza Pitts, and Ethel Shannon. "Poor Men's Wives" goes to the Criterion as a successor to Nazimova in "Salome."
Five Sales on “The Last Hour”
Completed by Charles C. Burr

Charles C. Burr, of Mastodon, Ind., has been on a buying spree in Chicago, his headquarters. This week he purchased the following showing of the picture, number of exhibitors, who already had plans for it: The sales are as follows: Sain Zierler, Warner Bros. Pictures, New York; John Miller, Fox, Cincinnati; Whitmore W. Packer, Shepherd Bros., St. Louis; Robert Lynch of Metro Film Exchange of Philadelphia, for eastern Pennsylvania and southern New Jersey; and Mr. Bert C. Young of Moscow Film, Exchange of Boston, for New England.

Judging from the enthusiasm displayed by exchange men and exhibitors who have viewed this production, sales on this picture bid fair to set a new record for features Mr. Sloman has handled. “The Last Hour” is a particularly unusual melodrama replete with action and should prove a good box office attraction.

Following “The Last Hour” will come the next of the series of Johny Hines’ melodramas. Quite appropriately it is titled “Luck.” The story is by Jackson Gregory and concerns the highly amusing tale of a young man whose business in life is to help spend his father’s fortune. The cast supporting the peppery Johnny includes Violet Merceau, Robert Edison, Edmund Leonard, Charlie Murray, Flora Finch, Polly Moran, and Warner Richmond. “Luck” was made at the Glendale studios of the Warners and is reported to outdo Hines’ two earlier successes, “Burn ‘Em Up, Warren” and “Surr’s Fire Flint.”

“Are You Guilty,” written and produced by Edgar Lewis, is next on the program. Miss O’Malley, who has been associated with the Fox organization for many years, has been in the studio during the past week working on the picture, which she will direct. It is a story of a woman who returns from the Orient to find her husband in the clutches of the law. The cast is from the “A” pool of actors, and it is hoped that “Are You Guilty” will appeal to the average audience.

Other short subjects now in the course of production for early release are Charles Hardeen’s un-adaptable cartoons in which living objects are used in conjunction with Hardeen’s “Hurdle’s Chicken Dressing,” his latest comedy, has just been released.

With these features and short subjects on its schedule Mastodon Films, Inc., apparently has one of the strongest lines of attractions offered by an independent producing organization. It is a matter of record that Mastodon Films, Inc., under the direction of C. C. Burr, has become one of the biggest lights in the independent field.

Sidney Franklin
Signs with Warners

Los Angeles — (Special) — Sidney Franklin, who recently directed the Warner Brothers Production of the Harry Rapf production made from the Charles G. Norris novel of the same name, “Divorce, A.D.,” has been signed for a number of years to produce for the Warner organization under the direct supervision of the company president, Harry M. Warner. Mrs. Franklin was also engaged for a similar period. These exciting cast and the num-

An unusually fine cast is announced for the first of a 12-reel serial, “A Preferred Picture, produced by the Al Lichtman Corporation. The picture is aptly termed “The Irish Hoosewreck.” Tom Forman is the director.

Those who will be seen in the production, according to B. F. Schulberg, president of Preferred Pictures, are Colleen Moore, Kenneth Harlan, Myr-

Word has been released from the Anchor Film Distributors, Inc., in charge of distribution of the two-reel features starring little Arthur Trimm, that the fourth film of this series will be a two-reel adventure, “The Girl’s Boy.” The story is by R. C. Thomas, and the cast includes little Trimm, a tyke of extraordinary size and good looks.

Sanford Productions, Inc., have engaged W. H. Clifford to direct their next picture. The cast includes Pat O’Malley, CleoMadison, Otto Le Drer, Frank Haynes, Gene Crosby and Leon Artigue. Lynn Darling is the cameraman.

Exhibitor to Pass on Scripts

Announcement was made this week by C. B. C. Film Sales Corporation that exhibitors and exchange men have an opportunity in the future of passing on the script of productions included in the “Big Six” schedule. The first script on which this experiment will be tried is “Temptation,” the next C. B. C. release.

George H. Davis Announces New Picture

George H. Davis, who has been busy during the past season completing and releasing adaptations of “The Friends,” this week announced the completion of that picture. The picture is now ready for release. No distribution arrangements have yet been made.

Abe Carlos to Produce

Abe Carlos, formerly with William Fox, will enter the production field this week. It was announced that he has been associated with the Fox organization for many years.
Zierler Buys "Secrets of Paris"

With the sale of "Secrets of Paris" by C. C. Burr to Sam Zierler of the Commonwealth Film Corp., of New York City, early this week, a rapid closing of the domestic territory was effected on this picture. Within the next few days contracts for the remaining unsecured territory will be signed, according to reports from the Burr offices. "Secrets of Paris" is expected to have a wide distribution in this country and abroad.

The Commonwealth Film Corporation will distribute "Secrets of Paris" in New York State and Northern New Jersey.

Other independent film exchanges which have closed contracts for the distribution of this picture are the Iron City Film Exchange of Pittsburgh, which will handle the territory in West Virginia and Western Pennsylvania; H. Lieber Company of Indianapolis, throughout Indiana; Major Film Company of Boston, who will distribute the six New England States; Metro Film Exchange of Philadelphia for Southern New Jersey and Eastern Pennsylvania; Skiboll Brothers of Cleveland, Ohio, and Kentucky; and Supreme Film Co., at Los Angeles, for California, Arizona, Nevada, and the Hawaii Islands.

William M. Vogel of 130 West 46th Street, New York City, has bought the entire foreign rights for "Secrets of Paris". Mr. Vogel is now in Europe relative to this picture and communications to Mr. Burr point to a rapid sale of the picture to several important European distributing agencies.

Contracts will be closed within the next few days also for Michigan, Seattle, and Washington, D.C.

The Southern territory alone remains open. Lester F. Scott, Jr., who is now in the Middle West, takes care in the South on his return and with the closing of the Southern territory "Secrets of Paris" will be completely sold.

Principal Buys "Meanest Man"

George M. Cohan, the famous American author-playwright-g肠ector, has just entered into a contract with Sol Lesser, Irving Lesser and Michael Rosenberg, of Principal Pictures Corporation, whereby that organization will immediately start the filming of the Cohan stage successes. All contracts have been signed, O'Brien, Malevinsky & Driscoll representing Mr. Cohan and Nathan Wurkan, acting for Principal Pictures Corporation.

The first George Cohan production to be made by Principal Pictures Corporation will be "The Meanest Man in the World," one of his most recent and most successful productions. He will appear upon his arrival in New York last week, Irving Lesser went into conference with George M. Cohan, and an agreement was made whereby the latter will go to Los Angeles to oversee the production of his plays. He will co-operate in the making of "The Meanest Man in the World" in which an all-star cast will appear.

An announcement issued by Arrow Film Corporation this week is of importance in view of the fact that it shows that the serial is coming back into the United States. W. E. Shallenberger, president of Arrow Film Corporation, is completing a four-months' tour of the United States, during which time he visited every important exchange center in the country. On returning to the city, Arrow officials state, found that there was a tremendous demand on the part of the independent exchanges and exhibitors for serials — so much so that he was compelled to arrange for the production of a new serial for distribution through Arrow.

Upon his arrival on the coast, after covering the greater part of the country, Dr. Shallenberger immediately went into conference with Francis Ford, long recognized as the dean of serial producers, and the result of this conference was a contract whereby Mr. Ford was to make a fifteen-episode serial, to be distributed by Arrow. Work was immediately begun on this project, with the details arranged so that the first episode is already completed. The picture stars Peggy O'Day, who is ably supported by Jack Perrin, Bill White, Francis Ford and other well-known serial players.

The action of the story revolves around property left "Skipper," an old sea-faring father — an island known as Thunder Island, upon which fabulous wealth, in the form of precious pearls, is hidden. Skipper's father spent many years of his life acquiring this fortune and while there married again, and when he left to return to his home in the United States he left behind him a daughter, half-sister of Skipper, who looked so remarkably like Skipper that it was impossible to tell the two apart. Shortly after his return she died and the experts proving the ownership of the island and the location of the fortune were stolen, and it is here that the serial begins.

Rights to "Has the World Gone Mad" Are Selling Very Rapidly

It was announced in the office of Equity Pictures Corporation this week that their latest production "Has the World Gone Mad," had been sold to Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia, for the territory of Southern New Jersey and Eastern Pennsylvania. There is, however, another angle to this sale which is of great importance to the exhibitors and of great significance to Equity Pictures Corporation.

Mr. Amsterdam held an option on "Has the World Gone Mad?" the screen test of this contract company's film, "Women?" contained a clause whereby he was entitled to first preference on Daniel Carson Goodwin's next production and also entitled to refuse it if it did not meet with his approval as special production. Consequently, when Mr. Amsterdam came to the Equity office this week to exercise his option, he was told that the picture was not fully completed as far as titling and editing was concerned, but that Sam Grand, of Boston, and Sam Peggy O'Day, known by her sea-faring father — an island known as Thunder Island, upon which fabulous wealth, in the form of precious pearls, is hidden. Skipper's father spent many years of his life acquiring this fortune and while there married again, and when he left to return to his home in the United States he left behind him a daughter, half-sister of Skipper, who looked so remarkably like Skipper that it was impossible to tell the two apart. Shortly after his return she died and the experts proving the ownership of the island and the location of the fortune were stolen, and it is here that the serial begins.

"Has the World Gone Mad?" is being handled by Sam Grand, who has purchased it for their territories after seeing but three reels of it.

The picture was screened for him by the most advanceable possible and although titles were missing, Mr. Amsterdam was able to see and make a remarkable production. "Has the World Gone Mad?" is and accordingly closed the deal for his territory. Mr. Amsterdam said later in the Equity office.

"From what I have been able to see of your picture, you folks have a wonderful production in store for all independent buyers and I am certainly pleased to exercise my option and obtain it for my exhibition territory. State right exchange man who passes this picture up is sacrificing one of the best productions of the year. Anyway, you people can't book "Has the World Gone Mad?" because it has a money-making title, wonderful exploitation possibilities and a story that holds the interest from the start to finish. I take this opportunity of congratulating Daniel Carson Goodwin on his achievement. He has surpassed his previous success in "The Woman," which did wonders with the "Women?" and I should know because I bought that one also."
Install Radio on Warners' Float

The Warner Brothers' transcontinental float, upon its arrival in Kansas City, installed a radio set on top of the seven life-sized books from which were made the Warner classics of the screen for this season. According to a telegram from Frank A. Cassidy, who is in charge of the float, the radio concerts in the evening on prominent street corners have caused thousands of people to swarm around the float.

Traffic in many sections of the city was blocked for several hours, and in a number of instances Cassidy and Bert Swor, his assistant, were threatened with arrest by the police. In spite of the unfavorable weather conditions encountered in the cities en route to Los Angeles, the float has been hailed by exhibitors as the greatest national publicity and exploitation stunt in the history of the industry.

From all sections of the country through which the float has passed, the Warner offices are daily receiving an unusual number of telegrams from exhibitors lauding the efforts of the organization in its co-operation. At Kain, of Kansas City, wired as follows: "The arrival of float hailed as great achievement by exhibitors. Great asset in putting over the Warner classics."

Abe Warner, after being in New York for several months started back for the Coast on Wednesday and will stay only indefinitely. Harry, Capt. the Warner Brothers' producer, is expected this week with the negative of "Brass," which was recently completed on the Coast.

John Lowell, star and producer of "Two Nights in a Barrow," and "Lost in a Big City," the latter his latest contribution to Arrow Film Corporation's lineup of pictures for the current year, is in New York, confering with officials of the latter organization.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, has returned to New York after a long stay on the West Coast, where he conferred with prominent exhibitors. En route both West and back East.

A LITERARY SENSATION!

"The FEMALE" PRODUCED BY THE WORLD'S MOST FAMOUS AUTHOR

H. G. WELLS

BY THE WORLD'S MOST FAMOUS AUTHOR

H. G. WELLS

A BOX OFFICE KNOCKOUT!

Title of "Curse of Drink" Is Changed

"The Curse," a six-reel romantic melodrama adapted from Chas. E. Blaney's successful and popular stage play is being distributed by L. Lawrence Weber & Henry Atlas in the independent market. It is officially presented by Export & Import Film Company, Inc. overseas, and to the world again by the feature, and who transferred the domestic rights to Weber & North.

"The Curse" has an unusually strong cast. Harry Morey, the screen's most rugged hero, is the male lead. George Fawcett, one of the most popular heavies of flimdom, is the villain; Edmund Breese takes the part of the stern father; Margarette Clayton, of serial and feature fame, is the heroine, and Miriam Batista, leading juvenile actress, plays the child part in "The Curse."

Leach Cross in Lichtman Film

Elaborate plans are under way at the Lichtman Studios in Los Angeles for the filming of "April Showers," Hope Loring's story which will be made as a Tom Froman Production for release by Preferred Pictures through the Al Lichtman Corporation. The cast is scheduled to begin work on January 22nd. The cast will follow B. P. Schulberg's policy of featuring a number of well known players and will be headed by Kenneth Harlan and Colleen Moore.

Schulberg is to make public shortly an important announcement involving arrangements with several famous pugilistic champions to appear in the production. Kenneth Harlan has spent all his leisure time for the past few weeks during the filming of "The Girl Who Came Back," which has recently completed work, in training with the well known boxer, Leach Cross. He also engaged in some bouts with Jack Dempsey in a recent trip which the latter made to California.

Principal Gets "East Side West Side"

Princpal Pictures Corporation has acquired the screen rights to the New York stage success, "East Side West Side," which it will adapt to the screen. The studio, on which work will shortly begin, is called "East Side, West Side." Principal studios on the coast, will be distributed in the independent market, according to word given out this week by Irving Lesser, eastern manager. Sol Lesser will supervise the production. With him will be associated, Michael Rosenberg.

Circuits Seek New "Salome" Feature

A number of important circuits and first-run houses throughout the country are completing negotiations for the showing of "Malcolm Strauss' Salome," with Diana Allen, the spectacular motion picture version of the famous love story, which is now ready for release through the independent market. Announcement of the wide demand for the production is made by George H. Wiley, Incorporated, which is handling the distribution of the picture.

Independent exchanges have received a wide telephonic demand for a motion picture of the classic of romance and adventure which is sensational and wholesome at the same time. Screenings of the picture for them are being arranged as rapidly as possible.

STARS ON BELASCO LIST

Here are picture artists who make famous plays Warner Brothers acquired from David Selznick. Left to right: Jennie Engels in "Daddies," Lionel Atwell in "Deburau," and Ina Clair in "The Gold Diggers."
For Release Feb. 4

Hodkinson announces that "The Lap of Luxury," the second of a series of ten Guild productions, starring Glenn Hunter with Martha Mansfield in the stellar feminine role, is scheduled for release on its program February 4.

It was produced under the direction of Frank Tuttle, with the assistance of Fred Belasco Jr., as photographic and technical director.

Rehfeld Appointed

Rex Ingram has appointed Curt Rehfeld assistant to him, manager of the Ingram unit, according to word from Metro.

Foreign News

Pearl Films, Ltd., of London, is releasing the new double two-reel Western dramas.

Col. H. A. Browne has purchased from Al Lichtman Corporation all the rights in "Rich Men's Wives," which had been previously acquired by W. and F. Film Service, Ltd., of London.

An announcement was made in London that the pictures have been purchased by A. H. Woods and are being distributed independently in the British Empire by the Leo Oummlngs, Ltd., of Amsterdam.


In reply to queries this department will announce that no distribution of the pictures have as yet been made for "Destiny." Artclass Pictures Corporation owns the American rights to this spectacular.

"The Plaything of an Emperor," which Jesse A. Lovettson is handling in the United States, had its premiere show- ing at the Strand Theatre in Newark, N. J. recently, and made a splendid impression on the audiences.

Italian producers have admitted that what the industry must needs there are new men, new ways. As Guglielmo Fabri, editor of "La Cinematografia Italiana ed Ester," put every angle, administrative, moral. It, "we must know ourselves from ourselves and every angle, administrative, moral, technical and aesthetic."

It has been estimated by an independent distributing company that some thirty-two independent men from America have visited England during the past ten months.

The French invasion of Germany, according to despatches from Berlin, has considerably hampered conditions there, producers finding it next to impossible to secure necessary financial backing for their big projects.

Miss Rosenfield this week negotiated a foreign sale for Principal Pictures Corporation, selling the Overseas Trading Company the Scandinavian rights of "Environment," with Milton Sills and Venetia Collings, and "The World's a Stage," with Dorothy Page.
Brentlinger Books
Goldwyn Films 100%

Goldwyn has just concluded a big deal with A. F. Brentlinger for the showing of its product. Indianapolis has gone Goldwyn by 100 per cent. The other leading towns in Indiana will also show all of the current Goldwyn pictures. James R. Grainger, personal representative of F. J. Goldwyn, president of Goldwyn, signed the contracts for the deal recently while in Indianapolis on his swing about the branch exchanges.

By the terms of this deal every Goldwyn picture in the current release group will be shown in the entire Brentlinger circuit which embraces all of the large and most of the medium sized cities in Indiana. This is one of the big distribution deals of the year. Goldwyn says it indicates that it has new policy of only big special pictures, upon which it embarked less than a year ago, was the right one. It has produced a big wave of enthusiasm.

Mr. Brentlinger signed up for each picture on its own merits, but he expressed enthusiasm about the entire product. "I regard this list of pictures," he said, "as the strongest ever put out by Goldwyn or any other producing organization. Goldwyn has in 'The Christian' one of the finest pictures ever produced. It comes right down to the bed-rock of human character and human emotions. It is life as it strikes home to all of us."

"Then there is 'The Strangers' Banquet' - easily the biggest thing Mickey Neilan has yet given his enormous public. There isn't a flaw in the country but will respond to its appeal."

"The prize-winning picture, 'Broken Chains,' I regard as a knockout. 'Hungry Hearts' is another great picture. 'A Blind Bargain' is the creepiest thriller I've ever seen."

"And I want to tell the exhibitor not to overlook Rupert Hughes' 'Gimmie.' The women are all going to fall for this side of the story of financial independence."

"This year sound very enthusiastic coming from an exhibitor but I am honestly enthusiastic about these Goldwyn pictures. I am hooked 100 per cent on them because each one has convinced me of its merits."

Suggest New Films for Marion Davies

Cosmopolitan says film fans are clamoring to see Marion Davies in stirring stories of romance and revenge, and the author of the Princess Yveta in "Graustark" to that of Alice of Old Vincennes." The Cleveland Plain-Dealer has just concluded a prize contest for the best list of books to make into film stories for Marion Davies. The idea was prompted by the showing in Cleveland of "When Knighthood Was in Flower." Lists were entered in by the thousands and some very interesting suggestions were made for future screen stories for the star of Cosmopolitan Productions.

The prize winning list submitted by Miss L. S. Padlock, of action range from the part of Lady Cleone in "The Amateur Gentleman;" by Jeffery Farnol; Dorothy Manners in "Richard Carvel;" by Winston Churchill; Janice Meredith in "Janice Meredith;" by Paul L. Ford; Sylvia Marsh in "The Brides of the World;" Dorothy Canfield, and Alice in "Affe of Old Vincennes."

Many of the contestants expressed a desire to see here in this last-named story, and a number suggested "Yolanda," by Charles MacArthur, the author of "The Shadow of the Crescent," "The Breaking of the Heart of a Woman," Sturgess; "Snow White," Morris and Matson; "A Tale of Two Cities," and "Rebecca," Sturgess; "The Magic of His Eyes," and "The Song of the Empty House," Sturgess. These lists have been turned over to the scenario department of Cosmopolitan Productions for consideration.

New Contract for First National

First National has closed a contract whereby Jackie Cooper will some be seen in "Oliver Twist." First National has in the last-cited story, and a number...
No Time Lost in Getting to Work

Quick upon the heels of the announcement by Metro that it had signed three of the country's biggest film stars—Buster Keaton, Jackie Coogan and Ramon Navarro—comes the statement that no time is to be lost in getting them before the camera.

News that arrangements are already pending for Keaton's first five-reel picture to be soon under way for probable release through Metro, was one of the week's outstanding events in film circles.

The picture will be called "Three Ages," and conferences between Joseph M. Schenck, producer of Keaton comedies, and western representatives of Metro Pictures Corporation have been held in regard to the coming production.

One of the principal parts in the film will be taken by Buster Keaton, himself, in writing his initial five-reel comedy. Those who collaborated with him were Jean C. Havez, Thomas J. Gray, Joe Mitchell and Clyde Bruckman, who comprise the Keaton scenario department.

Universal Does Big Business in Denver

An almost unprecedented reception was accorded Universal Pictures—Denver, during the National Western Stock Show week, the biggest convention the city ever held, and drawing thousands of people into Denver, yet supplies very stiff competition to the picture houses, and must be met by surefire pictures. Universal sales executives were forced to choose only fifty percent of the pictures chosen to buck the Stock Show week were Universal successes, Eugene Gerbasse, manager of Universal Denver, exchange, has notified his office that unusual business was reported by each of the theatres.

Business at the Princess and Rialto theatres, showing "The Heart," day and date run, was little short of phenomenal, it is said.

Ellison is also heaped with the "Flirt" for his suburban houses. The day and date run is a precedent for Universal.

The other first run houses showing Universal pictures last week were the Colorado, one of the newest and finest houses in the West, which showed "The Kentucky Derby," a particularly popular picture with the visiting cattlemen; the Empress Theatre, showing "Top o' the Morning," with Clara Bow; the Strand, showing "The Flaming Hour," with Frank Mayo, and the Rivial Theatre, showing "The Lavender Bath Lady," another Gladys Walton success.

Of the second run houses, the Iris showed "The Lone Hand," and the Plaza featured the same star in "Ridin' Wild." The one other second run house, made a big play with "In the Days of Buffalo Bill," Universal's historical chapter play, which chronicles personages and events familiar to many of the Colorado pioneers.

Edward Armstrong, district manager for Metro in Colorado, is handling the Denver showing, laid emphasis upon the fact that National Western Stock Show, while being one of the events of the week, is only one of the many events of the week, and drawing thousands of people into Denver, yet supplies very stiff competition to the picture houses, and must be met by surefire pictures. Universal sales executives were forced to choose only fifty percent of the pictures chosen to buck the Stock Show week were Universal successes, Eugene Gerbasse, manager of Universal Denver, exchange, has notified his office that unusual business was reported by each of the theatres.

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Three Big Stars Recently Signed by Metro

Buster Keaton, Jackie Coogan, Ramon Navarro.

Information from the Selznick company's West Coast studios from time to time indicates that highly satisfactory progress is being made on the production of Anthony Hope's "Rupert of Hentza," sequel to "The Prisoner of Zenda." The big photoplay is well along towards completion and will soon be in the hands of cutters and editors.

When "Rupert" was purchased directly from the titled English romance author more than a year ago, President Myron Selznick said that it had been secured with the idea of making from it the biggest and best photoplay that Selznick resources could turn out. With the production almost completed there is every indication that Mr. Selznick has carried out his original intentions to the letter.

Every step in the production has been taken with the greatest of care. Edward J. Montague worked for months in the preparation of the scenario. Victor Heerman, chosen months ago to direct the project, had done an almost incredible amount of research work before the first scene was photographed. The best consumers on the case were engaged, the best scenic designers, and the ablest photographers were secured. And above everything else must be mentioned the lavishness with which the story was cast.

It is claimed—and but mildly disputed—that never before has a photoplay been made in which as many real notables participated. Elaine Hammerstein is the Queen Flavia, Bert Lytell the Rudolph, Lew Cody the Rupert. Claire Windsor, James Waltham, Mary Jorrie Daw, Adolphe Jean Menjou, Hobart Bosworth, Irving Cummings, Mitchell Lewis, Elmo Lincoln, Nigel De Brullier, Josephine Crowell, and Gertrude Astor are other members of the cast whose past performances entitle them to special recognition.

Film Players Given Rousing Reception

Copies of the Panama Star & Herald received at the home office of the Famous Players-Lasky Corporation contain interesting accounts of the arrival of Thomas Meighan and his company at Cristobal, their reception at Panama City and their work on location in Rex Beach's "The Nearer-Do-Well." A crowd of several hundred people was on hand when the Santa Luisa docked as Mr. Meighan, Lila Lee, Mr. Green and the other members of the company walked down the gang plank. An official reception committee greeted them.

At Panama more officials greeted them and they were soon made to know that they owned the town. The dinner at the Union Club, given in honor of the visitors on the Sunday following the arrival of the party was attended by the president of the republic and all the high government officials.
Exhibitors Praise
"Dangerous Age"

John Stahl's production, "The Dangerous Age," made for Louis B. Mayer and released through First National, has won the applause of both exhibitors and picturegoers in all the key cities where it has been shown, First National says.

Frank L. Newman, of the Newman Theatre, Kansas City, thought so much of it that he wrote, in part, as follows: "It is without doubt one of the best pictures I have ever seen. Every patron who left the theatre was singing its praise. The comments were 100 per cent, and we had the biggest gross business for the New Year week since the opening of the theatre."

Big business is reported also from Detroit, from the Chicago Theatre and the Tivoli and Riviera from the New Grand Central in St. Louis.

"The Dangerous Age" will open at the Strand, New York, January 28.

Guy Wonders Lauds
First National Film

Guy Wonders, managing director of the Rivoli Theatre, Baltimore, was in New York recently brimming over with enthusiasm and telling about the wonderful two weeks' run of Thomas Ince's "The Hottentot," a First National release, at the Rivoli, beginning New Year's Day.

"I have never seen anything like 'The Hottentot' as an audience picture," declared Mr. Wonders. "It certainly did bowl 'em over in Baltimore. We broke all records for New Year's Day and had a crowd lined up outside our two entrances every night. Why, after our two weeks' run, the telephone operators talked to us they had nearly a hundred calls from persons who wanted to know if the picture was still on, claiming that they had been to the Rivoli the previous week and couldn't get in.

"I never saw audiences go after a picture, cheer the race scenes, rise up in their seats as the horses came over the jumps, and yell, as they did with 'The Hottentot.'"

"World's Applause"
Released January 21

William de Mille, Paramount producer, departed temporarily from his custom of filming stage dramas when he made "The World's Applause," which was on the Paramount release schedule of January 21.

This is an original story by Clara Beranger, who has written the scenario of all of Mr. de Mille's recent photoplays. Bebe Daniels and Lewis Stone are the featured players in a cast which Mr. de Mille considers one of the best he has had in his long career as a producer.

An ultra-modern note is struck by Miss Daniels in her costumes, it is reported. In each succeeding scene she wears something different from the preceding one, and although Mr. de Mille never allows his photodramas to descend to the level of mere fashion shows, this feature of "The World's Applause" is certain to intensify every woman's interest in the picture, Paramount says.

At Work on Film

Agnes Ayres, back at the Lasky studio from a short vacation trip, has started her new Paramount picture, "Contraband," under the direction of Wesley Ruggles.

"Rustle of Silk" in Production

"The Rustle of Silk," Herbert Brenon's first production for Paramount, in which Betty Compson and Conway Tearle will be featured and which was adapted from Cosmo Hamilton's novel by Sada Cowan and Ouida Bergere, has been started at the Lasky studio.

Louis Burston Is Making "Desire"

Louis Burston is producing at the Metro studios in Hollywood "Desire," a photoplay written by Henry Symonds and John B. Clymer.

Rowland Lee, who recently completed the direction of "Alice Adams," starring Florence Vidor, will direct. The cast includes John Bowers, Marguerite De La Motte, Estelle Taylor, David Butler and Lucille Hatton.

Marguerite Courtot
in "Down to the Sea in Ships," an Elmer Clifton production released by Hodkinson.

Pick Players for "McTeague"

Goldwyn production officials at the studios are selecting the cast for Eric Von Stroheim's first Goldwyn picture, "McTeague," from Frank Norris' famous realistic novel. Several selections have been made.

Jean Hersholt will play the leading heavy role, that of Marcus Schouler. He was last seen on the screen in Mary Pickford's new version of "Tess of the Storm Country" and in Marshall Neilan's first Goldwyn picture, "The Strangers' Banquet."

Sylvia Ashton has been engaged for the role of Mrs. Sippel and Dale Fuller for the role of Maria. Miss Fuller is a discovery of Von Stroheim and has appeared in previous pictures by him.

Von Stroheim is still in San Francisco preparing the continuity for "McTeague" and picking out the locations. Frank Norris located his story in San Francisco and the picture will be made almost in its entirety in that city.

To Film Service's Famous Poem

Robert W. Service's famous poem, "The Shooting of Dan McGrew," will be told in a photoplay to be produced by Metro Pictures Corporation.

It is said the film will be made upon an especially ambitious scale, with a cast of screen celebrities and by a director of national prominence.

Niblo Has Finished "Famous Mrs. Fair"

Fred Niblo this week completed filming the play, "The Famous Mrs. Fair," as his first production for the Metro-Louis B. Mayer forces.

In the cast are Myrtle Stedman, Huntly Gordon, Marguerite De La Motte, Cullen Landis, Carmel Myers, Ward Crane and Helen Ferguson.
**MOVING PICTURE WORLD**

**Fox Schedules Big Film**

The Fox special production, "The Town That Forgot God," which recently completed a three-month run at the Astor Theatre, was now scheduled for release on February 11.

Headed by the cast of eleven notables is Jane Thomas, who needs no introduction to followers of the silent drama. Her recent success proved her ability as a screen player of the first magnitude.

"Bunny" Grauer, a talented lad in his early 'teens, is another artist who wins new laurels in this play. Grauer's filmography through his exceptional portrayal of a difficult role.

Others in the cast include Warren Krech, Harry Benham, Grace Barton, Francis Healy, Edwin Dennison, James Dwyer, A. E. Ely and others of equal prominence.

**In Fourth Role at Universal**

Philips Smalley, the latest actor to come out of comparative retirement and appear again on the screen, is having his fourth consecutive role at Universal City. The current appearance is with Kathryn Williams, David Torrence, Roy Stewart, Lucille Rickson and Robert Agnew in the all-star filming of William Hurstfield's play, "Trimm'd in Scarlet," which Jack Conway is directing.

This time Smalley's new appearances to reach the screen is "The Power of a Lie," just released. As he works before the cameras at Universal City, his wife, Lois Weber, stands behind the camera as the director of one of the most important pictures now being made there, the Universal-Jewel picturization of Clara Louise Burnham's novel, "Jewel."

**Newspaper Tie-up on Plunder**

Pathe announces that a tie-up on the Pearl White serial, "Plunder," has been arranged with the Minneapolis Journal and that the service department of that newspaper will include in its issue approxi-

mately 1,200 'live-wire' showmen of Minneapolis territory suggesting the character tie-ins for this serial so as to be ready when public interest is aroused by the big campaign in the Journal.

**Weather Delays Work**

Thomas Meighan has cabled from Panama, where he and a company of Paramount players are filming exterior scenes for "The N'er-Do-Well" under the direction of Alfred E. Green, that rainy weather has delayed the shooting schedule and the company will not return to New York before the first of February.

**Theatre Put Over Good Exploitation**

Newspaper returns from half a score of important cities are said to prove that when the Pathe exploitation department supplies a branch exchanges with its series of "Dr. H. L. Jack" teaser ads it builder better than it knew. These cleverly worded, announcements of the approaching visit of the discoverer of "Nature's Best Remedy" who loved humanity too well to follow the instructions of any Medical Society for "unethical advertising" produced a sequel in Fort Worth, Texas, that packed the Palace Theatre at all performances of the Lloyd comedy, and made a public laudation.

While the "Dr. H. L. Jack" teaser ads were being displayed in Fort Worth newspapers, "Dr. Kline," another co-mediated medium, gave performance at the Irwindale. Someone in the audience asked him if he knew who "Dr. Jack" was and if he had read the instructions. The "professor" promptly replied with some indignation that "Dr. Jack" was a "quack doctor who was using patent medicine that was probably poison," and to have nothing to do with him. When the follow-up play "Dr. Jack's" local address, contained in the final teaser of the series, was found to be that of the Palace Theatre, whose lobby had suddenly blossomed into a veritable Harold Lloyd-"Dr. Jack" picture gallery. And in the local papers was the theatre's display announcement.

**Editorial Praise for "Robin Hood"**

"The Los Angeles version of the Robin Hood legend is a challenge to the makers who held the natural limitations of motion picture drama are such that it can never rise to the plane of fine art," said an editorial in the Indianapolis News while "Douglas Fairbanks in Robin Hood" was showing recently at the Charlie Theatre in that city. As a further indorsement of Douglas Fairbanks' splendid production for United Artists release the editorial went on to say:

"In this production the dramatization of the fast-moving real-life adventures in story-telling by the primitive use of pictures. He has overcome the two great obstacles of the picture dramatist—the lack of color and of the human voice—to an extent which a few years ago was thought to be impossible. The picture is an achievement to the extent that it carries an implied promise that sometime money and feeling are blended in such proportions as to produce a picture drama of the first order. There are any number of Robin Hoods, each the hero of a particular legend in the English lore current toward the end of the Middle Ages. Robin Hood was the hero of the common people. He occupied a place in their minds similar to the one occupied by Arthur in the minds of the upper classes. As the story was passed on in speaking and in written accounts, Robin Hood grew in stature and until there was little left of the knavish sprite who lived in the woods and excelled in all the arts of the deer and the rich to get money with which to help the poor. The dramatist, therefore, had a wide range of choice in his Robin Hoods, and there is little reason to question the accuracy of his judgment.

"The outstanding impression of the Douglas Fairbanks production of 'Robin Hood' is that a group of sincere men and women are earnestly striving to recreate the great stories of the world. This involves much study of the architecture, costumes, manners and spirit of an age long since departed. On the whole, the production is remarkably well. Their pageantry is authentic, their exploitation environment is convincing, and they suggest the possibility that they can give closure to the aspirations to artistic success."

**Drew the Crowds**

When Harold Lloyd and Mildred Davis had invited Lorafite advertisers to attend a performance of "Dr. Jack" at the Rialto Theatre, the house got busy with a demonstration of real live-wire showmanship. The boy and girl ballyhoo that Pathe's Exploitation Department "Dr. Jack" top hat would sufficiently identify the house and attract the slightest objection to their wearing the same in a preliminary on the principal streets of the city.

As a consequence, the theatre's supply of "Dr. Jack" hats was completely exhausted, and the parade was witnessed by practically everybody in Tacoma.

**Macon, Ga., Editor Lauds Picture**

"The picture now at your playhouse—'One Exciting Night'—is a wonder," wrote Nelson M. Shippl, of the editorial department of the Macon Telegraph, when D. W. Griffith's mystery picture, a United Artists release, was being shown at J. A. Flourney's Criterion Theatre. "It is the best thing in humor and the most striking in mystery I have ever witnessed on the screen."

**Added to Cast of Melford Film**

To the cast of George Melford's present picture have been added Julia Swayne Gordon and John Daly Murphy, who are to be Mr. and Mrs. Jackson Reddell, important characters in Waldemar Young's original story, "You Can't Fool a Fox". The picture is now being produced at the Paramount Long Island studio.

**On Fox Schedule of January 22**

"Brass Commandments" starring William Parum and "Young and Dumb," an Al St. John special comedy, are the two productions on the release program by Fox Film Corporation for the week of January 22.

"Brass Commandments," in addition to the star, features Wanda Hawley and Tom Sanschi. "Young and Dumb," was originally titled, "The Bridegroom."

**Jack Ford Film for January Release**

Jack Ford, who directed a number of Fox productions during the past year, including "The Village Blacksmith," has scored another success in his second release "Tom, the Face On the Barroom Floor," says Fox, which is scheduled for release in January, which is now produced by Fox Film Corporation.

Heading the all-star cast is Henry F. Walthall, who is now shown as "The Little Counselor" of "The Birth of a Nation."
Three for February Release


"What a Wife Learned," directed by Milton Sills, John Bowers and Marguerite De La Motte heading the cast. It is a story of western cattle ranches and big city life. The story is said to be powerful in its dramatic features.

"Mighty Lak' a Rose" is a Thomas H. Ince production with Douglas MacLean as the star and Edith Roberts as leading woman. It is a comedy of ranch life. James W. Horne directed it. "The Pilgrim" is Charlie Chaplin's latest feature release. Edna Purviance is the girl.

Wheat Pit Scenes in Paramount Film

One of the biggest scenes in Cecil B. De Mille's forthcoming Paramount production, "Adam's Rib," is laid in the Chicago Board of Trade, the largest and busiest grain exchange in the world. For this scene a huge set was built at the Lasky studio, the big windows of the room looking out upon the busy street and showing the fronts of the office buildings on the other side.

The scene is one of wild excitement on the Board of Trade floor, with a throng of brokers gesticulating in contrast to the quiet and intensely interested spectators in the gallery. The accurate reproduction was made possible through a number of special photographs of the original. How faithfully the Chicago trading mart is reproduced is attested by the following letter which Mr. De Mille recently received from John R. Mauff, Secretary of the Board:

"You Mr. Kiesling called this morning and showed the writer photographs of reproductions of this Exchange and scenes thereon that are to be featured in your Paramount picture, "Adam's Rib," by Miss Macpherson.

"The great similarity of scene depicted therein was wonderful and we congratulate you upon ability and success in the handling of a matter requiring so much intimate detail."

Playgoers Releases in March

Playgoers Pictures announces three releases for February. Each of these features is said to be a drama with characteristics that stamp it as almost unique, so that in the combination widely varied forms of entertainment are offered.

New Ince Special

Production is progressing rapidly toward completion at the Thomas H. Ince, Studios, Culver City, Cal., on the picture, "Her Reputation," which, it has been announced, will be the first of the new series of Thomas H. Ince specials for the season of 1923-24.

The leading role in this story of newspaper life is portrayed by May McAvoy, supported by Cullen Landis.

The story is made from an original story by Bradley King, under the direction of John Griffith Wray.

Interest Is Keen in Coming Production

Interest rivaling that which was displayed in "When Knighthood Was in Flower," starring Marion Davies, prior to that photoplay's record-breaking run on Broadway, is said to be evoked over the next production from the studio, "The Enemies of Women," by Vicente Blasco Ibanez, an immensely popular Spanish author, and "The Four Horsemen" and "Band and Sand."

Cosmopolitan says that in bringing to the screen "The Enemies of Women," it has filmed it with all of the artistry, perfection of detail and lavishness of production that featured "Knighthood." Not only is "The Enemies of Women" embellished with what is said to be more natural scenic beauty than has ever before been seen in a motion picture, but the photoplay includes some of the most gorgeous interior scenes that have been fashioned for the camera, it is reported. Joseph Urban, Cosmopolitan's art director, has arranged the settings for "Knighthood," has employed all the same artistic finesse, it is stated. All of the scenes are laid in Russia.

In order to achieve the scene of beauty for "The Enemies of Women," Cosmopolitan Productions sent an entire company to Europe on location. During the trip abroad the company came into actual contact with Ibanez. So enthusiastic did the author become over the plans of production that he arranged to have scenes taken in the Casino at Monte Carlo. Cosmopolitan had built the Garden, one of the few times that world-famous gaming resort has been accurately made. It was also made of the Prince of Monaco's palace, while other scenes were taken on the most picturesque spots of the Riviera, including the Villa Maryland, Cap Feret, near Nice, said to be the most beautiful villa on the Cote D'Azur.

The "interiors" of the picture include some of the most strikingly handsome sets ever constructed, it is said. These "interiors" include a reproduction of the magnificent gardens of the Villa Maryland at the height of one of the most fascinating and extravagant parties ever filmed, it is reported. There is also a reproduction of the gaming rooms of the Monte Carlo Casino and two sets depicting the palace of Prince Lubimoff.


Perfected New Plan for Building Sets

William de Mille, Paramount says, has brought into use at the Paramount West Coast studios in a unique system of production that has perfected a new method of building his sets that has been adopted by other directors and is becoming common in studios everywhere. His new idea, the unit set, is perhaps the greatest time and labor saving plan introduced into photoplay production for many years, it is said.

Commonly, it has been the plan of production companies to build a separate set for every scene of the picture. For example, if a certain production had scenes in the home, It has been the custom to build six separate sets; one for each room. This current production for Paramount, de Mille introduces the perfection of the unit set. It represents the home of "Gumdrop." Not a single room, or even two rooms, but an entire lower floor and garden of a home are in the set. Then in addition to the rooms, there is a garden, as large as the average front yard.

"Tess" Does Big Business

Opening Sunday, January 7 at the Rialto in Omaha, Mary Pickford in her new "Tess of the Storm Country," did a big business throughout the week, United Artists says.

The preparatory campaign under direction of Julian K. Johnson and Rialto manager, included the printing of fifty 24-sheets besides a good many six-sheets. A preliminary teaser campaign preceded the regular week before the opening direct campaign in the newspapers.

Strong co-operation was given "Tess of the Storm Country" by the Omaha News, among other newspapers, with a full one-page layout of Mary Pickford and "Tess of the Storm Country" portraits and stills with complete and direct allusion to the opening at the Rialto.
Miss Sweet Named Lead in Film

It has been decided that Blanche Sweet shall play Tess in Marshall Neilan's production, Thomas Hardy's story, "Tess of the D'Urbervilles," in association with Goldwyn. It is said to be one of the greatest and most difficult roles that can fall to the lot of any actress, and Goldwyn and Mr. Neilan believe that they have found the ideal actress for the part in Miss Sweet.

Goldwyn has acquired the services of Corinne Griffith, one of the most popular American motion picture stars, to play the lead in Elmo Glyn's "Six Days," for an early production at the Goldwyn Studios.

Miss Griffith has been acting under the Vitagraph banner ever since her debut in pictures. For several years she has been a star with her own right.

Miss Griffith has been a professional dancer, but abandoned that career after a year for motion pictures.

Corinne Griffith to Look Over Stories

The W. W. Hodkinson Corporation announces that Corinne Griffith will arrive in New York on Sunday, January 26 for the purpose of viewing various performances with Charles R. Rogers and Edward Small in the selection of a vehicle for the first production under her own company to be released by the W. W. Hodkinson Corporation.

It is understood that Mr. Rogers and Mr. Small have a number of prominent Broadway stage productions in coordination with some of the literary world's "best sellers" which will be read by Miss Griffith upon her arrival in New York.

It is further stated that the plays under consideration are those of extraordinary dramatic possibilities. They will be of the society drama variety affording Miss Griffith an opportunity of wearing extravagant gowns and at the same time giving her a character that may also show her exceptional dramatic abilities, it is stated.

The Corinne Griffith Productions, which will be under the direction of Charles R. Rogers in charge of Distribution and Edward Small in charge of Production, will make their bow under the Hodkinson banner some time during the spring.

According to Mr. Small, work will be started on the new Corinne Griffith productions about April 1. The productions will be made in the East.

"Modern Matrimony" Ready for Theatres

The Select company is about to release throughout the country the latest Selznick picture starring Owen Moore entitiled "Modern Matrimony;" prints are now being delivered to the branches and showings for the trade in the several territories are being arranged.

"Modern Matrimony" differs to some extent from any picture in which Owen Moore has yet appeared. It is a straight-away comedy drama of the type of "The First Year" and "Six Cylinder Love," stage plays which have been outstanding successes this season. Previous Moore pictures have been along farce lines.

Like other Selznick productions received recently in the Select territory, "Modern Matrimony" is notable because of the general excellence of the cast. Alice Lake, herself a star of no mean repute, appears in principal support of Mr. Moore. Vic Potel, celebrated "Slippery Slim" of the earlier days of the motion picture comedy, has a prominent role. Frank Campeau, long the premier "bad man" of the stage appearing in Western dramas; Snitz Edwards, Mayme Kelso, Kate Lester, and Douglas Carter are other well known players who add to the box office value of the offering.

Crowned Heads See "Four Horsemen"

Queen Mary of England, Queen Marie, of Roumania, and the Princess Victoria witnessed recently at the Palace Theatre in London an exhibition of the Rex Ingram production, "The Four Horsemen of the Apocalypse," the Metro picture which is generally conceded to be one of the highest achievements of the screen.

This sanction and interest completed the triumph of "The Four Horsemen of the Apocalypse" in the British capital.

Educators Praise Pathe's "Nanook"

While the Eskimo feature, "Nanook of the North," is still at the height of its career, Pathe says at the big and little theatres of the country, the permanent educational value of the film is being attested by authority that is unquestioned. Pathe reports recently a letter to this effect sent by the Curator of the Department of Public Education at the New York Museum of Natural History was widely published.

Of the same general tenor is another just received from Roy S. Corwin, Supervisor of Extension of the Public Museum of the City of Milwaukee which says in part:

"No stronger evidence of the high opinion have I have for the motion picture, "Nanook of the North," can be offered than by stating that, if it were possible, I would at once add this picture to the educational film library of the Milwaukee Public Museum.

"Nearly all films can be said to teach something or other; but "Nanook of the North" has not a superior teacher. In the most fascinating manner it instructs the observer in the picturesque and stern life of the Eskimo."

Goldwyn Puts Over "Gimme" Publicity

"Dollar Devils" on January 28 Program

The Victor Schertzinger special production, "Dollar Devils," is the scheduled attraction for the Hodkinson program dated January 28.

"The Kingdom Within," the first of the Victor Schertzinger productions to be released by Hodkinson, this film release offers what the Hodkinson officials consider to be one of the most human, entertaining and interesting stories presented for public consumption in a long time. However, "Dollar Devils" is an entirely different theme.

"Dollar Devils is a story dealing with the harm of too much wealth. According to those who have attended a pre-release showing of this feature, it is one of the best things Victor Schertzinger has ever done.

In the cast are Joseph Dowling, Cullen Landis, Eva Novak, Miles McCarthy, May Wallace, Hallam Cooley, Lydia Knott and Ney Farrell.

News of Goldwyn's Coming Productions

"Peaches" Jackson, the child actress; James Fulton, an old-time vaudeville actor, and Charles West have been added to the cast of "The Eternal Three," Marshall Neilan's dramatic comedy which he himself is now producing in association with Goldwyn.

This picture was originally called "The Ingrate."

Neilan is shooting interiors at the Goldwyn studios. His assistant, Frank Urson, has been selecting desert locations in the Grand Canyon.

Harry Badger has been signed to play the leading feminine role in "Red Lights," the picture which Clarence Badger will make from the novel of the same name. He has recently been so the famous in "The Beautiful and the Damned.""
Exploiting "Covered Wagon"

Exploitation on Paramount's forthcoming James Cruze production, "The Covered Wagon," which should prove just about 100 per cent, effective in drawing new audiences to the New York Rivoli and Rialto theatres under the direction of Hugo Riesenfeld. It is in the form of a program advertisement for the picture, an extra-page folder being added to the regular program of each house.

The outside, or last, page of the folder contains an illustration on "The Covered Wagon," of full-page size, while the inside page contains a series of reading matter designed each succeeding week from now until the opening in New York the copy will be changed, and the message will eventually reach directly more than 200,000 motion picture fans in the city.

Exhibitors Praise Metro Productions

Proof of the enthusiastic response, says Metro, which has been accorded the policy of "special productions only," is manifested by many letters of testimony sent voluntarily by exhibitors throughout the country. Showmen in the large cities as well as in the smaller towns heartily endorse the new Metro productions, and many of them, Metro says, declare that they have greater box-office power than those of any other company.

From Chicago comes endorsement of two recent releases, Regional Specials for the new "Hearts Aflame" (a Metro-Louis B. Mayer production), and the Rex Ingram production, "Trilling Women."

B. A. Lucas, operating a chain of theatres in Peoria, Galesburg, Bloomington, Elgin and Decatur, says of "Hearts Aflame": "One of the real big box office attractions of the year."

E. C. Beck, operating the Castle Theatre in Chicago, writes of "Trilling Women": "One of the finest pictures that I have played in the Castle Theatre." "Quincy Adams Sawyer," the Metro-SL Special production, comes in for this praise from G. M. Pedley, manager of the Grand Theatre, Owensboro, Ky.: "I am proud to have the opportunity to show this stupendous production."

From an Iowa exhibitor comes another endorsement of "Quincy Adams Sawyer," the writer being Peter Krauth, manager of the Denison Opera House, Denison, Ia.: "It has been years since I have played a picture of its caliber." The same exhibitor comments favorably on the Louis Burston production, "Forget-Me-Not," which he considers "a very timely as well as beautiful production, which has been playing at the New York Rivoli and many of the other houses.""Metro-Mayer.""Theatre in Rockwell City, JI., gives his tribute to two recent Mae Murray pictures, presented by Robert Z. Leonard: "Peacock Alley," with Mae Murray, backgrounded one of the greatest acts. "I look for better business on "Fascination."

The same showman, in his endorsement of the Rex Ingram production, "The Four Horsemen of the Apocalypse," says in part: "It's the 'king pin' of the moving picture industry."

Here is, in part, a testimonial submitted by L. D. Lammon to "Greater Amusements," a local trade paper at Minneapolis, Minn. The writer is the manager of the Eclipse Theatre, Coleraine, Minn. The letter reads: "We put on The Prisoner of Zenda, 'Broadway Rose,' 'Hands of Nara,' 'Forget-Me-Not,' 'Five for Friday,' "Youth to Youth," and 'The Forgotten Law,' and each one made a 100 per cent appeal, and our patrons are asking us to bring some of them back.

Similar comment is obtained from E. L. Frank, operating the Oasis Theatre at Ajo, Arizona, who says: "I believe that the last bunch of Metro pictures we have run have given the best satisfaction, taking them straight through, of any we have had from any exchange."

Many Accessories for Fox Pictures

Fox Film Corporation has prepared an elaborate array of accessories, such as press books, exploitation and advertising material, slips and cuts and mats, trays, and so on. The release of "The Covered Wagon," has been a success, in every sense of the word, and is now destined to be a standard piece of which Fox is proud and which it will continue to promote throughout the entire country. The production is super-productions from an original stage Blacksmith. The production is accompanied by a lavish publicity campaign and is sure to be a hit with the public. The film is a great success and is now being shown in theaters throughout the country. The production is a great success and is now being shown in theaters throughout the country.

Big Bookings Mark Fox Anniversary

Hundreds of exhibitors are showing one hundred per cent of the programs of Fox entertainments this coming week to mark the high places in the esteem of Fox as a producer of motion pictures.

Louis Rosenbluh, the executive of the Fox Film Exchange in the Levitt Building, is highly gratified by the spirit of cooperation shown by Fox distributors in making this anniversary one of such widespread importance, demonstrating to the public that Fox entertainments are not only quality pictures but possess all the concomitants of amusement that theatergoers look for when they buy tickets at the box offices.

Progressive exhibitors admit that William Fox productions approach nearest to the high standard of excellence demanded by an exacting public; they will certainly give the matter of detail of their manufacture and in the manner in which the theme matter around which they have been constructed is treated.

Tom Mix and William Farnum hold the high places in the esteem of lovers of Western subjects; Shirley Mason has grown into a warm place with lovers of romantic comedy and is in big demand; John Gilbert, who made a deep impression as "The Man," is a rising star, and William Russell has increased his prestige as a star at his own "Car."-

Rosemary Thoby in Holubar Film

Allen Holubar has added Rosemary Thoby to the cast of "Shanghai Rose," a new release starring Dorothy Phillips. Other additions to the cast are Richard Heidn, Cyril Chadwick, and Brinsley Shaw.
Hodkinson Film at Head of List

A statement has been received at the Hodkinson offices announcing that a joint committee of the motion picture voters, consisting of the Illinois Council Parent Teachers Association, Woman's City Club of Chicago, have placed at the head of their list of playdates recommended in wholesome recreation, the C. S. Clancy production, "The Headless Horseman" or "The Legend of Sleepy Hollow," featuring Will Rogers in the role of Ichabod Crane, and distributed by the W. W. Hodkinson Corporation.

Small Fiddle Sent to Exhibitors

An unusual and attractive idea which has been originated by the W. W. Hodkinson Corporation in connection with the Film Guild Production, "Second Fiddle," featuring Glenn Hunter, which it is distributing, is a miniature violin. It is made in the form of a pin which will be sent to each exhibitor in the country.

Accessories for Tully Film

As part of the accessories on the Richard Walton Tully production, "Omar the Tentmaker," with Guy Bates Post as the star, First National has made up an eight page rotogravure section for distribution by exhibitors to the newspapers of their locality. Space has been left at the top of the first page for the imprint of the local newspaper using it.

To Write Scenario of "Exciters"

John Colton, author of "Rain," one of the outstanding dramatic successes of this season, has been engaged to write the scenario for "The Exciters," a Paramount picture to be put in production soon at the Eastern studio under the direction of Richard Ordonynski. Bebe Daniels and Antonio Moreno will be co-stars in the picture.

Title Changed

First National announces that the title of Allan Hubbar's next release has been changed from "The White Frontier" to "Slander the Woman." This picture is a story of the Canadian Northwest and Doro- thy Phillips is the star. "Slander the Woman" is adapted from an original novel by Jeff De Prend. First National has set the release date for some time in April.

"Town That Forgot God" Makes Records

"The Town That Forgot God," the Fox special, which completed a three-month engagement at the Astor Theatre, New York, on January 7, and which will be released February 11, has definitely established itself as a big box-office attraction, Fox says, by virtue of record-making attendance experienced recently during pre-release runs in the various first-run and neighborhood houses in New York and vicinity.

The special production has, it is stated, in many instances, surpassed the success of "Over the Hill," the most famous of Fox features, which is now in its third year of exhibition.

Critics of the New York newspapers have, Fox says, described the storm and flood scenes in "The Town That Forgot God," as presented on the screen, and as the crowning achievement in the way of spectacular water effects.

Harry Millarde, who attained fame as the director of "Over the Hill," has won new laurels for his magnificent direction of this difficult scene, which was likewise very dangerous for the people employed in the picture and the directors and cameramen who aided in making it.

"The Flirt" Makes Big Hit in Chicago

"The Flirt," Hobart Henley's Universal-Jewel production of Booth Tarkington's popular romance, of American family life, has captivated Chicago, according to reports received by Universal from the Windy City. The picture is now in the third week of its run in the Rando Theatre, and is being lauded by press and public, it is said. Similar reports have been received from Seattle, where the film also is enjoying a long run. At the same time, the various Universal exchange managers are reporting unprecedented bookings on the production.

Rob Reel, in the Chicago Evening American, says: "The Flirt' is intensely real. It thrills with humanity." Observer, writing in the Chicago Herald and Examiner, said: "We hope 'The Flirt' is a pre- cipitation of the sort of pictures 1923 is going to bring us.'"

Mae Fince, of the Chicago Daily Tribune, said: "It is without doubt one of the best offerings ever put out." Edwin B. Rivers, writing in the Seattle Union Record, hailed the picture as "perfection for once," and "Universal's greatest success."".

Big Audience Lauds Goldwyn Production

Goldwyn's invitation pre-view showing of its production "The Christian" was directed by Maurice Tourneur, at the Capitol Theater, Tuesday, Jan. 23, was attended by more than three thousand persons. Among those present were controlling chains of theatres and individual exhibitors from the territory served by the Boston, New Haven, New York, Albany, Philadelphia, Pittsburgh, and Buffalo branch exchanges.

Many men and women prominent in motion picture circles, newspaper and magazine writers and special writers were among those seated in the large auditorium. S. L. Rothafel had prepared special music and lighting effects prior to the film to accompany the projection of the film. The unfolding story was followed with the heartsease and at its conclusion there was a great outburst of applause. Goldwyn came in for many complimentary remarks from prominent exhibitors and other film men in attendance.

Director Maurice Tourneur, Richard Dax, Max Busch and the rest of the cast received high praise.

"The Christian" will be shown at the Capitol Theatre for the next four weeks beginning Sunday, February 11. Among the prominent exhibitors present were:


Strand Theatre Has "One Stolen Night"

One of the first theatres to book "One Stolen Night," the Vitaphone feature in which Alice Calhoun is starred, is the Strand Theatre of Buffalo. The story is laid in the desert, but it is said to be a lavish. In the photoplay are shown the Street of Seven Sins, the bazaars with their clutter of beggars and beggars, and the broad expanse of the desert, end- less in perspective.

Miss Calhoun is said to be seen in a new role in which the transition from a Boston girl bound by convention to a carefree Arab is one of the best characterizations this pretty and youthful star has evinced.

Vitaphone Film for Walnut Theatre

Vitaphone says the critics of the regional papers are praising "The Ninety and Nine," "Greater Amusements," of Minneapolis, Minn., says of the fire scene: "In these scenes is one of the best and most impressive forest fires ever seen on the screen."

The Walnut Theatre in Louisville has booked "The Ninety and Nine" for its first run in that city.

Edwards Directed "The Net"

"The Net," the super-special feature, which Fox Film Corpo- ration announces for release February 25, is the forty-seventh big production directed by J. Gordon Edwards.

Edwards has to his credit among others, Theda Bara's "Salome," "The Queen of Sheba," "New York Nights," and "The Shepherd King," which has not yet been released.

McAvoY and Nagel in Cast

May McAvoY and Conrad Nagel, two of the best known featured players at the Paramount West Coast studio, are now cast together for the first time in their careers. Both have important featured roles in "Gumopy," William de Millers production for Paramount, in which the sets are created by Theodore Roberts, also featured.

March 4 Release

Goldwyn Pictures Corpora- tion will release Pola Negri in "March 4," which is said to be the greatest produc- tion ever made by the famous Pola Negri. "March 4" is produced by Goldwyn as a suitable re- lease to follow the successes, "The Christian" and "The Strangers' Banquet."
The Pep of the Program

News and Reviews of Shorts, Subjects & Serials

Pollard and Maloney Head
Pathé February 4 Schedule

Both Snub Pollard and Leo Maloney in two-reelers lend their drawing power to Pathé's list of nine releases for February 4, and the Pearl White serial, "Flunder," reached its second episode, "Held by the Enchanted," with scenes locked in a deserted tower with the mysterious hero, with a mass of flames surrounding them.

The Snub Pollard comedy, "A Rough Winter," starts off with Snub as Santa Claus coming down the wrong chimney. By error, Snub and his family land in Iceland when they start for Florida, and then follows a travesty on "Nanook." There is considerable heart interest in the Leo Maloney offering in which he allows a dying mother to clasp him to her heart before thinking he is her long-lost son, meanwhile the real son is lying wounded in a barn which a villian sets on fire. Maloney rescues him and wins his sister's gratitude and love.

The current single reel comedy with Paul Parrott and Jobyna Ralston is said to present a new slant on a barber shop comedy, with special makeup, beauty treatment, etc. Pathé Review No. 5 pictures flappers in Japan, photographic gems along the Connecticut scenic set, and scenes from the Sahara in Pathé-color; and an ingenious mechanism used by the Army to test a fruit's bruising ability.

The Aesop Film Fable, "A Raisin and a Cake of Yeast," deals with home brew. Pathé News 12 and Features and Topics of the Day No. 5 complete the week's schedule.

First Three of Bruce's New Wilderness Tales Now Ready

Educational announces that Robert Bruce has finished editing and titling the series of films which he secured on his recent trip and that the first three, "Lantern Light," "Moon Blind" and "Jenkins and the Mutt" have been forwarded to the exchanges.

It is said that many who have viewed "By Lantern Light" have pronounced it as even surpassing in beauty the first of Mr. Bruce's series "And Women Must Weep" which was heralded as introducing a new artistic era in motion pictures and which the Manchester (England) Guardian pronounced as being the finest film that has come from America. The single reel subject is an epic of the sea, with beautiful views of waves and rock-ribbed shores, telling a human little story about two boys who were imprisoned all night in a rocky cavern by the rising tide while their parents were fruitlessly hunting for them.

Another of this series "Moon Blind" is notable for its beautiful and almost awe-inspiring views of ravines and mountains. It was filmed at Mt. Ranier. Against this majestic background is a dramatic incident of the story "Jenkins and the Mutt." It is rich in human interest and tells of a henpecked clerk and his love for his only real friend.

Views of Halifax

The newest of the Urban Popular Classic series which are being released by Vitagraph is another of the Roving Thomas series in which this inquisitive and comical character, who in Halifax, views the beautiful harbor and points of historic interest. Thomas then proceeds to Quebec, takes a trip into the old-fashioned French quarter and from there goes to the magnificent Montmorency Falls near from which Quebec derives its electric power.

Bray Film Deals With Gulf Stream

For release through W. H. Hodkinson Corporation, Bray Productions have acquired rights to a picture said to be a fascinating picture dealing with the Gulf Stream, visualizing a plan to improve the climatic conditions in Eastern America and Northwestern Europe by diverting the Labrador current to the mid-Atlantic, thereby accelerating the flow of the Gulf Stream.

The Pep of the Program

First Three of Bruce's New Wilderness Tales Now Ready

Educational Will Furnish Mats Free on Two-Reelers

Free service of mats for publicity and advertising purposes is to be inaugurated by Educational Film Exchanges, Inc., beginning with its February releases.

Hereafter all publicity and advertising layouts prepared for use in connection with its short subjects will be offered by Educational without charge to exhibitors booking these subjects. This applies to all two-reel comedies and special releases.

Exceptional Praise Accorded Will Rogers' Three Reeler

Will Rogers in "Fruits of Faith," a three-reeler distributed by Pathé, was accorded unusual praise by newspaper critics on the occasion of its being shown at the Rialto Theatre during the past week, more than one reviewer classing it as the star attraction.

The Evening Mail classed this picture as better entertainment than the feature, describing it as "preposterous but appealing." The Globe characterized it as a "appealing light comedy, while The Tribune called it very amusing. This picture is also receiving much praise from exhibitors. W. M. James, of the James Theatre, Columbus, Ohio, says: "We hope he will make more comedies of the same quality. I assure you we will always have room for them."

For some time Educational has been providing small newspaper advertising cuts and mats to assist forward-looking exhibitors in advertising effectively the short subjects on their program. Each press sheet on any of Educational's two-reel comedy subjects or special subjects shows one of these advertising cuts, which are prepared with a view to placing them in a newspaper advertising layout without detracting from the feature picture, thus enabling the exhibitor to give effective announcement on the entire program with practically no extra expense. This advertising help is to be continued and the mats included in the free mat service.

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One-Reel Classics

Artclass Pictures Corporation announces the release on the independent market of a series of eighteen single reel films presenting tabloid versions of the works of these authors. Arcot says "The pictures are all at not over 900 feet, is presented the great moments from such classics as "Les Miserables," "Vanity Fair," "The Merchant of Venice," "Oliver Twist," "Macbeth," "David Garrick," "A Tale of Two Cities," etc. 

A Timely Schedule

Hal Roach's visit to New York reveals the fact that as the result of the enthusiastic manner in which the first six one-reelers were received, he is now preparing a second series of six subjects which will be released, one every four weeks, beginning March 4. The first one is titled "Before the Public."

Mr. Roach announced they will be bigger and better than the first six and everything possible will be done to keep them create capacity attendance.

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Timely Scenes

A timely subject in Pathé News No. 6 is the bright views of winter scenes and sports taken at midnight by the use of large flares. Among them are views of the winter carnival at Manchester, N. H., including the crowning of the ice queen.
New "Gag-Man"
In keeping with the high class material used in Century comedy, comes Buddy Maloney, a well-known cartoonist and caption writer who is known throughout the country for his work under the name of "Pinto," and his cartoon are widely syndicated in newspapers. He is already at work on his first production providing the "gags."

Another "Hallroom"
Another Hallroom Boys' Comedy, is "Pathe Century C. C. Film Sales Corporation. It has been titled "Tin Knights in a Hallroom." Since Jean Havey has been a busy boy in the scenario department of C. B. C. comedy organization he announced today that several new series of comedies will be satires on timeliness, stories and books.

"Smoked Out"
(Pathe—Drama—Two Reels)
In addition to the hard fighting and stunt work which characterizes the series of two-reel Westerns starring Leo Maloney, which Pathe is now distributing, this number contains a strong heart interest touch. Maloney finds himself in the position where he has to permit a villain to embrace him, thinking he is his son, while the real son lies wounded in the barn. The villainous impostor causes a lot of trouble by also posing as the son and finally sets fire to the barn. Meanwhile, the real son, who has returned to get to the villain, straightens out the tangle, but in the meantime he has fallen in love with the wounded man's sister. This is one of the best of the series and should find a welcome in any theatre that likes Westerns. —C. S. S.

"Don't Say Die"
(Pathe—Comedy—One Reel)
In this single reel comedy distributed by Pathe, which the hero portrayed by Paul Parrott is turned down by the girl, Jobyna Raiston, he tries in various ways to meet his financial problems. He is completely unsuccessful; finally he pays a tug to "bump him off" and soon after makes a successful attempt to be successful with the girl. In the meantime, the crook has reformed and begins chasing the hero to return his money, but the heroine is completely misunderstood his purpose. Despite the somewhat gruesome things that take place, the movie is very gay and the unique chase will bring several laughs. This is a good Paul Parrott number. —C. S. S.

"Wilderness Tales"
Bruce Single Reeler Released by Educational Art Gems of Natural Beauty and Human Interest.
Reviewed by C. S. Sewell
Little one-reel masterpiece—correctly describes the first three of the new series of Wilderness Tales produced by Robert C. Bruce and distributed through Educational. Without sacrificing one bit of the artistic touch or wonderful photography which has characterized his work in the past, Mr. Bruce has recently been learning more and more about the human element until in each of these productions he has a complete little story, so constructed as to serve a vehicle for bringing out the natural beauty of the surroundings in such a manner that a feature is frequently constructed to fit the particular talents of a star.
So fine are all three of these pictures that it is hard to pick out one and call it as best. As a way, "Moon Blind," with its stirring story of a man who undergoes thrilling adventures and almost a tragedy only to find it is a dream, is the most dramatic, and coupled with it are almost breathtaking views of a verdant mountain and canyon backgrounds.
But on the other hand there is "By the Light of the Moon," a truly epic of the seashore, with wonderful shots of waves and a wonderful rising tide, as artistic as anything on the screen and with a touching little story, too, of two little boys being rescued by a passing steamer. It is a tide and imprisoned in a cabin over night while their parents and friends were hunting for them unavailingly, while a cow, the cause of the trouble, contentedly grazes all the while on a protected spot.
Also, there is Jenkins, and the "Mute" in a whimsical little story which we believe deals more with the ordinary habits of man than with anything else. It is previously attempted. It is rich in human interest with a note of pathos, and tells a mild-mannered story in which a real friend is a "mutt" and how, when his wife told him to get rid of the dog and he was unable to do so, dared not return home, so he and the dog just kept wandering on and on amid woodland scenery. It is a very cute little one, too, there is a comedy note. All of these pictures are scenically beautiful and superbly photographed and should find a welcome in any type of theatre.

"Hoboes De Luxe"
Universal—Comedy—One Reel
Universal has pictured a story of hoboes and husbands with many flashes of agreeable non-stop comedy and Edwards and his tramp valet have their fling at luxury when they take the fliver of an obedient husband and also take possession of the latter's wife and home. The husband is left far behind in the road and to accommodate the wife, one of the hoboes agrees to pose as husband. The situations are rather familiar but make for popular entertainment.—M. K.

"Modelling"
(Rodney—Cartoon—One Reel)
This is another remarkably ingenious creation of Max Fleischer, the artist of the "Out of the Inkwell" series. While the clown is sketching out a few adventures for "Nanook," the art director of "Nanook" has a head after the style of an uncongenial subject who is posing. As usual the clown escapes from the drawing and goes mixed up with reality. He climbs into the nose of the clay model which is already too large and the number closes with some amusing antics. This cartoon has already proved to be a good laugh-getter.—M. K.

"Yellow Handkerchief"
Universal—Drama—Two Reels
This is a well worth-while attraction. A story of the Jack London group of "Tales of the Fish Patrol." It depicts an exciting account of the capture of a band of Chinese fishermen who are disobeying the coast laws. Jack Mullah is starred in the adventurous role of captain of the patrol boat. The ship scenes are interesting and the cast, including Jim Wang, is especially well chosen.—M. K.

"Farm Follies"
Universal—Comedy—Two Reels
There is plenty of life and action in this comedy with a group of attractive girls to add to the appeal. The comedy moves along quickly and offers light entertainment of a type that we in demand at the houses. A lazy farmer and his hard-working wife accept a group of hoboes in desperate straits and the first time in his life the husband works—by keeping the girls entertained. The girls are appealing types who look charming in overalls.—M. K.

"Pop Tuttle, "Detektave"
F. B. O.—Comedy—Two Reels
Hardly enough action has been in the campaign to fire down a new comedy to keep the spectator engrossed. The idea for the story is good and the picture ends cleverly. The only criticism this picture does not have as many amusing features as the previous Pop Tuttle series. But it does have a popular detective and spends most of the two reels in trailing a suspicious character. The latter shows his badge, his hat and the powder and greets Pop as a brother in the profession. Pop gets a surprise, however in the end.—M. K.

"A Rough Winter"
(Pathe—Comedy—Two Reels)
There are a lot of laughs in this Snub Pollard comedy distributed by Pathe. The story follows a comedieman starts out by playing Santa Claus to an unfortunate kiddie and has a hard time finding the right chlorine to fit down a series of several wrong ones first and getting into all sorts of scrapes. Suffering from bad weather he hides his family in a freight car marked for Florida but the stage is changed and he lands in a burlesque on "Nanook" in which a lot of clever touches have been introduced. Altogether this is one of the best of the series of two-reel comedies in which Pollard has appeared so far and is assisted in the fun making by Marie Mosquini. —C. S. S.

"Pathie Review No. 5"
(Pathe—Magazine—One Reel)
A section which will be especially interesting to the average spectator viewing this reel is that of "The Kathryn" which shows the ordeal through which an applicant for the army aviation job has to go and the exceptional capacity for flying. After various tests of endurance under different air pressures and temperature, the candidate is given the final service that turns and twists in every possible direction and he is supposed to be able to walk away when it is all over. Another interesting section shows Japanese "flappers" that there are some elementary experiments in electricity, beautiful photographic shots along the Connecticut River and a color section showing the world of the Saraha desert. —C. S. S.

"A Raisin and a Cake of Yeast"
(Pathe—Cartoon—One Reel)
Yes, this Paul Terry cartoon deals with home-brewing, and the wife of the farmer concocts such a kick that it is transported through space to the stars, planets, etc. It is a highly imaginative offering in part of the in the cartoonist's best style. There is considerable humor and it compares favorably with the previous numbers in this series. —C. S. S.
Mark of a Big Man

When you meet a really big man there are certain ear marks by which you will know he is one. Recently I visited the Eastman theatre, in Rochester, and not only found very much to admire and be interested in, but also some things which it seemed necessary to criticize.

I did criticize those things which seemed to deserve it, and printed the criticism. There were those who said Mr. Eastman would feel offended. I replied that George Eastman was too big a man to resent honest criticism, even though he might think it in error.

I have a letter from Mr. Eastman, in which he sets forth certain facts I shall in turn set forth further along. But first I want to quote from the letter, in proof that really big men do NOT resent criticism, but rather come, it always provided it be HONEST criticism. The opening paragraph of the letter reads:

I have the read the account of your visit to the Eastman Theatre in the 25th issue, and desire to say that I appreciate the friendly spirit in which your criticisms are made. I would rather have HONEST CONSTRUCTIVE CRITICISM THAN BLANKET ADMIRATION.

The last sentence of the quotation is put in capital letters by myself to bring out the point I am making. That sentence is one of the marks of the big man. We all like to have our work or creations admired, but only the small of mind resent just or honest criticism of even his most loved possession.

If criticism accomplishes nothing else, it at least makes us think. Only dishonest criticism, or unintelligent criticism should be resented, and that is the only sort at what the man of big mind does take offense.

Serious Error

Mr. Eastman points out the fact that in the account of my visit I said the projection angle in the Eastman Theatre was 24 degrees and 41 minutes, whereas it really is 14 degrees. I have not the least intention to owe Mr. Eastman an apology, in that I did not immediately publish a correction. The reason was that immediately after the "24 degrees," etc., came the statement that this was "two degrees more than the maximum angle approved by the S. M. P. E.," and as I have several times published the fact that this is 12 degrees, I thought the error (typographer or typewriter—don't know which) was sufficiently obvious that no one would be deceived.

Mr. Eastman says that he regards the narrowness of the projection room as an advantage, rather than an objection, so long as there is sufficient room to do the work—as there is in the Eastman projection room because added room would merely serve as a loafing place for visitors.

With this I cannot in any degree agree. In the first place there should be an iron clad rule that no theater either not be admitted to the projection room at all when a show is on, or may be admitted under strict regulation.

Loafting in the projection room is unthinkable, and the chief projectionist of such a theater as the Eastman who permitted it should not be called to account. I hold that a room of ample dimensions is essential, or higher desirable at any rate, because such a theatre should have high class projectionists and high class men will work very much more efficiently in comfortable quarters of which they may be proud, than in a place they feel to be inadequate. In this particular I hold that Mr. Eastman is in error.

With regard to my comment or criticism of the music stands, Mr. Eastman says that it was justified, on grounds to that effect, but that the Eastman research laboratories have been experimenting, and believe they have created a stand which represents a distinct advance in music illumination and adaptability for theatrical purposes.

A model is now being made, and if it "proves out," the company will see to it that the industry has the benefit of it in some way.

Long Delayed

L. B. Smith, Projectionist Lyric Theatre, Marysville, California, wrote under date of October Seventh. The letter should have been published, not being one calling for a mail reply. It was misplaced. Here it is, with apologies for the delay:

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 render your facts, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter 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 he owes it to him to keep abreast with the times in knowledge and in your methods.

The lens chart below (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, N.Y.C.
Address Moving Picture World, 115 Fifth Ave., New York City, or 23 East Jackson Boulevard, Chicago, Ill.

In August 12 issue there appears a letter from a brother projectionist in distress. His Power friction drive was giving him consider able trouble. I think he must have an old type drive. If so then I can supply him with a remedy.

Enclosed find a sketch of part I made to take to the theatre store.

Instead of allowing the screw on sliding carriage to touch the friction disc shaft, I put on a bearing which permits the new friction disc to be brought in or out, as per drawing. Between the spring end and set collar I placed a fibre washer to prevent spring from wearing the collar. On the other end, where thrust screw goes through carriage I placed another collar and fibre washer.

Not having an old style Power drive before, I cannot remember exactly how it is arranged, but presume you will be able to dope out exactly what friend Smith means. I do pass it along for your consideration, with the further proviso that I think it is probable that the thing looks reasonable on the face of it, except for the friction wear on the spring.

Show 'Em in the Sky

Don Rannels, Norfolk, Va., says:

I am writing you because I believe you are in position to give me the information I seek, and that you will be glad to do so.

At present I am in charge of the auditorium at the Naval Base at Hampton Roads, Va.

By this I mean that I am projectionist in the sense that the word that I am a licensed Navy "operator." I projected pictures aboard ship for something like a year. Then, after a lapse of several months, I was stationed here, where the Auditorium accommodates about 1,000 people—mostly sailors, officers and their families.

What I want to know is this: What would be your first step after receiving your discharge from the Navy, if you desired to follow up the theatre business after your return to civil life, and felt capable of doing more than just the projection work?

My trouble is, that never having been "on the job" in civil life I have not the slightest idea as to what one should do first. Though I am not a union man, I would, of course, be very willing to become one.

I am asking a lot of trouble, but trust that you will be good natured enough to give me advice. In closing let me subscribe myself, "Yours until we show 'em in the sky."

Delayed Advice

This letter was unfortunately mislaid and I only just discovered it, for which accident I apologize to friend Rannels. It was dated September 12 and maybe it is too late to help him now, but perhaps what I would have said to Rannels will help others similarly situated, for there and many men constantly dropping out of the army and navy, some of whom have the same bug.

From what you say I understand that you entered the service before you had left the "home nest" and tried your young wings amongst the storms of cobwebs and dust which makes it rather difficult to give you advice. As a matter of fact, however, had this not been the case I would not have had the space to deal with the matter, but would have answered by letter.

If I were in your place, provided you are reasonably sure that you would care to make the theatre your life goal, then I would first tackle the end of it concerning
You Are Young

You are young and able bodied. If you are of the kind who could reasonably expect to succeed in the business end of the theatre you will have at least some money saved up. Maybe no very much, but some anyhow, and that should carry you while you rustle a job.

I cannot tell you where you can get one, but can tell you that you won't be able to work in a thoroughly organized city or territory as a projectionist, because jobs there are open to union men only, and your intention of joining won't serve to permit you to work.

That may sound a bit rough, but it is the union rule, and is a very necessary one. The only way you could get a chance to work in a thoroughly unionized territory would be to get in as a "reel boy" or a helper. Very few unions permit apprentices, which fact is NOT to their credit.

But it is not quite as bad as it sounds, for every inch of territory in these United States and Canada is under the jurisdiction of some union, and very, very few unions have their territory thoroughly organized. You could, therefore, get a job, if you can, in some small city or town and work there six months, after which time you have the right to apply for membership in the union covering that territory, but (it is an unpleasant fact to record) even then, no matter how competent you may be, the union may refuse to admit you to membership.

A Suggestion

If it were my own case, as soon as I succeeded in locating a job, I would personally visit the union and ask them point blank whether I would be admitted at the end of six months, provided I had a clean record and proved myself at least reasonably competent as a projectionist. If they said no, then I would seek a job under a union which would hire me, and I would go. Still the rule that one may not join until one has worked in the territory of a union six months is very necessary. It is a proposition of working an occasional hardship on the individual through the operation of a law which is necessary for the greatest good of all concerned.

And now we get down to brass tacks.

When you finally do get located as a projectionist, don't get in too big a hurry. You know nothing at all about the theatre business, which, while it looks very simple, really is one calling for experience and ability of very high grade. Perfect yourself first in the ART of placing the finished product of the industry, the picture, before the audience in the best possible way—at 100 per cent. value.

Then STUDY the matter of program selection, for in those two things lies the two big points in operating a successful motion picture theatre.

Analyze the Business

Having completed this STUDY, it is time to take up a close analysis of the business end of things—the actual dollars and cents as we find it in theatre income and OUTGO—if you by that time still feel that the theatre business will satisfy you and YOU WILL SATISFY IT.

Beyond this point advice would be useless. What I have tried to make clear to you is the difficulty of "getting in" and the absolute necessity for studying the business and GRADUALLY gaining experience therein.

If what I have said will save friend Rand's and you are glad of its failure I shall not feel that my energy has been wasted or the space in his crowd department used needlessly.

Mistake Somewhere

Francis H. Moore, member local union No. 549 and projectionist Auditorium Theatre, Taunton, Mass., comments on a recent article, as follows:

"In regard to the two Boston projectionists, December 23 issue, who were afraid to sign their names, I think your answer was wrong. I think this because Brother All J. Reith, whom you know and who is a member of Boston Local 182, and myself were on the job in the Union Square Olympia Theatre, Somerville, Mass., several years ago, where we were obliged to use 25 amperes D. C. on the top lamp and 100 amperes A. C. through two Fort Wayne A. C. to A. C. compensators hooked in multiple on the lower lamp.

In the upper lamp we used 3%-% and in the lower 3%-% National carbons. We always had to file the lower lamp carbons to a V (meaning that they filed a V shape groove on or in condenser side of carbon.
MOVING PICTURE WORLD

3rd March, 1923

CONTINUED FROM PRECEDING PAGE

(Goldwyn)

THE LOVE GAMBLER
John Gilbert
Nov. 18, Dec. 16
4,662

Shirley of the Circus
Shirley Mason
Nov. 25
4,608

Rancho Romance
Charles Farnum
Nov. 25
2,060

The Cheating Gamin
Lumpe Lane
Dec. 21
2,000

My Hero
Lumpe Lane
Dec. 23
2,000

Man's Size
William Russell
Dec. 30
4,316

Rudolph
Dustin Farnum
Jan. 6
4,670

The Right Element
Pat Paulson
Jan. 9
3,000

The Fresh F 21
Chester Conklin
Jan. 9
2,003

The Alarm
Lumpe Lane
Jan. 13
1,913

A Frantic Love Story
Lumpe Lane
Jan. 20
4,517

Pawm Ticket 210
Shirley Mason
Jan. 20
4,971

 hinted from preceding page

GOLDYWN

Always the Woman
Bette Compton
July 27
3,710

A Rev'l Week End
Sport Film
1,000

Takin' the Air
Sport Film
1,000

By-Week Champions
Sport Film
1,000

FORE

Catch My Steer
June 1
4,075

THREE WHO PAID
Dustin Farnum
Jan. 6
2,000

Watch Your Wife
Pat Paulson
Jan. 9
1,900

Face
Lumpe Lane
Jan. 13
1,000

THE LEGEND OF THE HUNGRY SHARK
Lois Chaney
Dec. 16
4,471

The Stranger's Banquet
8,531

HODKINSON

Great Authors
Series
1,000

Movie
1,000

The Women
Irene Castle
July 8
5,000

The Merry People
Irene Castle
Sept. 2
5,000

Affluence
Olive Moore Aug. 26
3,720

The Headless Horseman
Will Rogers
Oct. 26, Nov. 6
9,000

The Man from the Southwest
Jack Hulbert
Nov. 25
7,990

The Sky Skipper
Bray Special
Nov. 25
1,000

Bulldog Drummond
City
Dec. 21
1,000

Fun from the Press
Issued Weekly
1,000

Second Fiddle
Glenn Hunter
Jan. 20
5,810

AL LICHTMAN

Rich Men's Wives
Gastor Prod.
Sept. 2
4,500

Pirates
Joyce Compton
Nov. 25
6,500

Ryan
B. Schulberg Prod.
Nov. 11
7,040

The Hero
Gastor Prod.
Jan. 13
6,600

As You Desire Me
Gastor Prod.
Jan. 13
6,500

Poor Men's Wives
Gastor Prod.
Jan. 13
6,800

The Great White
Gastor Prod.
Jan. 6
3,200

MOTHERS-IN-LAW

Gastor Prod.

METRO

The Five Dollar Baby
Viola Dana
June 10
June 24
2,600

The Prisoner of Zenda
Roy Atteridge
May 6
June 3
16,467

The Four Horsemen of the Apocalypse
Louis Mann
May 6
June 24
2,500

The Hands of Nora
Clara K. Young
Aug. 19
Sept. 23
6,000

Smashed Rose
Juno Moore
Oct. 30
20,880

Red Shadows
Clara K. Young
Oct. 30
500

Treasing Women
Roy Atteridge
Oct. 31
500

The Four Horseman of the Apocalypse
Roy Atteridge
Oct. 31
500

The Man From the Southwest
Jack Hulbert
Nov. 25
7,990

Bill of the Sea
Anna May Wong
Dec. 9
7,500

The Pest
Stan Laurel
Dec. 23
2,500

Bad Blood
Dorothy Granger
Jan. 6
2,000

Sentiments
Reginald Barker Prod. Dec. 30
8,110

The Forgotten Law
Milton Sills
Dec. 30

PACHY

The fantastic of the North
Eskimo Film
June 24
July 1
1,000

The Fate Review
Issued Weekly
1,000

The Fate
Issued Weekly
1,000

THEY TALK

Topic of the Day
Issued Weekly
250

THE AESOP SERIAL

Aesop's Fables Serial
200

THE LITTLE RUGRAT

Little Rugrati

THE PATHE

Pathe Review
Issued Weekly
1,000

THE THEATRE REVIEWS

Now Consensus
Pathe

THE ROBIN POOL

Will Rogers
Oct. 26
1,000

Humpedkar
Paul Terry
Nov. 4
2,000

The Elephant's Trunk
Cartoon Fable
Nov. 1
1,000

Our Gang
Hal Roach
Nov. 4
2,000

Beast and Beauty
Leo Maloney
Nov. 11
1,000

The Drifter
Leo Maloney
Nov. 11
1,000

Washed Ashore
Paul Parrot
Nov. 18
1,000

Our Gang
Hal Roach
Nov. 25
2,000

Harvest Hands
Comedy
Nov. 18
1,000

The Enchanted Fiddle
Cartoon Fable
Nov. 18
1,000

Last of the Hunters
无形
Nov. 25
1,000

Young Sherlockes
"Our Gang" Comedy
Nov. 25
2,000

The Big Scoop
Johnny Jones
Nov. 25
2,000

Blast Away
Paul Parrot
Dec. 2
1,900

Friday the Thirteenth
Cartoon
Dec. 2
1,000

Saturday Night
Harold Lloyd
Dec. 9
4,700

The Man Who Laughs
Acros-Cartoon
Dec. 9
1,000

Wanted, A Story
Johnny Jones
Dec. 16
1,000

The Hound of Baskervilles
Comedy
Dec. 23
3,000

Harry's Busted Room
Fable Cartoon
Dec. 23
2,000

Fruits of Faith
Will Rogers
Dec. 30
5,000

Here's Your Money
Leo Maloney
Dec. 30
1,000

Fair Wind
Paul Parrot
Dec. 30
1,000

Under Suspicion
Leo Maloney
Jan. 6
2,000

Dig Up
Snub Pollard
Jan. 6
2,000

Smuggler
Johnny Jones
Jan. 13
2,000

The Wink
Leo Maloney
Jan. 13
2,000

Royal Chinaman
Instructive
Jan. 13
1,000

Paper and Gag
Roy Atteridge
Jan. 13
2,000

Mr. Hypno
Paul Parrot
Jan. 20
2,000

Border Law
Leo Maloney
Jan. 20
1,000

Cheating the World
Leo Maloney
Jan. 20
1,000

PLAYBOY'S PICTURES

The Man She Brought Back
Chas. Miller Prod., Oct. 7
Nov. 18
500

The Face to Face
Reginald Ward
Oct. 7
Nov. 11
5,000

Three Dollar Mystery
Leo Maloney
Dec. 2
7,000

The Stolen Moment
Moe Lammore
Aug. 19
433

THE UNIVERSAL

Adventures of Robinson
Harry Myers Serial
Nov. 27

Cruise
Harry Myers Serial
Nov. 27

The Storm
Harry Myers Serial
Nov. 27

The Plate
Harry Myers Serial
Nov. 27

In the Days of Buffalo Bill
Art Acord-Serial
Sept. 2

The Giants of the Opera
Roy Stewart
Oct. 14

The Radio King
Serial
Sept. 20

The Lonesome
All Star
Oct. 27

Under Two Flags
Priscilla Dean
Oct. 28
7,407

The Lone Hand
Hoot Gibson
Oct. 30
2,000

Rust of the Redwoods
Roy Stewart
Nov. 28

The Kentucky Derby
Jewel
Nov. 28
5,390

Wolf Law
Man Standing
Dec. 6

A Caliber Mystery
Harry Carey
Dec. 16

Bowl of Cherries
Herbert Rawlinson
Nov. 11

Another Man's Shoes
Herbert Rawlinson
Nov. 11

Alice Faye
Herbert Rawlinson
Nov. 11

Their Steady Job
Nech Edwards
Dec. 7

The Altar Stairs
Frank Mayo
Dec. 9

Wife of the Century
Browning
Dec. 9

Rookies
Browning
Dec. 9

A Lot of Bully
Cullen Landis
Dec. 15

Chickens Bone Crusher
Reginald Denny
Dec. 15

Women First
Lee Moran
Dec. 20
2,000

The Texas Sphinx
Harry Carey
Dec. 21

A Dangerous Game
Johnny Jones
Dec. 30
3,000

All Night
Valentino Myers
Dec. 30
5,000

The Golden Bullet
Harry Carey
Dec. 30
2,000

One Wonderful Night
Herbert Rawlinson
Dec. 28
4,475
VITAGRAPH

The Silent Wow... William Duncan... Apr. 15... Apr. 29... 400
The Silent Bird... Larry Seman... Aug. 26... 300
A Girl's Desire... Alva Calhoun... Sept. 15... 500
The Fighting Guide... William Duncan... Sept. 16... 400
Fortune's Mask... Earl Williams... Oct. 16... 400
You Never Know... Earl Williams... Oct. 15... 400
The Counter Jumpers... Montez Banks... Nov. 15... 400
Urban Popular Classics... Educational... Dec. 5... 1,000
A Front Page Story... Star Cast... Dec. 15... 600

MISCELLANEOUS

FEDERATED EXCHANGES

Alakind... Joe Rock... Nov. 25... 2,000
Lover Takes Scott... Montez Banks... Dec. 2... 2,000
Pure But Simple... Montez Banks... Dec. 2... 2,000

D. W. GRIFFITH

One Exciting Night... All Star Cast... Oct. 21... 11,000

M. J. WINKLER

Birthday... Cartoon... Jan. 6... 1,000
Felix Turtles the Tide... Cartoon... Jan. 13... 1,000

STATE RIGHTS

IVAN ABBRAMSON

The Wildness of Youth... All Star... Aug. 26... 700

AFFILIATED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres... Max Linder... Sept. 9... 380
A Woman's Woman... Mary Alden... Oct. 14... 7,500

ANCHOR FILM CORP.

The Storm Girl... Peggy O'Day... Aug. 26... 500
The American Treachary... Peggy O'Day... Sept. 15... 500
They're Off... Peggy O'Day... Sept. 16... 500
Thundering Hoofs... Peggi O'Day... Oct. 16... 500
Stranger of the Hills... All Star... Nov. 15... 500
Heart of Infinity... Francis Ford... Dec. 2... 2,000
Another Man's Boots... Francis Ford... Dec. 2... 2,000

AYWON FILM CORP.

Barbed Wire... Oct. 1... 700
The Unconquered... Maciste... Nov. 4... 4,500
Another Man's Boots... Anchor Prod... Nov. 4... 5,000
Bad Dog Courage... George Larkin... Dec. 5... 7,000
Boomerang Justice... George Larkin... Dec. 5... 5,000
Barriers of Folly... Oct. 15... 500
The Flash... Oct. 15... 500
Crow's Nest... Jack Hoxie... Nov. 25... 4,000
Dawn of Revenge... Larry Seman... Dec. 15... 4,000

B. B. PRODUCTIONS

Darling of the Rich... Betty Blythe... Jan. 20... 5,000

BRAY PRODUCTIONS, INC.

Unhazed Trails... Scenic... Dec. 21... 2,000

CHARLES C. BURR

Sure Fire Plot... Johnny Hines... Oct. 28... Nov. 25... 6,000
The Secrets of Paris... Whitman Bennett... Oct. 28... 7,000
The Last Hour... Milton Sills... Jan. 13... 6,000

EQUITY PICTURES

The Hardest Way... Fannie Ward... July 29... 500
What's Wrong With the Women?... Goodman Prod... Aug. 12... 600

C. B. C.

Sunrise Comedies... Billy West... More to Be Pitted Than Battled... Special... July 29... 5,000
Sunrise Comedies... Billy West... More to Be Pitted Than Battled... Special... July 29... 5,000
Hallroom Boys... Twice a Month... Nov. 11... 2,000
Hallroom Boys... Nov. 11... 2,000
The Spirit of '31... Hallroom Boys... Nov. 11... 2,000
Only a Shop Girl... Special... Dec. 9... 6,000

MURRAY GARRISON

A Game of Craft... Nick Carter... Special... Nov. 4... 2,000
The Spirit of Evil... Nick Carter... Special... Nov. 4... 2,000

GENIUS FILMS

Women Men Marry... IROQUOIS PROD., INC.

Valley of Lost Souls... Victor Sutherland... Jan. 20... 5,000

PHIL GOLDSTONE

Deserted at the Altar... Special... Jan. 6... 600

LEE-FRANKLIN

Squirrel Comedies... The Unconquered Women... Aug. 12... 600

NAZIMOVA PROD., INC.

Salome... Nazimova... Jan. 13... 6,000

O'CONOR PRODUCTIONS

Piece in Pieces... Billy Frame... Hot and Cold... 200

OUT OF THE INKWELL CO.

Files... Cartoon Comedy... Sept. 16... 1,000

PERFECT PICTURES

The Power of Love... All Star Cast... Oct. 21... 5,000

PRINCIPAL PICTURES CORP.

The World's a Stage... Philip DeRemer... Dec. 16... 6,000

PRODUCERS SECURITY

The Country Flapper... Dorothy Gish... Aug. 12... 6,000
Mr. Potter of Texas... Arbuckle... Aug. 12... 6,000
The Wolf's Fangs... Wilfred Lytell... Dec. 16... 6,000
In the Night... All Star... Dec. 16... 500
Irving Berlin's Series... Just a Song at Twilight... Bartholomew... 5,000
Madame Sans Gene... Special... 5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven... Daniel Production... July 8... Aug. 13... 3,000

RUSSELL PRODUCTIONS

Barriers of Folly... George Larkin... Nov. 25... 1,800

SECOND NATIONAL

Broken Shadows... Irish Love Story... 5,000
One Moment's Temptation... Lost Heiress... 5,000
Wasted Lives... Forgotten Film Prod... Dec. 25... 5,000

CHARLES R. SEELEY

The Purple Dawn... Beuse Love... Nov. 11... 5,000

W. M. SMITH

Trail's End... Franklyn Furness... Nov. 4... 4,700

SACRED FILMS, INC.

Rescue of Lot... Bible Film... Dec. 2... 1,000

SANFORD PRODUCTIONS

Tweedy Comedies... Wildcat Jordan... Nov. 12... 5,000
West vs. East... Pete Morrison... Dec. 2... 5,000

SMART FILMS, INC.

Why Worry... Comedy... Nov. 25... 2,000

WILLIAM STEINER

West of the Pecos... Neal Harl... Table Top Ranch... Neal Harl... Nov. 7... 4,900

STERLING PICTURES CORP.

Affairs of Lady Hamilton... Edna Hibel... Dec. 16... 11,000

UNITY

Why Do Men Marry... Ely Darel... Sept. 21... Oct. 21... 5,000

WARNER BROTHERS

Rags to Riches... Oct. 7... 6,000

WEBER AND NORTH

The Course of Drink... Star Cast... Sept. 9... Sept. 30... 5,000
Notoriety... Maurice Powers... Oct. 14... 5,000

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail... Roy Stewart... Sept. 2... 4,500

J. W. WILLIAMSON

Wonders of the Sea... Submarine... Nov. 4... 4,300
"Positively nothing doing, Bill," said the exhibitor to the visiting supply dealer, "there are several years' kick in the old projectors yet. Why the blazes should I can 'em just because the new models have some fancy tricks attached? Besides, I'm busy today."

"Doing what?" queried the supply man.

"Must go down to the boat yard and see how they are getting along with the new kicker that I'm putting in the old hooker."

"What was the trouble with the old motor?" asked the supply man, who was also a boating man.

"Not a thing. In fact, it is still about as good as when I bought it and it stood up so well that I'm getting the same make to supplant it."

"For why, if the old one is running all right?" asked the supply man.

"Because, you poor back number that calls itself a yachtman, I want a self-starter that will save the bother of cranking, a lighting plant that will make those smelly cabin lamps a thing of the past and a lubricating system that need not be watched like a kid coming out of the measles."

**Why Worry**

"You should worry," grinned the supply man, "you haven't cranked that motor since you got too fat to lace your own shoes and that long suffering paid hand of yours is the one who got cross-eyed watching the oil cups and thoroughly disgusted trimming and filling the lamps."

"Billiam, Billiam," said the exhibitor sadly, "how a navigator of your low grade intelligence ever manages to read a chart is what passeth my understanding.

"If you followed the advice that Carl Laemmle used to hand out and 'used the brains God gave you,' you would appreciate the fact that year by year in every way the paid hand is getting less expensive and less expensive and that the only way that we can get back some of the kale that we must feed him is to employ one with enough skill and knowledge to keep the power plant out of the repair shop by proper handling and do most of the unavoidable repair work himself."

**Good Men Are Choosey**

"Also that a man good enough to do this can pick and choose his skipper and the picking is getting to be confined to craft with modern improvements."

"Zat so?" asked the supply man.

"You can bet it's so," barked the exhibitor, "and so much so that I'm having an electric bilge pump and a power windlass put into the "Soaking Sue." What's the use in having a high-priced mechanic waste his time in pumping out the boat and his muscle in breaking a mud hook out of the slime when they can be done more quickly by electricity."

The supply man gave him a long pitying look. "As an exhibitor you're a first-class yachtman. The manner in which you spend your profits shows 350 per cent, more sense than the manner in which you make them."

"Pause in your mad career to the boat yard and consider that every word that you've said about the nurse maid of your hooker applies even more forcibly to the projectionist to whom you entrust your projection."

"The Lord knows that you can get any number of correspondence course graduates to mis-frame your pictures and mis-treat your equipment—only you don't want 'em. And the kind of man that you DO want insists on having proper facilities and apparatus. Also that his time is too valuable to do by hand anything that can be done more economically and expeditiously by machinery."

"You make me think of Jim who runs the show across the tracks."

"How?" asked the exhibitor coming up for air.

**Rough on the Powder Puff**

"Jim was afraid that selling machinery in the ticket booth would only give more time for nose powdering to the cashier. After I managed to jam the sale through and the patrons found out that they could get admissions on the same night that they started negotiating for them, the patronage doubled and there was no time to manipulate the powder puff."

"The trouble with a number of you exhibitors is that you figure out that lots of labor saving devices are all right for the biggest houses but that the smaller fellow cannot afford them."

"And your figuring is all wrong. Most of the big fellows of today are big because even when they were small they never passed up any chance to get things done in the best and shortest possible way. They knew that a big house might get away with some out of date methods that would put a big crimp in a small house with its way to make."

**Labor vs. Machinery**

"Labor costs more than machinery and the best way to make money is to spend it wisely. Right now there are a dozen ways in which your show could be improved by scrapping or selling old time apparatus and installing new models."

The exhibitor grinned, "Honestly, Bill," he admitted, "I can think of fourteen now that you mention it. Let's go over the plant and check 'em up."

"Holy cat," gasped the supply man, "have I been wasting all this gas on one already converted?"

"I wouldn't exactly call it wasted Bill," said the exhibitor. "Sometimes a man who really intends to take a swim must be pushed off the dock."

**Record of Two Week's Albany Incorporations**

Characterized by small amounts of capitalization, eight companies entered the motion picture business in New York State during the week ending January 13. These companies are as follows: Rosehill Amusement Co., Inc., $20,000; M. Gutman, L. Gutman, Tarrytown; H. Goldstein, New York City; Lujaren Hiller Studios, Inc., $20,000; R. H. Taylor, Nutley, N. J.; M. B. Wilson, N. E. Williams, New York City; The Playball Company, Inc., $500; Joseph Quittner, Arnold Furst, Philip Krinko, New York."
York; Madison Producing Corporation, $500; Ira Funkenstein, B. J. Longstreet, M. Kelly, New York; Effie Corporation, $500; Anne Eichel, M. Elkin, L. I. Pink, New York; Corning Griffin Productions, $1,000; Edward Small, C. R. Rogers, Edward Mackay, New York; Harry, Lyons Realty Corporation, $10,000; L. C. Whiton, Florence Block, Pauline Berger, New York; Miracle Theatre Corporation, $10,000; Joseph and Abraham James, D. Goldstein, New York.

**Last Week's Record**

From the number of motion picture companies incorporated in New York State, the week ending January 22 may be regarded as about up to the average, although none of the companies represented any great amount of capitalization.

The following companies, having been found acceptable from a corporation standpoint, received charters:

**Flash Signs Are Eye Catchers**

85% of the sign flashing of the country is done by Reo Flashers.

*Let's tell you how economically and reliably they would flash for you.*

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209 West Congress Street
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Via Cumiana, 21, Turin, Italy

**Machines**

**THEATRE EQUIPMENT AND SUPPLIES**

*WRITE FOR CATALOG*
ERKNER BROS. OPTICAL CO.
ST. LOUIS, MO.

**Chaloner Theatre, New York**

This new million dollar, 1,700-seat house opened December 21.

**Power's Projectors and a Raven Screen**

**Feature of New York's New Chaloner**

The Chaloner Theatre, New York City, which opened to the public on December 21, occupies a plot eighty-five feet front by one hundred and fifty feet deep at the northwest corner of Fifty-fifth street and Ninth avenue, New York City.

The severely plain Romanesque exterior houses accommodation for 1,700 patrons, of which 1,000 find seating in the orchestra.

The theatre was designed by George Keister and built under the supervision of Murray J. Friedman, by Schroeder & Koppel, Inc. The engineer in charge was Victor Mayer and the interior decorations were created by Winter & Raub.

**Four Typhoon Fans**

The ceiling proper of the house is in the form of an elliptical dome sixty-five feet in length, the span of which are perforated to afford inlets for fresh air, propelled by four eight-foot Typhoon fans.

The prosenium motif consists of large columns between which are the high arches. These openings are draped and back of them are located the organ chambers, in which one of the largest organs in New York City has been installed.

A feature of the organ installation is an echo chamber at the rear of the main ceiling and over the balconies. The walls from orchestra to balcony are of cane stone. Above the balcony, the walls are covered with gold velour, the rich effect of which is restful to the eye.

The carpets are of a rich mulberry color and were supplied by Gimbel Brothers.

A feature of the Chaloner illumination is a large central dome chandelier eight feet in diameter. The lighting effects are in red, white, and blue. All house and stage lighting are controlled by a large switchboard and dimmer plant from the projection room.

**Projection Room A Feature**

This projection room constitutes a feature of the Chaloner. The ceiling is fifteen feet high, affording excellent ventilation and the floor dimensions are nine by twenty-two feet.

The projection equipment consists of two G-E motion picture projectors, with Power's G-E high intensity lamps seventy-five amperes, a Raven half-tone screen sixteen by twenty-one, a Brenkert spotlight, an eight-reel Mullco film cabinet and a Power's multiple coil rheostat 50-90 amperes.

The total value of the Chaloner and its equipment is in the neighborhood of $1,000,000.

As the name implies, the house is the property of John Armstrong Chaloner, famous for his inquiry "Who's Looney now?" Mr. Chaloner's associate in the enterprise is William Yoost, president of the Ninth Avenue Amusement Corporation who operates a chain of motion picture theatres.

The new house is noteworthy in that, while a first run theatre and furnishing music by a fifteen piece symphony orchestra, it has started out with admissions ranging from ten cents minimum to thirty cents maximum.

**Management Changes**

LODI, CALIF.—Today Theatre has been remodeled and reopened under management of L. C. Miller.

RIO VISTA, CALIF.—Henry De Wind has closed Netherlands Theatre to Paul Weiss.

SAN FRANCISCO, CALIF.—William C. Kohler succeeds William Casey as manager of Ackerman & Harris Hippodrome Theatre.

LIVE OAK, FLA.—Lon Burton has sold his interest in Almar Theatre to C. C. Price, of Tarpon Springs.

DECatur, ILL.—Byr L. Chapman has sold Lyric Theatre to Glen Irwin and Lickie Dobson.

EAST ST. LOUIS, ILL.—James Drake has been appointed manager of Lyric Theatre.

MOLINE, ILL.—Samuel Lavine, of Chicago, has been appointed manager of new Le Claire Theatre.

PEORIA, ILL.—Star Theatre has been purchased by Lawrence Kronset of Galva.

ANAMOSA, IA.—Mr. and Mrs. Frank Hart has disposed of their interest in Crystal Theatre to F. W. Hrabak.

BELLEVUE, IA.—J. E. Grimm has sold Cory Theatre to James Wright.

ELDON, IA.—J. T. Dutecher has sold Majestic Theatre to Lloyd Perry.

WINSOMBURY, IA.—Mr. and Mrs. C. D. Zirbel have sold Latona Theatre to P. O. Rube.

ADRIAN, MICH.—Parvin Johnson has purchased Gem Theatre.

MORENCI, MICH.—Gem Theatre has been purchased by P. E. Johnson.

PORTLAND, ME.—Carco Amusement
Company, recently organized, has purchased Casco Theatre.

PATERSON, N. J.—Globe Amusement Company of that city, has acquired theatre at 297 Main street.

CARTHAGE, N. Y.—Policy of Carthage Opera House has been changed from vaudeville to pictures.

ELLENVILLE, N. Y.—Management of Shadowland Theatre has been taken over by Silas S. and J. Leslie Shurter.

GRAND FORKS, N. D.—Metropolitan Theatre has been leased by Larry Thomas.

CHILlicothe, O.—Management of Royal Theatre has been assumed by John Kaiser, Jr.

COLUMBUS, O.—James Building Company has taken over lease on Grand Theatre, which opened December 24.

DAYTON, O.—Auditorium Theatre, conducted by Miami Amusement Company, has changed its name to the State.

PORTLAND, ORE.—Charles Coupe has taken over management of People’s Theatre.

ERIE, PA.—N. C. Wagner succeeds Thomas J. Fordham as manager of Perry Theatre.

ERIE, PA.—Thomas J. Fordham succeeds M. T. Lesko as manager of Strand Theatre.

PITTSBURGH, PA.—Sol Slezick has sold new Strand (moving picture) Theatre on Lincoln avenue, near Lemington, to Stephen F. O’Rourke.

TARENTUM, PA.—John Maskole, of Monongahela, is new owner of Luna Theatre.

AUSTIN, TEXAS—E. B. Roberts has been made manager of Majestic Theatre.

BRYAN, TEXAS—Criterion Theatre has been reopened by Mrs. W. D. Laurence and Miss Lola Wilson.

COLORADO, TEXAS—Name of New Theatre has been changed to the Palace.

FORNEY, TEXAS—Lyric Theatre has been taken over by Roy B. Walker.

SEYMOUR, TEXAS—Criterion Theatre has been purchased by Elbert Holmes.

\[ MOVING PICTURE WORLD \]

M. P. Laboratory Aids Wanted by Government

The United States Civil Service Commission announces an open competitive examination for laboratory aid, motion picture laboratory, on March 7, 1923.

Two Simplexes for Culp’s Red Apple

R. A. Culp, of the Red Apple Theatre, Omaha, Wash., is remodeling his house which seats 600. Work is progressing while the house is still being operated.

Centralia’s Grand is Soon to Be Remodeled

Frank A. Graham of Centralia, Wash., is planning extensive remodeling and renovating of his 550 seat Grand Theatre, and has placed B. F. Shearer, Inc., in charge of installing two new Simplex projectors, Transverter, screen, upholstered seats and a big electric sign.

Powers for Hodkinson

The Hodkinson exchange of Seattle, has equipped its new projection room with a Powers Mazda projector.

Improving Theatres

ATLANTIC, GA.—Vaudette Theatre, controlled by the Southern Enterprises, Inc., has been remodeled, renamed the New Vaudette and reopened under management of John N. Thomas.

ALLENTOWN, PA.—Lotus Theatre will be remodeled and seating capacity increased from 500 to 800.

UNIONTOWN, PA.—Extensive improvements have been made to Penn Theatre.

LAKEWOOD, O.—J. W. Christford, 1402 East 117th street, has contract for two-story brick and stone-trim moving picture theatre and store building, 100 by 210 feet, to be erected at Madison and Arthur avenues, for Lincoln Theatre Company, 2301 Center street, to cost $125,000.

SALEM, O.—State Theatre on North Lundy street has been opened by Virgil Rakestaw.

BANDON, ORE.—Homer D. Brown is preparing plans for new theatre, with seating capacity of 500. Address secretary, Chamber of Commerce.

CHARLESTON, W., VA.—New Virginia Theatre has opened with first-class picture policy, House has seating capacity of 1,100 and cost $300,000.

MILWAUKIE, WIS.—David Taxey, 550 Potter avenue, has plans by Leigh Hunt, 445 Milwaukee street, for one and two-story brick and tile moving picture theatre and store building, 35 by 150 feet, to be erected at Kinnickinnic and Logan streets.

\[ THE CINEMA \]

HUNDREDS OF EXHIBITORS ARE LOOKING FOR

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\[ LOS ANGELES \]

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AT LIBERTY, CAMERAMAN—Ten years with one company. H. L. Muller, 150 North Eighth Avenue, Whitewater, New York. Advertising $504, Party W.

ARTIST open for lobby display work: real oil paintings on canvas, one sheet size, $16.00; photo colored engravings, $5.00, prepaid. Any subject. Quick service. Write for information. Ernest W. Ritter, 202 S. Michigan, Pasadena, California.
Theatres Projected

PINE BLUFF, ARK.—Saenger Theatre, operated by Saenger Amusement Company of New Orleans, was destroyed by fire, may possibly be rebuilt.

LOS ANGELES, CALIF.—Turner, Dahmen & Langley, 200 Knickerbocker Building, plan to erect 12-story theatre and office building, to cost about $1,250,000.

LOS ANGELES, CALIF.—A. L. Erlanger will erect new theatre, with seating capacity of 1,750.

SAN PEDRO, CALIF.—Goebel Brothers will erect two-story theatre, store and apartment building at northwest corner Santa Cruz street and Pacific avenue. Theatre will have seating capacity of 500.

SANTA BARBARA, CALIF.—California Theatre Company will erect theatre and office building in 1200 block of State street, with seating capacity of 2,000, to cost $500,000.

* SANTA BARBARA, CALIF.—New structure will be erected on site of old Lobero Theatre at Canon Perdido and Ancapa street, with seating capacity of 1,000.

SANTA MONICA, CALIF.—West Coast Theatres, Inc., is erecting new theatre at Third and Arizona streets, to cost $500,000.

VACAVILLE, CALIF.—Vacaville Amusement Company will erect new theatre. Address J. A. Harvey, Jr., president.

NORWICH, CONN.—Murphy & McGarry have plans by Cudworth & Thompson, Thayer Building, for three-story brick fireproof theatre and store building, 75 by 150 feet, to be erected on Rose place, to cost $200,000.

COLUMBUS, GA.—James Johnson, proprietor American Theatre, plans to erect new theatre on North Highlands avenue, to cost $25,000.

BERWYN, ILL.—New $10,000 moving picture house has opened on Elliot avenue, south of Windsor, under management of Earle J. Johnson.

CHICAGO, ILL.—Rudolph P. Perlman has plans by David S. Klafter, 10 South Salle street, for large moving picture theatre, with seating capacity of 2,000, to be erected on Halsted, between 69th and 70th streets, to cost $500,000.

GIBSON CITY, ILL.—New Edna Theatre will have seating capacity of 700.

INDIANAPOLIS, IND.—Circle City Construction Company will erect one-story brick moving picture theatre, 65 by 190 feet, to cost $25,000.

ROCHESTER, IND.—C. F. Kreighbaum, care Paramount Theatre, plans to erect new theatre early next spring.

HOPKINS, MINN.—Abraham Engler, 935 Fifteenth avenue, S., has plans by Charles A. Hansler and M. A. Wright, 609 Pittsburgh Building, St. Paul, for remodeling and erecting an addition to theatre.

GOWER, MO.—New Community Theatre, with seating capacity of 530, playing both vaudeville and pictures, has opened under management of Carl Cummings.

HELENA, MONT.—New Frolie Theatre has opened under management of C. J. Hill.

HADDONFIELD, N. J.—Senator Joseph F. Wellworth has plans by Lackey & Hettle, 5 Hudson street, Camden, for one-story brick and limestone moving picture theatre, 41 by 158 feet, to be erected on Kings-highway.

BALLSTON SPA, N. Y.—Capitol Theatre, a new moving picture house, with seating capacity of 620, has opened under management of Louis Benton.

FORT EDWARD, N. Y.—John J. Kelleher and Lew Fisher plan to erect new moving picture theatre, with seating capacity of 650, on East Street.

LOCKPORT, N. Y.—John Moon & Son have contract to erect new theatre for Lock City Theatre Company, to cost $150,000.

“'I'd rather go there—the pictures are so clear and bright.'

Well projected pictures certainly do make a difference in the daily receipts of a theatre.

Bausch & Lomb

CINEPHOR

Projection Lens

The Cinephor is an optically perfect projection lens, designed and made by Bausch & Lomb, for seventy years America's leading lens-makers.

Its features are:—flatter field, brilliant illumination, critical definition, maximum contrast between black and white, and quick, sure focusing.

Write for the Cinephor booklet, or consult your dealer.

BAUSCH & LOMB OPTICAL CO.

Rochester, N. Y.

NEW YORK WASHINGTON CHICAGO

SAN FRANCISCO LONDON

Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP

PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC

Original makers of the paper cup

EASTON, PENNA.

NEW YORK PHILADELPHIA CHICAGO

BOSTON BALTIMORE LOS ANGELES

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY NEW YORK CITY

762 SOUTH WABASH AVENUE CHICAGO, ILL.

109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.
If it is in the negative, you will get it in the print, on

EASTMAN
POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Little Stories of Successful Exhibitors, No. 3

Marcus Loew

Marcus Loew is the head of the largest chain of motion picture and vaudeville theatres in the world. Born in New York, he started his commercial life as a printer; later he became a furrier, in which business his failure was merely a stepping-stone to success. For at this point he turned to the "movies," opening up in a small store, where by turns he cashiered, and took tickets, after which he would close the door and run the projector.

From so humble a start, Marcus Loew has risen to a point where it is an actual fact that he is never quite sure as to how many theatres he owns. One or more may have been added to his chain by one of his executives while Loew is indulging in his favorite pastime, golf; and it is only by consulting his accountant that he can definitely know how many houses are on his circuit.

Naturally, Mr. Loew sees to it that his interests are conserved by efficient management. And when a new Loew theatre is opened, a GOLD SEAL Automatic Register is right in front. The new Loew's State, one of the most beautiful theatres in the world, has its GOLD SEAL equipment and so have over a hundred other Loew houses.

GOLD SEAL is the Mark of Perfection—and the GOLD SEAL Automatic ticket selling machine will give you the utmost in service, the lowest-cost upkeep, and never-failing operation. There are 25 Reasons Why a GOLD SEAL will make as well as save money for you. Write for them TODAY.

Automatic Ticket Register Corporation

Largest in the World

1780 Broadway, New York City

Latest GOLD SEAL Model Automatic Ticket Register as used in Loew's New State Theatre, New York City.

NOTE:—Distributors in principal cities. Write for name of nearest one.

TICKETS

We print 25,000 miles of tickets every year, for both machine and hand sale. Write for our low prices.

<table>
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<th>QUARTER SIZE</th>
<th>HALF SIZE</th>
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SOLD BY ALL LEADING SUPPLY HOUSES

Send for Description Booklet

KOLLMORGEN OPTICAL CORPORATION

35 Steuben Street Brooklyn, N. Y. U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

Why Give Nickelodian Seating Comfort in Five Hundred Thousand Dollar Theatres?

No industry has made greater development in the past fifteen years than the movies. Compare the houses, the pictures, the actors, the audiences, with those of nickelodians days, and then sit back and marvel at the progress made.

Yet one vital factor—the seating comfort of the audience—has stood practically as a standstill during the past decade. "Two Gun Sam" and the "Queen of Shoka" were viewed by your patrons from the same old-fashioned type of seats.

The Mov-Ezy Chair is the first real innovation made in a decade's time, to give theatre-goers greater seating comfort and convenience.

This remarkable seating device is a straight armchair with individual arm rests, which swings to one side to allow those entering or leaving their seats to pass by, without forcing the occupant to stand or disturbing him in any other manner.

Theatre owners find the Mov-Ezy Chair a means to top great profits from more contented patrons.

Write for illustrated catalogue

Josiah Partridge & Sons Company, Inc.

47 WEST 34TH STREET, NEW YORK

Show Room

Sales Office

HALLBERG

Automatic Continuous Feed Arc Controller for All Make Projectors.

Why not convert your Hand Feed Lamp to an Automatic? HALLBERG ARC CONTROLLERS make this possible as no others can—

Because:

It is mounted as part of the lamp house, extending no further than the feed handles—

It maintains an arc of constant length which is physically impossible by hand feeding—

It insures constant and brilliant screen illumination without objectionable and ununiform coloration.

The saving in carbons alone of this automatic feature over others is worthy of your investigation and consideration—

At small expense your old lamp becomes an Automatic Lamp having all the advantages of the so-called automatic high intensity arc lamps.

Let us tell you more about this efficient device.

THE HALLBERG LINE INCLUDES

A.C. to D.C., as well as D.C. to A.C. Electric Economizers and D.C. Motor Generators in all sizes for all circuits for Arc or Mazda Projector Lamps—

Transformers for Arc or Mazda Projector Lamps—

Electric Film Speed Indicators—

Electric Control Panels—

Multiple Unit Rheostats—

Extremely high efficiency Portable Projectors for all existing lighting circuits, also with the HALLBERG "Featherweight" gasoline Electric Light Plant, weighing less than 100 pounds, the Marvel of the Age for traveling exhibitors and where the ordinary electric light current cannot be obtained.

J. H. HALLBERG

Service Dept. 220 W. 4th St. NEW YORK

Large Stock Established 1894 Prompt Shipments
WHEN YOU CONTEMPLATE BUYING A PROJECTOR

YOU SHOULD DETERMINE THE FOLLOWING POINTS—

IS MY CHOICE OF PROJECTOR BUILT BY A RESPONSIBLE CONCERN?
(This has an important bearing on the matter of service and future spare parts.)

HOW MANY YEARS OF SERVICE WILL MY NEW MACHINE BE GOOD FOR?
(The length of service rendered by the machine determines the value of your original investment.)

WHAT WILL IT COST ANNUALLY TO RUN THIS MACHINE?
(Understanding and repair costs are important items to be considered.)

HOW ABOUT FREQUENT “SHUT-DOWNS”?
(Projection room troubles and dark screens are bad investments.)

DO THE BEST THEATRES USE THIS MACHINE?
(The standing and popularity of a machine is reflected by the type of theatre in which it is used.)

ARE THE BUILDERS OF THIS MACHINE PROGRESSIVE?
(The farsightedness of the manufacturer assures you of latest machine developments.)

THOUSANDS OF EXHIBITORS HAVE ASKED THESE QUESTIONS

AND THEN THEY PURCHASED SIMPLEX.

WHEN MERIT ALONE IS CONSIDERED—SIMPLEX IS INVARIABLY CHOSEN
It's here! The picture the world is waiting to see!

THE CHRISTIAN

Maurice Tourneur's production of Sir Hall Caine's immortal masterpiece.

ASK GOLDWYN
Money for YOU

vs.

The Improvement (?) of the Art

Who are you working for?

When your theatre loses money—who pays the bill?

Every now and then, or oftener—you read an article in a magazine about “The Improvement of the Motion Picture business.”

How about the improvement in your motion picture business?

When you ask your box office—

What’s the answer?

Fortunes have been made in pictures. Where is yours? What became of the profit you ought to have had for last night or last week? How much of it did you get,—and how much of it went for the “Improvement of the ART”?

* * * * * *

Two business men who look on motion pictures quite frankly as a business,—something to make money out of, have for sale a series of pictures that are sure money makers.

No speculation—no guess work,—not a “maybe” or “perhaps.”

Pictures the public wants and will pay money to see.

Territory is booking rapidly—on a most attractive basis.

KEYSTONE!

TRI-STONE PICTURES, Inc.

565 FIFTH AVENUE

OSCAR A. PRICE
H. E. AITKEN
NOT ONLY
Breaking box office records everywhere

NOT ONLY
Turning crowds away at every performance in every theatre it plays

NOT ONLY
Playing longer engagements in many theatres than any picture ever released

NOT ONLY
Smashing audience records made by "Over the Hill"

BUT ~
The William Fox Special Production

The TOWN THAT FORGOT GOD

Is giving American Theatregoers the Greatest Thrill ever Shown upon the Screen

DIRECTED BY HARRY MILLARDE who staged "Over the Hill"

FOX FILM CORPORATION

Soon ~ IF WINTER COMES ~
Profit Making Posters For A

The Town That Forgot God

Directed by Harry Millarde - Story by Mr. X - Scenario by Paul H. Sloane

Fox Film Corporation

Soon - If Winter Comes!
Proved Box Office Success!

Records Smashed Simultaneously in 35 Theatres

This wonderful line of "Punchy Posters" guarantees your theatre a record smashing business.

The Town That Forgot God

William Fox Presents

"The Town That Forgot God"

Directed by Harry Millarde

Story by Mr. X, Scenario by Paul H. Sillane

Fox Film Corporation

Soon ~ IF WINTER COMES!
BOOK TODAY — THESE FOUR

The VILLAGE BLACKSMITH
from
LONGFELLOW'S famous poem
A thrilling 1923 melodrama
Directed by
JACK FORD

The FACE ON THE BARROOM FLOOR
A powerful, romantic drama with a notable cast including ~ ~ ~
HENRY B. WALTHALL
RUTH CLIFFORD ~ ALMA BENNETT and others
Directed by
JACK FORD
Scenario by G. Marion Burton
William Fox Success Specials

The Custard Cup
A New Type of Story with Mary Carr

and a notable cast including—
Miriam Battista—Jerry Devine—Peggy Shaw
and Frederick Esmelton

A story bubbling with joy and sunshine
from Florence Bingham Livingston's novel

Directed by Herbert Brenon
Scenario by G. Marion Burton

Five Reels of Laughter
Lupino Lane in
A Friendly Husband

The comedy special supreme

Directed by Jack Blystone

Fox Film Corporation
The SENSATION

"let me in my babies need me!"

P M W

Now Showing

C R I
THEATRE N.Y.
OF NEW YORK

B. P. Schulberg presents

OREN'SIVES

Agnes Christine Johnston and Frank Dazey
DIREC TED BY

GASNIER
CREATOR OF "RICH MEN'S WIVES"

WITH A DISTINGUISHED CAST
BARBARA LA MARR
DAVID BUTLER
BETTY FRANCISCO
RICHARD TUCKER
ZASU PITTS
THE HEAVENLY TWINS/

TERION

ADMISSION .50 ~ .75 ~ 1.00 ~ 1.50 ~ 2.00

It's a Preferred Picture

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY • NEW YORK CITY
Moving Picture World every week publishes more news about exhibitors—more names of exhibitors—than any two other publications combined.

The value of your advertising is dependent on the strength of the paper in which it appears.

The strength of any publication is weighed by its READER INTEREST.

Readers are interested in THEMSELVES.

Watch the WORLD in 1923
The New Leather Pushers are cleaning up all over the country

"Never a Big Picture made to compete with them"

"Any Exhibitor not booking New Leather Pushers is a big loser. Drew crowds to our theatre so tremendous that we could not handle all"

"They'll make you friends"

"It's really remarkable, worth anybody's time and money"

"No Exhibitor should lose an opportunity to book them"

"After they see the first round you won't have to tell them anything, they'll come back for more"

"This series is quite as fascinating as the first series. I, for one, rejoice that they are back"

"Really great. We are sure you will fall for them as hard as we do"

Starring

REGINALD DENNY

With Original Cast including HAYDEN STEVENSON

STORIES BY H.C. WITWER

PRESENTED BY CARL LAEMMLE

DIRECTED BY HARRY POLLARD

UNIVERSAL JEWEL COLLIERS SERIES
Booth Tarkington’s Masterpiece
The FLIRT
With a brilliant cast

Crashing Through
To New Big Records!

Smashes House Record
at The Adams, Detroit!
Playing for three weeks at this big Detroit house, “The Flirt” established a new attendance record, and broke the house record formerly held by “The Storm,” a Universal Jewel! “Wonderful business!” wires JOHN H. KUNSKY, managing director of the Adams.

Held Over for Third Week at The Cameo, Pittsburgh!
After two weeks of sensational business, during which thousands were turned away, The Cameo extended the run another full week, and may be compelled to keep it a fourth week! “The Flirt is the sensation of Pittsburgh!” says Manager Charles Hoskins.

“Pictures as fine as this are rare.”
—Pittsburgh Press.

“Never lags from start to finish.”
—Pittsburgh Leader.

Held for Extended Run
at The Randolph, Chicago!
Originally booked for one week at The Randolph, “The Flirt” was such an outstanding success at the box-office that it was held for a second week, during which it beat the first week’s business. Now in its third big week, it is still the shining success among Chicago’s big cinema attractions!

Plays Two Weeks for First Time in History of House!
The Alhambra, East Liberty, Pa., a suburb of Pittsburgh, booked “The Flirt” for one week! Crowds jammed the theatre all week. Hundreds were turned away. This house then established a new record by keeping it for a second week, the first time any cinema attraction ever hit such a mark at the beautiful Alhambra.
New York City, January 30th 1923

Mr. E. W. Hammons
Free, Educational Film Exchange
570 Seventh Avenue
New York City

My Dear Mr. Hammons,

When I learned, after my arrival in America, of the great extent and influence of your city, reaching millions of your people every day, I thought to myself that it would be most wonderful if the screen could one day be employed to help me spread the message I am trying to carry to all mankind.

It was never my desire or intention to consent to appear in any picture which would be based upon fiction, but when Mr. Elmore Leffingwell, who has directed my publicity, told me that you would be willing to take to the people a two-real educational picture, which would actually carry my message and explain my work, I was immediately impressed that it was my duty to take advantage of such an opportunity. I am aware of your extensive distribution facilities, and I trust you for the fine co-operation you have given in making arrangements to show the picture, "The Message of Kelli Coute", which I sincerely hope will entertain your millions of patrons while still benefiting them by showing how self-mastery, through conscious suggestion, can help every man, woman, and child—everywhere.

The proceeds of this motion picture, Mr. Hammons, will go to establish a free clinic, or more properly speaking, institute, near my home in Nancy, France, where I have great difficulty now in handling the crowds that come to see me. It must be understood right now that I am not personally to be the beneficiary of whatever this picture earns; not one cent will come to me. The free institute so badly needed in my home town, will be almost the only place of people in quest of help, and if you are desirous in making that a possibility, I ought to afford you much satisfaction.

Accept my sincere thanks, please, for the great kindness and consideration you have shown my message. You understand and seem to sympathize with me in what I am trying to do, and for the sake of the cause and the spreading of the message, I wish greater success to the picture in which I appear, trying to explain from the screen to all mankind, just what I am explaining from the lecture platform wherever I go.

Faithfully yours,

[Signature]

Mr. E. W. Hammons
President

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
ASSOCIATED FOREIGN REPRESENTATIVE SIDNEY GARRETT

Introduces

Encore Pictures

Nationally Advertised in

THE SATURDAY EVENING POST

and in four big fan publications

PHOTOPLAY · MOTION PICTURE CLASSIC

MOTION PICTURE · PICTURE-PLAY

A constructive plan of interesting your public, national in scope, local in effect.
ONE of the largest transactions in the motion picture history of California was consummated last week when West Coast Theatres, Inc., purchased the entire chain of forty Turner & Dahnken theatres in that state. These include the big Tivoli in San Francisco and the T. & D. theatres in Oakland, Berkeley, Sacramento, San Jose, Richmond, Stockton, Watsonville, Salinas and Riverside, and the T. & D. Langley circuit in Southern California, in which the company was a large stockholder, with houses in Pasadena, Glendale, Taft and Los Angeles.

More than $10,000,000 was involved in the deal, according to reports from the Coast, while Irving Lesser in New York City said that the figures would exceed $3,000,000. The West Coast Theatres, Inc., composed of Sol Lesser, Mike Gore, A. L. Gore and Adolph Ramish, now controls around 100 California theatres.

West Coast Theatres, Inc., also takes over the First National and Educational franchises for Northern California, Nevada and the Hawaiian Islands, and the First National franchise for New York City, Albany and Buffalo, making the company the largest franchise holder in First National, as it now controls 20 per cent. of the country—14½ per cent. New York and 5½ per cent. California.

Bought Real Estate

It also bought real estate in San Francisco appraised at $1,000,000, notably a large plot at Fourth and Stevens streets. No mention is made of the T. & D. circuit in the small mining towns in Eastern California, and it is not known as yet if these are involved in the theatre deal.

Sol Lesser, vice-president, and Abe Gore, secretary, represented West Coast Theatres, Inc., in the theatre deal, and Mrs. Turner and Mrs. Dahnken represented the Turner & Dahnken circuit. Mr. Dahnken is reported ill.

T. & D. is the oldest exhibiting company in the West. It started in 1906 with a penny arcade and nickelodeon. The Tivoli Opera House in San Francisco was its first big acquisition. The theatre negotiations have continued over a period of four years. No changes in management or policy are planned.

West Coast Theatres, Inc., now is solidly entrenched in every key center on the Coast. It has no competition in Southern California and is in a position to compete with opposition in Northern California. The deal gives the company a minimum of 200 days first-run.

Will Continue as Producers

The Lessers will continue in the producing field under the name of Principal Pictures Corporation. Irving Lesser takes charge of the New York interests of the company.

President Robert Lieber, of Associated First National, said:

"It is of course particularly gratifying to their fellow franchise holders that the Turner & Dahnken interests have been taken over by members of our own organization. Messrs. Lesser, Gore and Ramish have won the universal respect and admiration of the trade because of the sound, yet rapid progress they have made.

Their Confidence Indicated

"It seems to me that no more striking indication of confidence in the future of Associated First National could be given than this additional and very great investment these men have made in the company. Having been intimately associated with the organization for so long, they would hardly have increased their already heavy holdings in First National unless they believed in its future. The deal may be regarded as of very great importance to us because of the solidarity and greater unity of action it will bring about, which would not have been true had alien interests bought into the company.

"Of course, we all regret losing Mrs. Turner and Mr. Dahnken, who pioneered with us in the formation of the company and both of whom had much to do with its success. But we have all known for several years of their wish to be relieved of the burdens of their large theatre and exchange interests. I feel that I may thank them, on behalf of our associates, for their loyalty and their support, and wish them the rewards of happiness through relief from business strain and worry, to which they are so richly entitled."

Beginning to Agree

Theatre Owners and Ministers Seem About to Bury the Hatchet

With the Ohio ministers inviting the Cincinnati representatives of the Motion Picture Theatre Owners of Ohio to address them at their June meeting in Columbus, it is said to look as though an understanding between film men and church men is about to be reached. In Cincinnati, except on a few points, the two elements already are on friendly footing and in a cooperative spirit.

In Columbus, recently, when the ministers met, Samuel Bullock, field representative of the M. P. T. O., called some of the pastors to task, according to some Cincinnatians who were present, for statements about the methods of the theatre men in combattng censorship. This resulted in his being asked to address the ministers' meeting in June.

The ministers say that, with two exceptions, Cincinnati film exchanges refuse to rent pictures to churches. Film exchange men say that contracts with theatre owners make them amenable to their wishes and that theatre owners say it causes harmful competition.
Pathe Sales Head Praises Field Force on Big Drive

The results of the sales contest which ended on December 30 have impressed the Pathe home office more deeply than ever with the power for magnificent performance possessed by our thirty-four branch organizations," says E. A. Eschman, general sales manager of Pathe Exchange, Inc. "Home office congratulations are extended to every member of the forces in the field who contributed in that achievement.

"Each sales contest in which we have participated has set a new record for business. It may be that this repeated record-breaking, under any and all conditions, has induced in us a sort of assurance that our branches can't fail—that their power of achievement can be taken as a matter of course. The value which we attach in connection with Pathe's development of rich, but neglected, fields can hardly be overestimated.

"The success of our latest intensive selling campaign is one in which our customers, the great mass of exhibitors, share to a greater extent than they probably realize. They have impressed on them the exceptional value of new product. It has been proved to them that many examples of these crystallized comedies and dramas can be relied on to attract the public to their houses."

This selling contest also well served the interests of exhibitors who found themselves confronted with the problem of securing photoplay features of quality and demonstrated drawing power. In zones where certain Pathe standard features had not yet been played, our salesmen seized the opportunity of convincing showmen that these carefully produced photoplays presenting favorite stars in stories by celebrated authors would be welcomed by their patrons.

The result was that out of a list of about thirty standard Pathe features between fifteen and twenty of them, which have been continuously before the public for years or more, figured very largely in the contest returns—showing that a successful feature was good or better than an untried new feature wherever it has not yet been played.

Iowa Legislature Again Asked to Consider Censorship Bill

CENSORSHIP has shown its head again in the Iowa Legislature. The censorship bill was presented by J. P. Gallagher, Iowa county representative, a farmer of Williamsburg.

It provides a state board of standardization for motion pictures, three members, at least one of whom shall be a woman, to be appointed by the governor, state superintendent of public instruction, and chairman of the board of control. Salaries are fixed at $1,000 a year. Each is to hold office for three years, one term expiring each year.

Fees will be $2.00 per reel. Charges are the same for original as for copies.

The bill was referred to the committee on police regulations of which the author is a member. It appeared, on preliminary check of the ten members of the committee that an unfavorable report to the body of the house might be probable, though local animosity for the films is present in sufficient force to guarantee a bitter fight. "Two years ago a three to one majority passed censorship through the Iowa house but the bill died on the last night of the session in a Senate committee. Representative Olson, who fathered that measure, has changed his ideas and will probably vote against the new bill, though he is not a member of the house committee which has it in charge.

The measure specifies that "in passing upon any film the board shall take into consideration the fact that children attend exhibitions where films are shown and that they are especially susceptible to impressions."

All photographic, lithographic or other advertising material to be used in connection with the showing of a film, as well as all newspaper advertising copy, must be submitted in advance to the board.

Penalties for violations are fixed at $25 for a first offense and not less than $100 or more than $500, or from one to six months in jail for each subsequent offense.

Schenck Buys United

Los Angeles, Feb. 1. Joseph M. Schenck has closed a deal whereby he gets the controlling interest in the United Studios. Over $1,500,000 was involved in the transaction. M. C. Levee will remain as president and general manager and Schenck will be chairman of the board of directors. He will immediately move all his producing units from the Metro studios to the United, which occupies thirty-three acres of land and has forty buildings and six stages.

Schenck also has acquired a financial interest in West Coast Theatres, Inc., whose acquisition of the Turner & Dahnken circuit is reported on page 537 of this issue.
Last 12 Months of Censorship Cost the Producers $155,000

CENSORSHIP in New York State cost the producers the tidy sum of $155,000, according to figures embodied in a report which the Motion Picture Commission of this state has just made to the Legislature, covering the last twelve months. The expenses of the Commission during the same period amounted to $83,000. The report carries with it certain recommendations, which will probably never amount to anything in view of the fact that the Commission is about to be abolished.

The report covers a matter of sixteen type-written pages. During the year the Commission passed judgment upon a matter of 11,061 reels, from which 3,954 eliminations were made. A total of 72 features were condemned in their entirety. Films from which eliminations were made numbered 8,011, while 2,516 films were approved without eliminations. The number of licenses issued during the year amounted to 3,377.

That there is urgent need of censorship in this and other states of the Union to prevent the introduction into this country of foreign-made film—the object of which is to destroy American industry—is demonstrated by the fact that one of the contentions made in the report as justifying censorship. Considerable portions of the report are given over to narrating how the Commission does its work.

Censorship Would Place Big Financial Burden on Missouri

THE censorship measure introduced in the Missouri Legislature by the Committee of Fifty of St. Louis will put a heavy financial burden on the motion picture interests of the State if the General Assembly is unfortunate enough to have the bill forced upon it.

As usual, it provides for an army of employees at high salaries. The commission, composed of two men and a woman, will be paid $3,000 yearly each. In addition, there will be a chief clerk, three assistant clerks, two stenographers, two inspecters, two assistant inspectors, two operators, two assistant operators and such other employees as the governor and commissioners may deem necessary.

The fees to be assessed are: $2 for each 1,200 feet or less of films and $1 for each duplicate print. Any member or employee of the commission may enter a motion picture theatre or any place where a film is being shown and prevent the exhibition if the film has not been approved.

The requirement to reject any films that are "sacriligious, obscene, indecent or immoral," and such as tend "within the judgment of the board to debase or corrupt morals."

Failure to pay the fees assessed carries a fine of not to exceed $50 and imprisonment not to exceed thirty days in jail, or both fine and jail term. To violate the other provisions subjects the exhibitor to a fine of not more than $500 and sixty days in jail.

Dispatches from Jefferson City the past week bore the information that the lobbyists of the "reformers" themselves had failed to comply with a Missouri statute that requires all lobbyists in the State Capitol to register with the Secretary of State. Among those who failed to register are: Rev. Howard Billman, associate secretary of the National Churches' Committee of Fifty's censorship bill and seven other restrictive measures introduced in the Legislature. Rev. W. C. Shupp of the Missouri Anti-Saloon League; M. J. Ames of the Woman's Legislative Committee were others who did not register.

Off to Havana

E. F. Shaurer, director of the foreign department of the Famous Players-Lasky Corporation, left on Sunday, January 21, for Havana, Cuba, in company with Chester E. Sawyer, vice-president of the Caribbean Film Company. Shaurer has spent from one to two weeks. Plans for the distribution of Paramount pictures during the year will be discussed with officials of the Caribbean Film Company, who have been Paramount distributors in Cuba, Porto Rico, Central America, Colombia and Venezuela for several years.

Entertains Penwomen

The National League of American Penwomen was the guest of William Fox at his studios, 10th avenue and 55th street, on last Friday evening. Henry K. Dunn, secretary to Mr. Fox, arranged the evening program, which included an illustrated talk on screen dramas by Miss Mabel Howard, and a display of the best known screen writers in this country, and the showing of films, featuring William and Dustin Farnum.

Denies Lloyd Story

William R. Fraser, secretary and general manager of the Har- old Lloyd Corporation, who is now on a visit to New York, has authorized a flat denial of the published statement that Harold Lloyd has made other releasing arrangements to take effect on the expiration of his present contract with Pathe Exchange, Inc.

Mr. Fraser's denial refers specifically to the paragraph printed in Variety on January 25 under the heading, "Williams has Harold Lloyd," and includes his official denial of all similar reports.

Has Radio in Stateroom

Rothafel Hopes to Hear Capitol Concerts on Way to Europe

S. L. Rothafel, director of the Capitol Theatre, who has sailed for Europe aboard the "Berenurgia," has a complete radio receiving set installed in his stateroom. This is the first time that a private radio apparatus will be put to use on an ocean-going liner.

Mr. Rothafel is enthusiastic over the future possibilities of the radio in the entertainment field. Through the co-operation of the American Telephone and Telegraph Company, station WEAF, the musical programs of the Capitol Grand Opera, which is the largest theatre orchestra in the world, are broadcast direct from the theatre each week. By means of his radio apparatus, Mr. Rothafel hopes to receive the Capitol Theatre concerts during his trip across the ocean.

Governor Entertains

First Film Showing at Executive Mansion Is Enjoyable Event

Film exchange managers of Albany, N. Y., as well as the newspapermen of the city, were the guests of Governor and Mrs. Alfred E. Smith at a film reception recently at the first showing of pictures at the mansion, following the recent installation of a projection machine. The affair was an extremely pleasant one, the Governor being on hand to welcome the managers and writers as they entered the spacious reception room. The entertainment lasted upwards of two hours.

Among the film representatives present Thursday night were: Frank Tierney and Grover Woodard, of Fox; Frank Bruner, of Pathé; Marie Wheeler, of Merit; C. H. Sullivan, and Frank Hopkins, of Universal; Marvin Kemper, Paramount; Victor Ben- dell and Earl Cramlett, of F. O., and Charles Walder, of Goldwyn.

Not Connected with Agency

In Moving Picture World of January 29, on page 225, an article headed "Tom Hamlin Resigns" made it appear that Mr. Hamlin's time with the Commission would be done. In the present issue, to serving the entire lot of regional film trade journals of the United States and Canada. This, however, is not correct, as Greater American Producers, issuing among these publications, desires it be understood that is in no way connected with Mr. Hamlin's advertising agency.
Abolishment of Censorship Will Bring Flood of Cheap Pictures, Says Cobb

If motion picture censorship is abolished in New York State, there will be, according to Chairman George H. Cobb of the Censorship Commission, a flood of cheap, objectionable pictures, which, according to the same person, are now being held back by producers, awaiting abolishment of censorship.

This assertion was made by Mr. Cobb in a talk recently given in his home city of Watertown. During his talk, Mr. Cobb lambasted Will Hays, whom Mr. Cobb described as the "hired man" of the producers, employed to prevent the spread of censorship. Mr. Cobb further declared that Hays had made a mistake in attempting to bring back Arbuckle to the screen, saying that he should have waited until the scandal of months ago had entirely worn away.

"A move has already been made to abolish the commission," said Mr. Cobb, "and personally it doesn't make much difference to me if it is cast out. The Democrats are in power, and as I have never been noted for my Democratic tendencies, I will probably not have much longer to serve. The Democratic party feels obligated, I suppose, to abolish the commission, as if the party in its campaign of last fall used the movie censorship as one of its planks."

Louis B. Mayer Completes His Early 1923 Production Plans

LOUIS B. MAYER has completed his early 1923 plan of production and announces the immediate release of three distinct types of films through his Metro productions. First National will have the John M. Stahl productions, while Metro will distribute the FredNiblo and Reginald Barker pictures.

Niblo is just completing "The Famous Mrs. Fair," in which Myrtle Stedman and a large cast of prominent players will be seen, and which Metro will launch at the Capitol Theatre early in March, with simultaneous release throughout the country. "The Famous Mrs. Fair" is the play by James Forbes, which ran more than a year at the Henry Miller Theatre, New York, and seven months at the Blackstone Theatre, Chicago. Mr. Niblo, upon finishing the filming of this production, will start work at once on "Captain Applejack," Walter Hackett's successful legitimate comedy drama which is still running in Chicago, and which was a stage success of last season in New York. A special cast is to be used in "Captain Applejack" and Niblo will come east to select same.

Reginald Barker, whose "Hearts Aflame" opens at the Rialto Sunday, February 4, is at work on "The Law Bringer," said to be a more rugged tale than any of his recent films, and to be more opulent in opportunity for big scenes and melodramatic situations than either "The Storm" or "Hearts Aflame." Metro will distribute the Barker series. "The Law Bringer" is scheduled for release early in April, after which Barker will do "The Valley of Content," which will require at least six months to complete. This also is to be a Metro unit. John M. Stahl, whose "The Dangerous Age" is current at the Strand this week, is at work on "Climbing," from the novel by Lee Huyett, and expects to complete same for First National release, in March, and will then begin work on "Love, Money and Women," an original story.

Mr. Mayer's New York office, under guidance of Paul Mooney, is actively engaged now on national and sub-local campaigns to synchronize with the various releases. During the month starting January 28, when "The Dangerous Age" starts at the Strand, and ending with February 28, three Louis B. Mayer productions will be shown in three different Broadway houses, as "Hearts Aflame" follows the former on February 4, at the Rialto and "The Famous Mrs. Fair" is now booked for immediate showing at the Capitol.

Marion Davies Entertains

Marion Davies entertained about fifty magazine and newspaper writers on Friday, January 26, at a luncheon given at the twenty-third Regiment Armory in Brooklyn, where a gigantic street set for her new Cosmopolitan picture, "Little Old New York," has been built.

Delmonico's restaurant as it was a century ago, Bowling Green and the Battery and adjacent surroundings just as they were in the period when "the voice bounded," and the men high hats, have been faithfully reproduced. Prior to the luncheon the guests watched a street scene in which 1,000 extras took part under the direction of Sidney Olcott.

George Levine Elected

George Levine, of Universal, was elected president of the F. I. L. M. Association of Wisconsin for the ensuing year at the regular meeting held in Milwaukee, January 26. Other officers elected were: William A. Aschman, Pathe, vice-president; Robert A. Hess, secretary and attorney; Arthur Grey, Wisconsin, treasurer; Tom Norman, Fox Film Company, sergeant-at-arms.

Bebe Daniels Under Knife

Bebe Daniels, Paramount star, went under an operation for appendicitis at the Roosevelt Hospital, New York, on January 20. She is reported as recovering splendidly from the operation, performed by Dr. John F. Erdman, but will remain at the institution two weeks.

Holds Open House Week

Universal's Branch Office Affair Brings Big Success.

An unusual and record-breaking success that far exceeded the expectations of Universal officials was achieved at its Open House Week held in the Washington branch of the Universal Pictures Corporation the week of January 23.

The enthusiasm of the salesmen and the other employees of the Washington office in backing up Manager Harry S. Brown's plan, resulted in making the first Universal Open House Week an unqualified success and record-breaker. The whole sales staff remained in Washington during the week in order to greet visiting exhibitors and extend them every courtesy and attention.

Firstly and most important, 30 per cent. of the exhibitors in the territory took advantage of Open House Week and visited the office, while more than 25 per cent. sent their regrets stating that they were unable to come. In accordance with the announcement of the manager in his letter to exhibitors inviting them to attend Open House Week, the railroad fare was paid to every exhibitor, in cash, immediately upon his arrival in the office. There were "smokes" and refreshments.

Several home office executives attended Open House Week. A. A. Schmidt, general sales manager of Universal, remained for several days and was very much enthused over the success of the affair and the results derived. Jules Levy, district manager of Universal, was also one of the visitors.

This is the first time that an Open House Week was ever held in Washington film circles. The idea was originated by Schmidt. Exhibitors in the territory who visited the office were unanimous in the opinion that Universal's Open House Week was the greatest business stunt ever pulled there. One of the purposes of the week was the idea of having a closer, better, and more thorough understanding between exhibitors and the Washington office. The office of the Universal Pictures Corporation in Washington, situated in the new film building at New Jersey Ave. and K St., were attractively decorated for the week. Screenings of Universal's latest productions were held daily in the attractively furnished projection room.

Miss Courtot Recovering

It is reported that Marguerite Courtot, who plays the leading feminine role in "Down to the Sea in Ships," and who has recently undergone an operation for appendicitis in Newark, N. J., is now recovering sufficiently to enable her to be removed to her home, where she is now convalescing.

Zukor and Kent Sail


Miles of Film Exported

More than 3,000 miles of moving picture film was exported from the United States during the month of February. According to statistics which have just been made public by the Bureau of Foreign and Domestic Commerce, Washington, D. C., shipments during the month amounted to 102,148 feet of raw stock, with a value of $83,676; 328,122 feet of exposed negatives, valued at $40,937, and 6,664,101 feet of positives, worth $510,960.
Able Projectionists Can Add Much to Film's Drawing Power

By F. H. Richardson

The value of projectionist's artistry in the rendition of the scene, will be far more attractive than will a picture in which the actors, by reason of over-speeding of projection, move at highly abnormal speed.

Answer those questions truthfully, remembering that the more attractively the picture is presented to the public, the greater will be its remuneration. Let us put the facts to you that the first-time patron won't know the difference as to that particular picture, but patrons soon learn to know where pictures are put on artistically—at 100 per cent. value, and they will and do give those places preference.

Come, let us reason together. You, Friend Exhibitor, have spared neither time or pains to perfect your theatre. But I have actually known acts as a damper on the desire of a million dollar theatre and then hustling around in an endeavor to procure two second-hand projectors.

Along the same line for every "economy" is the rule, rather than the exception.

Surely if you reason matters of this kind you will see that we are concerned, not that a projectionist of genuine ability, energy and ambition to excel can put a better and more attractive picture on your screen than a man of less ability, energy or ambition to excel either can or will.

And now let us go a step further. You have how many seats for sale each day? Do you sell them all?

Suppose you have a house seating 1200 and that you give four shows a day. That makes 2400x4=9600 seats you must sell every day in order to get 100 per cent. income at the prices you charge. Do you do it?

Except on very special occasions do you come anywhere near doing it? Remember, in replying, that I know the game pretty well, so don't pull any bunk. You don't do it. You who are employing the best projectionists can get, and are recognizing their ability and encouraging it by recognizing the work they do. You who employ the best projectionists can get, and are recognizing their ability and encouraging it by recognizing the work they do. You who employ the best projectionists can get, and are recognizing their ability and encouraging it by recognizing the work they do. You who employ the best projectionists can get, and are recognizing their ability and encouraging it by recognizing the work they do. You who employ the best projectionists can get, and are recognizing their ability and encouraging it by recognizing the work they do.

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Let us examine this item a bit. On the basis of the name it is safe to say that you will average a thousand empty seats a day. I could put the estimate higher with some certainty. You have in your projection room ability which you buy for, let us assume, forty dollars a week per man—all paid the same.

Study This

The very fact that they are all paid the same salary to excel, though you may rightly claim that it also prevents jealousy. You have an indefinite time "schedule" for your show, which is the same in every show, although the footage varies widely and camera speed varies considerably, too. This automatically sets up a condition which is projected, and sometimes the effect will be pretty awful. That the time schedule is necessary, and cannot be otherwise, is plain. The fifteen minutes' difference at the end of the show won't cause any serious objection on the part of the average patron anybody. You have in your projection room ability which you buy for, let us assume, forty dollars a week per man—all paid the same.

Investment and Income Therefrom

If you own the theatre building, the ground it stands on and the equipment, you have an investment which will hardly be less than ten thousand dollars, even for the smallest of them. The largest in the city it may reach half a million or more of dollars. Even though you do not own the building and ground, but only the theatre equipment, still your investment may be and probably is a substantial one, and from it you hope and expect to receive an adequate return. Thus far, at least, we are in perfect agreement.

I now ask you to question yourself thus: for what purpose do people come to my theatre? What anything which reduces the attractiveness of what I have to sell also reduces box-office receipts? What is the main thing which sells seats in my theatre?

The answer to the first question, of course, is "to be amused." To the second question no sensible man could reply with anything but an emphatic yes! Two words answer the last query, viz: "The picture," because that is the one big thing in every moving picture theatre.

In a very large percentage of moving picture theatres the picture is the one and only thing which sells seats.

I am not claiming the inherent power of the name of the play and player as drawing attractions, but it is not just plain common sense that a dimly lighted screen image of "Our Miss Brooks" would attract girls to definition, and none too steady, will be far less attractive than in a rock steady, sharply lighted picture. Also is it not just plain common sense that a picture in which the actors move at a speed which exactly duplicates the speed they moved at before the camera, with resultant

What They Say

And, Mr. Friend Exhibitor, when I say that it is quite possible for very, very many theatres to do that very thing—improve projection to an extent which will greatly improve seat sales I am not indulging in idle talk or in mere vision. I am talking just plain, hard facts.

The one great trouble is hampering schedules, without even the slightest attempt to make a picture look as it was. Sometimes the addition which is nothing short of murderously, insofar as concerns artistry in the picture. Another thing which operates to prevent improvements is the projectionist. He is in the position of a little six-cent piece on an examining table, until the doctor says he has a cancer, and the cancer is either removed or killed. A great deal of what is done in a projection room is killed by one union scale (which is merely a minimum to be paid the poorest time in the union) or by circumstances, to pay.

Time and again I have had men say to me when I expostulated on the mediocrity work they were doing: "Oh, piffle! Why should I strain my eyes and tire myself out trying to make things better, when all I ever get is what I have to pay, and a bawling out when something goes wrong."

What I Would Do

Were I again an exhibitor with more than one projectionist in my theatre I would make one of them chief, with a substantial increase in wages over the second man. I would put it up to the second man was in line for promotion, provided he made good and kept doing so. I would pay him more than the union scale, by at least five dollars a week—maybe considerably more than that. I would assure both of them that their positions depended entirely upon results, and that excuses would not be accepted. In other words, I would demand knowledge and be sure I got it before employing the man. Then I would make an object to give the knowledge intelligent, energetic application.

Would I Win?

Would I win? Well, I'll say I would! For every dollar I put into that sort of a proposition, within reason, I venture the assertion that I would pull out two in ticket sales. I don't believe in a 50-50 proposition. I have con-.
Hold Memorial Service for Victims of Theatre Disaster

MEMORIAL services, both on the site of the Knickerbocker Theatre, Washington, D. C., and in the various churches, were held January 28 to commemorate the anniversary of the disaster of January 28, 1922 of the Knickerbocker Theatre, resulting in the death of 97 and the injury of more than 100 persons. Because of the fact that the catastrophe resulted in a thorough investigation of building conditions and regulations, and the tightening up of the restrictions, as well as the recent filing of some 62 damage suits, aggregating three-quarter of a million dollars, the anniversary elicited probably more attention than it otherwise would have.

Issues Statement
The anniversary was made the occasion for the issuance of a formal statement by Harry M. Crandall, denying many of the allegations which had been brought against him regarding his connection with the theatre. Mr. Crandall paid tribute to the memory of those who lost their lives and reviewed his connection with the Knickerbocker Theatre Company, which has been dissolved since.

"As a result of such a disaster as that which occurred at the Knickerbocker Theatre on January 28, 1922, it is but natural that, within the statutory period, the personal representatives of those who died and many who suffered injury, would feel the duty in so many instances, to legal proceedings for damages in the event that the law should find it appropriate to fix responsibility upon any person or corporation connected with the enterprise so unfortunately stricken.

"These contests will, of course, be determined in court in accordance with the law of the land; and while I personally feel not in the slightest degree responsible for the terrible catastrophe, I unhesitatingly declare that if the sacrifice of anything I now possess or may ever hope to acquire would avail to restore those who have been taken away my sincerest wish would have been accomplished. I can not, however, pass unnoticed the fact that, in the complaints which have been filed in court and published, many unfair and untrue statements have been improperly indulged in; so I believe it is my duty to myself and to the public to set right the facts by this statement.

Did Not Try to Evade Responsibility
1. It has been alleged that the Knickerbocker company has endeavored to evade financial liability by the sale of its property to me for the sum of $10. This is not true. The sale of the property was made at public auction after much of the property had been deserted and the theatre was quite beyond the possibility of its being restored, if it were not for the fact that I purchased the property, after full opportunity for all bidders to be restored, and purchased the property for the sum of $177,500, and paid in full therefor. Revenue stamps commensurate with this amount of purchase were appended to the deed, which was recorded.

"This amount was much more than I expected to cost, especially so since the property had originated by the sale at public auction and the grand jury of the District of Columbia had held exhaustive hearings, and made their findings, in which neither of said tribunals in any way was associated with the Knickerbocker company responsible. Surely these facts refute and should clear the public mind of the apparent intent in the transfer of the property.

"2. Further, I understand it is charged that I operated this theatre with inadequate and improper structure, and that I have deliberately and willfully ignored the proper precautions and regulations, and without adequate means, in order to make a profit, and in order to increase the chances of a collapse, when the theatre was turned back to add convenience and comfort for its patrons.

"3. I have also heard it asserted that I was president and general manager of the Knickerbocker Theatre when it was formed. This is also a serious error, as I was not president and general manager of the company, and declared that I would not have any money invested in it at its inception. The company was financed by local interests, and I was retained as general manager solely because I had been in the motion picture business, with practical knowledge of the motion picture business. I know, however, that every effort was made to secure the best talent and results in the construction of the house. The contract itself was awarded to Frank L. Wagner, who happened to be the highest, and not the lowest, bidder; and it was awarded to him because of his reputation as a capable and practical builder, irrespective of the question of cost. The theatre itself had actually been in operation about three months before circumstances so shaped themselves that I was called upon to supervise the construction of the house for reasons other than those from the financiers who had originally launched it.

"4. It has also been stated that I superintended the construction. This assertion is without foundation. I have not and never had any knowledge which would equip me for this line of work, and I did not undertake to either supervise or construct the building.

"5. Report has come to me that some without knowledge of the facts assume the filing of suits has caused my bitter resentment. I take this opportunity of assuring those who have such ideas that I have not the slightest malice toward any one concerned in any suit. The theatre itself had actually been in operation about three months before circumstances so shaped themselves that I was called upon to supervise the construction of the house for reasons other than those from the financiers who had originally launched it.

"6. I trust the public will be mindful of the fact that I have been a life-long resident of Washington; that I have developed a chain of theatres by my life work that has made my name more or less a household word; that I rendered fully my responsibility in connection therewith to the Washington public; that it has always been my purpose to so conduct my business as to discharge to the highest degree all my public and personal responsibilities. I owed the people of Washington, who have so loyally rallied in my support both before and subsequent to the Knickerbocker tragedy. They may be assured that from that purpose and responsibility I will never swerve."

Knickerbocker Sued
Large Number of Suits Filed—Damages Total $325,000.
A large number of suits, assailing total damages of $325,000, have been filed against the Knickerbocker Theatre Company in the District Supreme Court, Washington, D. C. The suits arise out of the collapse of the Knickerbocker Theatre roof on January 28, 1922, when nearly one hundred persons were killed and several hundred were injured. The cases were filed for suits brought by the estates of persons killed.

A motion to dismiss the case has been filed by the defendants on the ground that while the suits allege negligence they do not detail wherein the negligence lay. This motion is opposed by attorneys for the suitors, who claim that it is the company's responsibility for accidents and that it is not necessary to show definitely the point where negligence occurred. The motion to dismiss has been taken under advisement by the court.

Dr. Wilfred A. Brousseau, of North Adams, Mass., has entered suit in Washington, D. C., for damages of $10,000 against the Knickerbocker Theatre Company, as a result of the death of his son, Wilfred A. Brousseau, Jr. The son was a patron in the theatre when the roof caved in.

Paramount Signs Moreno
Popular Player Signs Five-Year Contract
Jesse L. Lasky announced at Hollywood Friday, January 26, that Antonio Moreno, has signed a five year contract to play leading roles in Paramount pictures. As previously stated by Mr. Lasky, he will be co-starred with Bebe Daniels in The Exquisite, which theatre will be directed by the Long Island studio, and the film will be his first engagement under the new contract.

"In signing Antonio Moreno we have acquired the services of one of the foremost figures of the screen," said Mr. Lasky. "I have followed his work for several years and am convinced that he has a truly brilliant future. We have wanted him as a permanent addition to the Paramount organization for some time, and negotiations were only concluded today. In proof of the high regard in which we hold him we are pleased to announce the biggest roles in our forthcoming special pictures."

More Persons Attend
Increase in Picture Theatre Patronage
Noted at Montreal
Montreal, Quebec, has been showing a pronounced increase in picture theatre patronage.

The latest report by A. Bienvenu, Montreal superintendent of police, and the district attorney, indicates that the total paid admissions at local theatres for the quarter, comprising the months of September, October and November, came to 4,848,216. The revenue received by the city and the Province of Quebec jointly through the amusement tax on these admissions totaled $1,718,727.20, or a gain of $87,727.20 over the same month last year. The contributions to the city's revenue fund and the local charities, the remainder being used by the province for distribution under the public charities act.

The total patronage at Montreal theatres for the year 1922-23 is estimated by Mr. Bienvenu at approximately 20,000,000. This is an increase over the last fiscal year of almost 3,000,000, and over the 1920-21 total of practically 5,000,000. Theatre attendance in Montreal received a big boost in the opening night of film palaces, such as the Capitol, Allen, Belmont, Papineau, Loew's and other new houses.
To Hold Public Hearing on Censorship Before Assembly

A PUBLIC hearing probably will be held soon in the Indiana General Assembly on the motion picture censorship bill which was introduced in the Senate earlier in the session by Senator Claude S. Steele, of Knox. The bill has not yet been advanced to the floor and may be killed on the floor of the Senate before it gets that far.

Provisions of the bill call for the creation of a state motion picture censorship commission of three members, to be appointed by the Governor. It would be the duty of the commission to license and censor every film shown in the state. The measure is similar to the Nelson bill, which was killed in the Senate by indefinite postponement in 1921.

Though public sentiment in Indiana appears strong against censorship this year than for several years past, it is difficult to predict just what the Senate will do with the measure.

The Indiana Federation of Business and Professional Women is making an active fight against the censorship bill. In a public statement the other day, Miss Merica Hoagland, representing the organization, said "there is too much predigested thinking going on for us all, that the individual should judge for himself the pictures he wishes to see." Miss Hoagland said, "it is not simply a question of whether we shall continue to be free, but whether we shall continue to have the mind and point of view and habits of thought of free men."

Rowland's Production Plans for First National Growing

RICHARD A. ROWLAND'S production plans for Associated First National are extending rapidly. Since the announcement last week that Arthur H. Jacobs had contracted to produce a series of Frank Borzage Productions, independently for First National release, Mr. Rowland and Robert Lieber, President of Associated First National, have both received many messages of congratulation, it is stated.

Frank Borzage has to his directorial credit many of the bigger pictures of the screen. His greatest was "Humoresque." His later pictures have been "Pride of Palomar," and "The Nth Commandment." Mr. Jacobs left for the coast immediately after signing the contract, to get his organization in shape to begin production of Mr. Borzage's first story, "Terwilliger," written by Tristan Tulpin.

Speaking of this story, Mr. Borzage said: "I believe we have a rare jewel in 'Terwilliger'. It is a tale of universal appeal, and it provides an opportunity for artistic treatment of a theme which has not been worn threadbare. It is a story of old Gramercy Park, New York. It is full of quaint romance. I think it will bring to the screen a somewhat different photoplay."

"I am delighted to be with First National. Under the contract Mr. Jacobs and I have signed, I will have an opportunity to do the kind of work that I believe the motion picture goers will appreciate. Mr. Jacobs and I have been given a free hand. We will be able to 'develop' our picture stories, and not have to work within strict time limits."

Borzage is the third director to be signed to produce independently for First National. He has been general manager of the organization. The other two are Edwin Carewe and James Young.

Metro Managers Discuss Plans for Co-operation with Showmen

DISTRICT managers of the exchanges of Metro Pictures Corporation, who have been in conference with the home office sales heads, E. M. Saunders, general sales manager; and T. J. Connors, assistant sales manager, left New York this week for the convention branch of the company has ever held.

Those who were parties to the conference were, besides the officials of the home office of Metro: C. E. Kessich, of Atlanta; E. A. Golden, of Boston; W. C. Bachmeier, of Cincinnati; Harry Lustig, of Los Angeles; and A. A. Shirley, of Chicago.

The prime purpose of this convention of the members was the distributing forces of Metro was the just arrangement of releases with regard to all exhibitors. In addition to settling this question, the district managers mapped out plans for the handling of the Metro output for the entire year to come. The big productions on the Metro schedule all are of a quality which merits more than ordinary advertising and exploitation. Detailed campaigns for co-operation with motion picture theatre managers in the insurance of maximum box-office returns were outlined and acted upon.

Reports of the unusual business done in theatres by recent Metro pictures were as glowing as the optimism expressed of the triumphs to come. In every section of the country the Metro productions have scored heavily.

The outstanding current success is Lauretta Taylor in "Peg O'My Heart," the Metro screen version of J. Hartley Manners' great stage play which has been performed in 14 countries and, in all, more than 15,000 times.

Discuss Film Hazard

At Two-Day Convention of Fire Association in Ottawa

A discussion of the subject of "Motion Picture Film Hazard" will take up the whole of a morning session at the two-day convention of the National Fire Protection Association which is to be held in the Chateau Laurier, Ottawa, Ontario, February 8 and 9, arrangements for which have been made by J. Grove Smith, Dominion fire commissioner.

Will H. Hays has been invited to attend the convention because of the consideration which is to be given the technical sides of the film subject. A paper is to be read by Franklin H. Wentworth, of the National Fire Protection Association, and the discussion will be led by Hilman H. Groves, representing the Motion Picture Producers' Association; F. W. Loveloy, vice-president of the Eastman Kodak Company; Rowland, C. Grove, municipal inspector of Winnipeg, Manitoba, and George F. Lewis, of Toronto.

Intimation has been given that a demonstration will be held of the "Kodakscope," a new projection machine, which has been brought out by the Eastman Kodak Company, Rochester. Tests of various slow-burning moving picture films will also be conducted.

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The outstanding current success is Lauretta Taylor in "Peg O'My Heart," the Metro screen version of J. Hartley Manners' great stage play which has been performed in 14 countries and, in all, more than 15,000 times.
Iowa Legislature Likely to Pass Bill Taxing Amusements

TEN PER CENT. state tax upon admissions to all picture theatres, among other amusement places, is provided for in a bill which has been presented in the Iowa Legislature with the report of a special tax commission authorized by the preceding Assembly two years ago.

The origin of the measure and the state-wide howl for new forms of taxation to replace, and possibly eliminate some of the present levies, gives the bill extraordinarily big a prospectus of passage. A publication clause attached to the bill makes it effective July 1, 1923, if passed.

It is declared, by members of the commission which prepared the bill, that it will produce $2,000,000 a year or a quarter of a million more than the federal tax raised in Iowa last year. The state tax, however, does not exempt the 10-cent or lower admission charges, as the federal tax does.

Administration of the tax is placed in the hands of the state board of assessment, also created by another bill in the commission's report. The bill provided for to prepare blanks for distribution by county assessors.

Exhibitors shall print the price of tickets, with a misdemeanor penalty of $100 for failure to do so; shall collect the tax from the patron at the rate of one cent for every ten or fraction thereof charged for admission, shall turn the money so collected over to the county treasurer, and later than the fifth day of each month, with a five per cent. month penalty for delinquency, and shall make reports in duplicate to county assessors.

The revenue so raised will go to replace that of the school levy.

Co-operatively managed moving picture theatres or community centre theatres are exempted under the provisions of the act, as are educational, religious, or charity performances.

The Gallagher moving picture censorship bill, introduced recently in the House of Representatives of the Iowa Legislature, is stowed away in the hands of the sub-committee, to be held by poll of its three members, unanimously opposed to all forms of censorship. The bill, which has been made up of representatives from urban, as opposed to rural districts, the latter constituting the strongest pro-censorship element of the House.

"Doc" Elliott, Davenport representative, who was one of the leaders against censorship two years ago, chairman of the sub-committee. He intends to hold on to the bill, it is stated. Conditions are not as favorable in the Senate where another censorship bill is said to be in the making at this time.

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Prominent Swedish Director to Produce Goldwyn Specials

F. J. GODSOL, president of Goldwyn Pictures Corporation, has brought Victor Seastrom, one of the greatest of Swedish directors, to America to produce super-feature for Goldwyn. Mr. Seastrom's genius has been demonstrated in some of the most wonderful photoplay creations that have reached the screens of either America or Europe.

As the result of negotiations recently concluded, Mr. Seastrom arrived in New York on Thursday, January 25, and made his headquarters at the Hotel Plaza where he will remain until he leaves for the Goldwyn studios in Culver City, California.

The engagement of the famous Swedish director to devote his skill to the production of American photoplays is one of the most significant happenings in recent motion picture history. More than anything else it serves to remove any doubt about the sincerity of American producers in their determination to secure the finest artistic motion pictures.

During the past ten years, Mr. Seastrom has won fame as the director of Swedish Biograph dramas. He has done more than make interesting pictures; he has expressed the national life of Sweden in terms so true and human that he came to be known as the master interpreter of the emotions and aspirations of his countrymen.

In discussing his coming work, Mr. Seastrom said that the most striking attribute of American-made pictures is their human-ness and that he hopes to develop this quality in his treatment of stories made in this country dealing with American life. The first picture he saw after landing in New York was Maurice Tourneur production of "The Wave," and pronounced it to be a masterpiece that would forever in the annals of the screen.

Some of the greatest of his Swedish successes are "Jerusalem," "Eyvind in the Hills," "Secrets of the Monastery," "The Surrounded House" and "Fire on Board."

Although the director's fame has been closely associated, in this country, with strong dramas, beautifully photographed, he has had striking success in his own land with comedies. It has been said of him that he is an artist who has the faculty of getting life's own tempo into pictures.

As an actor on the stage, also as a stage director, the success of this versatile artist has been pronounced, but he asserts that his real interest lies in producing for the screen.

"More inspiring than stage management," he finds, "is the opportunity to deal not only with persons and their emotions, but with magnificent natural settings as well. The possibilities for truthful and complete characterization are endless. We can get away from all artificiality and show people, not only in their reactions to one another, but in their reactions to their environment as well. Nothing that is essential to life need be omitted in a photoplay."

When asked what his first story for Goldwyn would be, Mr. Seastrom said that his choice had not yet been made, although a number of subjects were under consideration.

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Separate Charters

The Motion Picture Theatre Owners of America has issued separate charters to the Motion Picture Theatre Owners of Eastern Missouri, of which Joseph Mogler of St. Louis, Mo., is president, and to the Motion Picture Theatre Owners of Western Missouri, of which Charles T. Sears of Nevada, Mo. is president.

This was done at the request of the theatre owners of the state at their recent convention at Excelsior Springs, Mo., where a resolution was submitted requesting same and unanimously adopted.

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Hunter Goes to Canada

Buys Interest in Canadian Releasing Corporation, Ltd.

Announcement is made through American Releasing Corporation, Ltd., that Hon. L. Hunter, who has been sales manager of the company since its inception a year ago, has purchased a substantial interest in Canadian Releasing Corporation, Ltd, America's Dominion, and has taken up his residence in Toronto to manage the Ontario interests of the Canadian concern.

In association with J. P. O'Loghlin, managing director of Canadian Releasing, Mr. Hunter will share in the operation of this rapidly expanding Dominion organization that now operates exchanges in Montreal, Toronto, Halifax and Vancouver with a fifth office opening in St. John, N. B.

Fredric Gage, for the past year assistant sales manager of American Releasing, has been appointed manager of sales.

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Gives Him Chance

Can't Play in Films, But Not Barred From Other Work

The Appellate Division of the New York Supreme Court paved the way for Rodolph Valentino, movietone phenomenon, to appeal his unemployment, other than as a character on the screen, when it recently modified for his benefit an injunction which had been some time ago by the Famous Players-Lasky Corporation, which prevented Valentino from appearing in any motion picture production except under the latter's auspices during the period of their contract with him.

The original injunction not only barred him from the movies but from all activities based upon his performing in public. The Appellate Division, however, has modified the injunction, which now permits him to appear in public as a singer or in motion pictures. It was stated to the court that Valentino had offered $5,000 a week to dance, and $6,000 per week to sing and talk for a phonograph company.

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Reopens Merrimac Theatre

New England Theatres, Inc., reopened the Merrimac Square Theatre at Lowell, Mass., last week after rebuilding this popular house at a cost of almost $150,000.

The alterations include a new balcony, new lobbies, new seats and new stage settings, and the seating capacity has been increased to 1,200.

The improvements in the Merrimac Square Theatre have made this one of the finest theatres in New England.
Lyman H. Howe Dies
Pioneer Exhibitor and Producer Succeeds After Long Illness
Lyman H. Howe, president of The Lyman H. Howe Films, Inc., Wilkes-Barre, Pa., died Tuesday morning, January 30, in a hospital in New York, Mass., where he has been ill since last June.

Mr. Howe was 68 years of age and was one of the foremost of motion pictures in this country. He started his exhibition career with the exhibition of a miniature coal breaker at Glen Onoko Park in Pennsylvania and then around 1890, when the phonograph was still a novelty, went on the road giving phonograph concerts in the theaters elsewhere.

In 1896, when the longest films obtainable measured about 50 feet, he added motion pictures to his entertainment, and Lyman H. Howe pictures have been on view every year from that time to the present, a period of 27 years. His enterprise became elaborated into the enterprise known as "Lyman H. Howe's Travel Festival," which enjoyed a long and successful career as a motion picture road show, appearing in auditoriums of all kinds, from the New York Hippodrome to small village churches.

Mr. Howe always kept his entertainments scrupulously clean and wholesome and his activities in the motion picture industry have been a credit to it.

Among his most recent productions were "Fiddleheaders," a series of serials, released by Educational, and also a one-reeler entitled, "Ride on a Runaway Train," which Educational also released.

The funeral and interment will take place in Wilkes-Barre, Pa.

Closes Big Contract
Bruce Johnson, foreign manager of Associated Exhibitors Limited, has concluded a contract with Madan Theatres, Ltd., of Calcutta, for eighteen First National pictures to be shown in the territory of India, Burma and Ceylon. The pictures are:

Exhibitors Highly Responsive to First National's Campaign

ASSOCIATED FIRST NATIONAL is highly pleased with the response of exhibitors to the campaign for the second Anniversary Week, Feb. 3 to 10. "Book First National Solid for Anniversary Week" has been so enthusiastically received by theatre men that, First National declares, the week will be the biggest in the history of the organization.

Floyd M. Brockell, manager of distribution, who is now on a trip through the United States and Canada, has made the Anniversary Week one of the important features of his journey through the key centers of picture distribution and the "pep" he has put into the sales organization has been gratifying to all First National officials.

To aid the exhibitors who are holding First National Week to put the pictures over in grander style than ever, First National has issued an extensive array of exploitation aids. In addition to the usual First National accessories they have gotten up the following:
Cloth banners, nine feet by thirty inches, red brown letters on white with the First National trade mark in blue. These are designed for display across arches and around canopies. Rotogravure one sheets, with pictures of First National stars in black and the wording in blue. These for display in lobbies. Slides in five colors. One, two and four-column Anniversary Week cuts.
The pictures that will get the biggest runs in both the United States and Canada are naturally the current releases, such as "The Voice from the Minaret," with Norma Talmadge; "The Dangerous Age," John Stahl's big picture of marital mixup; "Bellboy 13," with Douglas MacLean; "Mighty Lak a Rose," Edwin Carewe's initial independent picture for First National; "The Hottneto," also with Douglas MacLean; "Money, Money, Money," with Katherine MacDonald; "Omar the Tentmaker," with Guy Bates Post; "The Balloontician," with Buster Keaton.

Some exhibitors are making, according to the booking, the "Anniversary Week" a Thomas H. Ince Week, or a Norma Talmadge Week or other First National producer or star, by booking the pictures of these solids for the week.

H. A. Gillespie, of Yakima, Wash., is not only playing a First National Anniversary Week, but he has already played, during December, a First National month, in which he showed eight First National attractions at the Liberty Theatre and reported excellent business.

Fight Against Drug Menace to Be Made Through the Screen

DOROTHY DAVENPORT REID will carry on her battle against the drug menace through the screen. With the aid of leading figures in the motion picture industry she will make a picture to arouse the public to the perils of "dope."

It will be her message to the world, and Wally Reid's gift, through her, to the thousands in the grip of the drug evil. She hopes that it will aid and inspire the founding of a Wallace Reid Memorial Home for Drug Addicts.

This announcement was contained in a statement issued by Mrs. Reid at her home in Hollywood. Beyond the announcement the only information available was that Mrs. Reid, herself, would appear in the picture and that she would call specialists familiar with every phase of the drug menace to assist her in producing the most forceful and most accurate attack on dope ever under-
taken. Thomas H. Ince will be the producer, and G. Gardner Sullivan will write the story. Mrs. Reid's statement follows, in part:

"I am going to make a motion picture. In that motion picture I hope to offer to the people of America, a great lesson. I hope to show them the menace of drugs, the insidious, poisonous serpent that has wormed its way into the bosom of our nation and is feeding upon the best of our talent and youth. And I hope, too, to show them some of the remedies that the wonderful men and women who are attempting to check this evil. I do not claim that this film will add only the support of an aroused public to carry through and to stamp out the plague that threatens us."

"The picture is not to be based on a lot of statistics, solely, but is to portray a great big human, real story, a drama that will symbolize and in tense, gripping, human terms tell you all that I could never, never tell you in any other way, even if you would listen."
Sh-h-h! He Aided Industry by Not Subscribing to the World Tax

In the previous issue Regional News and Gossip described the music tax situation in many sections of the country and invited a general exon to discussion of this vital problem. This week, in addition to detailing the filing of forty-five suits in North Carolina, we quote exhibitors in different territories. One of them, who is the American Society of Composers, Authors and Publishers has created an intolerable situation.

A mild sensation was caused in organized exhibitor circles of North Carolina the past week when it became known that the American Society of Authors, Composers and Publishers had entered a total of forty-five suits against theatre owners for infringement of copyright. Threats of suits have been common for the past six or eight months, but as none had been entered it was thought that most of the theatre owners had paid the license fees.

The announcement of this large number of suits indicates that few exhibitors have paid the tax. Twenty-nine of the cases are in the United States Court for the western district of North Carolina, and sixteen in the eastern district. It is expected that theatre owners will organize a co-operative defense when the suits are called for hearing.

Speaking for the Wisconsin Exhibitors’ Association, which represents the majority of the picture showmen in that state, Walter F. Baumann, executive secretary, termed the music tax “a legalized form of hold-up,” adding that “thus far the tax has withstood court attacks and, as a result, the thing for exhibitors to do is to pay.” The situation, he believes, “cannot go on.”

In complete agreement with him is E. W. Van Norman, manager of the Parkway Theatre, Milwaukee, who finds it “impossible for theatres to non-taxable music, because there is always a chance of a taxable sheet slipping in.”

Jack Silliman, of the Downer Theatre, Milwaukee, believes that payments must be made until the law is repealed. Ed Weisfeld, manager of Saxe’s Strand Theatre, and George Fisher, of the New Milwaukee Theatre, express the same belief.

Herschel Stuart, manager of the Missouri Theatre; Fred Weisenberg, owner of the Melba and Cherokee theatres and vice-president of the Exhibitors’ League, and Joe Walsh, secretary of the League, speak for St. Louis. Stuart points to increased local popularity of phonograph records and sheet music when the same music is featured in his theatre, citing especially Yerkes’ U. S. Flovilla Orchestra. He paid a tax on music played by this famous orchestra in his theatre, but the fact that the orchestra was a Flovilla record in St. Louis the past week that orchestra played here.”

Weisenberg describes the beginning of a fight against the tax and a compromise “whereby our League collects the tax in bulk and the members receive a 50 per cent discount.” You can rest assured we are for the tax repeal,” he adds. And the churches, these same students, their friends and the public came to the rescue, defeating the purpose of the proposed act.

“Therefore I have always attributed the saving of our industry and investments in New Moving Picture World to the newstand regularly, therefore to make assurance doubly sure of my receiving it every week. I am enclosing check for three years’ subscription.”

Views on the Music Tax

I t’s a shocking admission for us to make, but Clair M. Patee, manager and proprietor of the Patee Theatre, Lawrence, Kansas, has incurred the wrath of the exhibitor by his refusal to subscribe to Moving Picture World. His explanation is unusual and uncalled for.

“As the New York Clipper was the ‘bible’ of the theatrical and amusement profession for many years, so has Moving Picture World been to the movie business. Our subscription is unique and as a result we have had a struggle to the great success it has attained. You have not had my name on your list for a number of years, yet I have subscribed to it and paid the dollars and cents per week in that time. There was a purpose in this liberal effort, else I would have paid for my subscription.

“In Kansas we have had to fight for our very existence for a number of years. Through the efforts of the four moving picture organizations, the greatest educational force had censorship subsided upon us, and we have been compelled to battle against great odds every session of congress, which is the result of the fact that censorship secured its grasp upon our industry.

Let ‘Em ‘Mooch’ It

With no friendly newspapers to aid us for a time, and as this town was amply supplied with stiffnecked publications, I received the plan of buying Moving Picture World at our leading newspaper and magazine stand, where many of the reformers gathered to be provided with a list of organers, the headlines and magazines, with the understanding that after I had read Moving Picture World I would lend it to other publications. In case their supply had been exhausted, there to remain until the next issue arrived, when it would revert to me for my own file.

“By this means we gave our friends, the enemy reformers, an opportunity of ‘mooching’ some information about the other side of the censorship question. Our exhibitors grasped the idea, and I am convinced that through their efforts, with the able, effective editorials of Moving Picture World combating censorship spread before those who possibly would not have otherwise used their better judgment, but continued to follow the leadings of prejudice and ignorance born in imagination, deceit, envy and avarice, served as a magnificent counterweight in this vicinity. Lest you might be skeptical on this point, permit me to cite incidents of fact in that relation.

“Absorbed Every Word

“Referring back to the files of Moving Picture World, November 2, 1912, read the editorial on ‘Cigarette Price Coupon.’ The reform ‘counter-moocher’ absorbed every word to our advantage. In this state, as these active job hunters were fighting cigarettes and pictures, and so they soliloquized, ‘we’re going to fight the pictures with our cigarettes!’ Of two evils, choose the least. Maybe the pictures aren’t so bad after all! Think I’ll start a job on me for myself.

“Naturally that would interest them to read more in the magazine, and on the next page there was an item stating that the German government was taking practical steps toward introducing moving pictures in their schools which had its influence on the reformers, and probably they never would have seen it if it had not been lying on the newstand.

“The regular, dyed-in-the-wool reformer, who presumes to dictate rules and regulations of living and intellectual attainment, usually knows naught of humanity beyond his condensed threshold. He would hesitate to buy Moving Picture World, fearing it might create criticism from his kind, but he is an expert ‘moocher,’ and if the proper literature is on the counter he may become reconciled to the pictures, possibly convinced that they deserve unprejudiced consideration at least, thereby moderating his activity against them.

Enlisted Students’ Aid

“From the files I can cite you numerous articles beneficial to the exhibitor cause in the eyes of the counter reader, but will only give your attention to one which was decidedly influential from the fact that it gave incentive and subject for debate in our state university societies, which embrace about 4,000 students, and their favor or disfavor may be of considerable influence. It also has an influence effectual in their homes scattered over the state.

“Moving Picture World of November 27, 1915, page 1633; ‘If Shakespeare Fell Among the Censors,’ not only aroused the students’ interest in censorship, but inspired many to openly denounce it as un-American, unjust and non-progressive. The debates interested the public, and when the Welfare Code required it to be more stringent, only provision for a compromise, more stringent, even provision through taxation, and establishing censor boards in every habitations in the state where moving picture organizations were located, ‘counter readers’ and the broad-minded citizens of the state.

“Within the past three months I have not been able to secure New Moving Picture World at the newstand regularly, therefore to make assurance doubly sure of my receiving it every week, I am enclosing check for three years’ subscription.”
Boston’s Most Ambitious Theatre Planned
Tremont Street Realty Co. the Backers—Other Live New England News

Work is to be started within sixty days in Boston on one of the most ambitious hotel and theatre projects that ever has been essayed anywhere. When completed, the Hub will have one of the finest picture palaces to be found anywhere in the United States. Plans already made provide for the erection of the theatre, which will consist of the entire block in which the Wilbur Theatre now is situated. The site to be occupied covers 2.5 acres. The building will be bounded by Tremont, Hollis, Dillaway and Gore street, and is within a block of one of Boston’s most important street-widening projects, now under way. The purpose of the site, the formation of the trust, which is to handle the project, and negotiations for the construction of the hotel and theatre, comprise one of the largest real estate transactions ever consummated in New England.

The financing of the project is being handled by the Tremont Street Realty Company, of which Max Schoolman, treasurer of the Olympia Theatres, Inc., is the treasurer, and the cost of the new structure is to be $8,500,000. The theatre will be operated by the Olympia Theatres, Inc., and motion pictures and high-grade musical entertainments and dramatic attractions, although the stage will be equipped for every kind of a theatrical program, including even the most spectacular.

One of the principal attractions will be an orchestra of 50 pieces, which will give concerts at certain times in the lobby and will be supplemented by an expensive organ, with a chorus organ in the lobby. Many special lighting effects will be provided, and the architectural and decorative effects will be elaborate.

The theatre entrance will be 275 feet in height and will contain a full set of chimes, on which popular concerts will be given three times each day. It is anticipated that these will be of sufficient strength to be heard throughout the Back Bay and over a large area of the city proper.

The exterior of the building on Tremont street will be an adaptation of the perpynicular Tudor style, constructed of architectural terra-cotta, having granite trimmings, and marble and bronze entrances.

The main lobby, it is estimated, will accommodate fully 2,000 persons, and those leaving the theatre will be shoulder to shoulder, mingling or interfering with those who are waiting to enter, as a separate exit lobby is to be provided which will lead directly to Tremont street. The auditorium will consist of three levels, the main floor, a mezzanine floor, with boxes and loges, and a balcony, seating in all more than 4,200 persons. The stage is to be 125 feet by 42 feet and fully equipped.

The hotel will be twelve stories in height and will be designed and equipped as a first-class house in every possible up-to-date detail. It will have 500 rooms, each with a private bath.

No Fire Panic Here

A thousand persons sat in the Olympia Theatre, Worcester, Mass., on the afternoon of January 23, quieted by the assurance of Manager Elmer R. Daniels, while the fire apparatus changed outside and firemen fought a stubborn blaze in the basement of the building. Scarcely a dozen persons left the theatre and electric fans scattered the little wisps of smoke that seeped in the auditorium.

Manager Clancy, of the Capitol Theatre, Hartford, Conn., entertained all the Boy Scouts of the city at a special morning performance on January 1st. That was his contribution to the Scout rally, which was for the purpose of enrolling new members and interesting other boys to join the organization. "The Defender" was the principal feature of the bill, which was donated, as well as the theatre, by Manager Clancy.

The Strand Theatre, Worcester, Mass., and the Telegram-Gazette, daily newspaper, which has an edition of 36,990, have a new slogan printed in the Sunday edition which, if presented at the box office, is redeemed for 5 cents to be applied on any ticket purchased.

Maurice E. Curran, a film salesman, of Lynn, Mass., was arrested on the charge of Samuel Jawitz, of Lynn, that he had turned in bogus contracts for films, signed by managers of houses in New England, and collected commissions and his salary on the strength of them. Jawitz charged larceny of $300 in salary.

George E. Landers, formerly treasurer of the Jefferson Theatre, Portland, Me., now is manager of Locew’s Dreamland Theatre in Lynn, Mass.

David F. Perkins is handling the managerial reins of the new Empire Theatre in Lynn, Mass.

Building operations for a new theatre in Winsted, Conn., will be started by May 1 by Seth H. Mosely, of New York City and Norfolk, Va., and his father, William H. Mosely, now of Northampton, Mass., A. C. Taylor, of New York City and Norfolk, is supervising architect. Plans have been changed so that instead of a balcony all of the seats will be on the main floor. Mr. Mosely now is completing the erection of a new theatre in Canaan, N. Y.

The first anniversary of Poli’s Palace Theatre, Waterbury, Conn., was celebrated with augmented programs during the week of January 28.

John Maloy, organist of the Plaza Theatre, New York City, is the highest organist, recently at the new half-million dollar Capitol Theatre in Pittsfield, Mass.

Fay’s Theatre, Providence, R. I., celebrated its seventh anniversary with an enlarged program, headed by George Beban in "The Sign of the Rose," during the week of January 22.

M. J. Garrity has obtained a lease on the Jefferson Theatre, Portland, Me., and he will present motion pictures until it expires. The theatre has been acquired by the Catholic Diocese of Portland and will be used as a community meeting place. Mr. Garrity recently presented “When Kindness Was in Flower” for a week’s engagement.

The Circle Film Corporation, of Providence, R. I., is a recent corporation under the laws of that city, to conduct a film exchange. The incorporators are John Ebergle, Charles M. Selch, of Providence, and Thomas Curran, of Scituate, Mass. The capital stock consists of 150 shares without par value.

Additional New England News on facing page.
Additional New England

Adolphus M. Burroughs, head of the Waverley Amusement Company, which operates the Strand Theatre at Waverley, recently filed a bill in equity in the Suffolk Superior Court against Isaac Shapiro, trustee of the Elko Tract, which holds a lease to the building, seeking to compel him to make repairs. The suit was withdrawn within a day or so, upon agreement that the repairs would be made forthwith.

In line with the movement inaugurated at Springfield a short time ago to improve the quality and conditions inside the theatres of that city, a movement for better pictures has been started in Connecticut, backed by theatre owners and various organizations of state-wide scope. The plan evolved is entirely distinct from state censorship. It was launched at a meeting attended by representatives of fifty city and state organizations of various sorts, theatre men and representatives of the Motion Picture Theatre Owners of Connecticut.

Those present voted to form what is to be known as the Connecticut Co-operative Association for Better Motion Pictures, an organization which will include representatives of the theatre owners and the public, whose duty it will be to review screen products before they are shown on the screens of the state. It is to pass judgment on the propriety of such showings. Under the plan as outlined there will be 200 persons available at all times for this "movie jury" duty.

The Strand Theatre at Portland, Me., was a matter of $25 following the noon show on Saturday last. Taking advantage of the temporary absence of the manager, a stranger went into the manager's office, opened a cash box and then fanned away.

William P. Gray, of Lewiston, Me., for some time past representative of Famous Players in Eastern New England, has just assumed the management of the remaining nine New England theatres that for some time past have been operated under the direction of that corporation. These are located in Massachusetts, Rhode Island and Vermont. The full list includes the Merrimac Square Theatre, Lowell, Mass.; Empire Theatre, New Bedford, Mass.; Broadway Theatre, Chelsea, Mass.; Strand Theatre, Cambridge, Mass.; Mullerimac Theatre, Rutland, Vt.; Park Theatre, Richmond, Vt.; Park Theatre, Barre, Vt.; Savoy Theatre, Northfield, Vt.; Strand Theatre, Pawtucket, R. I., and Maturi Theatre, Woonsocket, R. I. With this new addition to his big string of picture playhouses, Mr. Gray now controls a chain of theatres that extends from Taunton, Mass., to Burlington, Vt., and from Burlington to Fort Kent, Me.

Two months of intensive endeavor on the part of engineers and workmen has transformed the old Merrimac Square Theatre at Lowell into a better and more beautiful playhouse, and following its several weeks' darkness, it has just been reopened, to the joy of the many favorable spectators. The old theatre has been greatly enlarged and has been remodeled and roofed from top to bottom. It now has one of the finest groups of any building of its kind in New England, with a seating capacity increased to 2,000, and with wide aisles, roomy rest rooms, and a roof that enables the rows of seats and plenty of exits. While the Merrimac Square Theatre has been primarily a photoplay theatre, in the furnishing of the theatre and arrangement of its program to a musical program and to this end a new $30,000, 100-unit organ has been installed.

Western Pennsylvania Showmen Turn Out for Monthly Meeting

Approximately fifty members of the Motion Picture Theatre Owners of Western Pennsylvania attended the regular monthly luncheon meeting of the organization at the General Forbes Hotel, at noon on Friday, January 19. Many important private subjects were discussed, and a number of resolutions in which several of those present took part, were numerous.

President Charles Canfield of the Pennsylvania Theatre Owners Association was chairman and made several of his characteristic addresses. "Case" told of having been at Harrisburg, Pa., a few days ago with D. A. Haring and Professor T. H. Hurd, when the measure of seeing John P. Harris sworn in as United States Senator. The new Senator is part owner of the Harris Theatre, a month in the General Forbes Enterprise Company, Pittsburgh.

"Case" said that at the present time there is no adverse legislation in view, but that these things crop up over night sometimes, and for this reason every exhibitor who has the interests of his business at heart should make it a point to become acquainted with his Senator. He said: "They're all human, and you'll find that it helps a whole lot to have a friend or two in the Senate!"

He scored the exhibitors for not attending the meetings more faithfully, and called attention to the fact that most of those present had come from out of town, and that hardly any of the city exhibitors were on hand. In speaking of the high film rentals, Casper suggested that exhibitors, in a good many cases, are greatly responsible for this condition, owing to the unfair competition amongst themselves in some places.

Others who lent their voices to the gathering were D. A. Harris, Henry W. Gauding, Max Engelberg, George Schweitzer, Pete Antonoplos and William Rathbone.

Exhibitors are asked to bear in mind that the Board of Managers meets at noon on the first Thursday of each month in the General Forbes Hotel, Pittsburgh, and the regular general meeting of the entire organization is held on the third Friday of each month at the noon hour in the same place.

Frank Elden, proprietor and manager of the East End, a new theatre which the people of the northwestern city, of the past four years, is, a victim of double pneumonia.

Mr. Olson, proprietor of the Photoplay Theatre, Grassfield, Pa., who has had his house closed for the past six months, says that the mines in the town are beginning to open up again, and that his theatre will shortly follow suit.

A. P. Way, of the Avenue and Carlton theatres, Du Bois, Pa., was a recent New York visitor.

Messrs. Marquis and Freeman, of the Dome Theatre, New Castle, and Walter Silverberg, of the Mercer Square Theatre, Grenville, Pa., have recently installed new pipe organs.

George Schweitzer, of the Titusville Amusement Co., Titusville, Pa., has returned home after a few days spent in Pittsburgh.

Marcus Nadler is enlarging his Princess Theatre at Ambridge, Pa., and the house will be ready for reopening in about two weeks. It has been remodeled to the extent of $350 to 740. Mr. Nadler also owns the Regent and Grand theatres in the same town.

Out-of-town exhibitors seen on Film Row recently: M. Roth, of Phillipsburg; B. W. Redfoot, of Windber; Walter Silverberg, of Clarion, C. of Somerset, and Nick Anas, of Wellsburg.

Manager R. J. La Voie of the Camera-phone Theatre, East Liberty, reports that his 2-year-old son is recovering after an operation on his arm for blood poisoning. Incidentally, burglars sawed away at the theatre, but got nothing. H. B. Kester is the owner.

Canada

With the loss of John T. Fiddes as its manager and with the lease expiring on May 4 next, the System Theatre of Montreal, Quebec, will probably not hold a place on the theatrical map of Mont- real much longer, according to an announcement by C. M. Poulos, an owner of the property, on January 25.

The System Theatre has been the one large film house in the Dominion which had its screens over the front entrance. Patrons find themselves facing the whole audience as they pass into the theatre through the doors on either side of the screen and orchestra. This plan has not proved to be very popular among all classes of people. The System is the one house in Canada which has been controlled by the Canadian Photoplay Film Company for several years. The company purchased the lease on the structure five years ago to insure a local first-run outlet for Universal releases. The lease thus acquired is expiring next May and will not be renewed.

The final straw, as it were, in developments came early in January when John T. Fiddes, manager of the System, resigned to become manager of the Capitol Theatre, Winnipeg, for the Famous Players Canadian Company. By taking this decision, Mr. Fiddes was returning to his home city.

How About Local Control?

Does the subject of theatres controlled by local investors in a community spirit interest a majority of the readers of this department? If so, we would like to hear from them and start a discussion on the success, failures, advantages and disadvantages of community control.

Just one instance comes to mind at the moment and that is of the New Princess Theatre in Honolulu, T. H., which opened recently. A recent story in the Better Equipment Department hinted that community control did not work out well, as San Francisco capital finished the theatre after Honolulu interests planned and began it. However, that is one isolated instance and for that reason practically valueless.

A Gorilla Letter

Goldsmith, by a letter from Seattle, Washington, Seattle, says he understands community stock theatres have worked out success- fully in eastern cities and asks for "dope." Who can give it to him? We are particularly interested in hearing from the smaller community-owned theatres.
Many Exhibitors Visiting
San Francisco's Film Row

L. A. Drinkwine, of the Palace Theatre, Tacoma, Wash., was a recent visitor at San Francisco and inspected some of the city's picture theatres for which he is said to be interested.

Another visitor from the Pacific Northwest was Julius Sax, head of the Sax Amusement Company, Portland, Ore., which operates a chain of picture theatres. He was accompanied by his secretary and plans to spend several weeks in California.

A. Wiley Mather, of Honolulu, T. H., and associated with Louis R. Greenfield, of San Francisco, in the ownership of the New Princess Theatre, recently opened in the island city, has returned to his business connected with this enterprise.

A questionnaire regarding the showing of Arbeuckle pictures has been circulated among the members of the M. P. T. O. of Northern California and many have sent in reports of recent showings of the films and the reception of audiences. Not a few took the subject direct to their patrons and asked for a standing vote for or against from their audiences. It was found that sentiment was almost unanimous against the proposition.

Under the direction of Manager Nick Ayers, the Coliseum Theatre, San Francisco, is getting out a weekly program in the form of an artistic brochure of twelve pages. This not only gives the bills for the week but interesting information about the stars and their doings. The program is printed in lots of 30,000.

A record for the continuous showing of "Dr. Jack" in the Pacific Coast territory has recently been set by the New Portola Theatre, San Francisco, with a run of seven weeks. It is being followed by Griffith's "One Exciting Night."

The Strand Theatre, Gilroy, Cal., of which J. Blumenfeld is manager, recently arranged an American Legion night in connection with the showing of "Skin Deep."

Gus Germanis, of the Crystal Theatre, Salinas, Cal., was a recent visitor on Film Row, San Francisco, where he also visited the Julian Theater of the Bulwark Theatre, Tonopah, Nev.; James Wood, of Redding, Cal., and William Milne, of the Cortland Opera House, Cortland, Cal.

Charles Wescott, an exhibitor of Fortuna, Cal., and Dr. McNear, who conducts two houses at Petaluma, Cal., have been on the sick list of late.

The Marvel Theatre at Winters, Cal., recently closed, but at the request of the proprietors, will reopen. It was operated but three weeks when it was decided to close it again.

Jack Stebbins, formerly of New York, has succeeded Fred Weis as manager of Loew's Warfield Theatre, San Francisco. He was taken ill shortly after his arrival and did not assume his new duties as soon as expected.

W. B. Loughead has been made manager of the El Capitan Theatre at Los Angeles, succeeding Roy Brown. The Westwood Lumber Company, which owns this house, is preparing to reopen the Orpheum Theatre at Sanusville, also owned by it.

The Dinuba Syndicate, headed by Jefferson W. Asher, of San Francisco, will shortly open the Strand Theatre at Dinuba, Cal.

Tom O'Day is making extensive improvements in the operating room of the Vallejo Theatre, Vallejo, Cal., and is installing a Simplex projection machine furnished by Walter Freddy, of San Francisco.

The Glen Theatre at Ocean View, Cal., is making improvements in the house and in the operating room, including the installation of two Simplex machines.

Dubois & Flag are making improvements in the Chowchilla, Chula Vista, Calif., and have added two Power's machines supplied by Walter Freddy.

The Rialto Theatre at East Bakersfield, Cal., is proving so successful under the ownership of Mrs. Paul Davini that extensive improvements are being made to both the theatre and operating room.

The front and lobby of the Elite Theatre, Placerville, Calif., have been completely re-modeled and modernized. A handsome new marquee will be added. The best of comfort, pictures, music and projection, it was stated, will be afforded in the future, and in the past. While there are only 1,648 people in Placerville, still this theatre does a fine business, according to the manager, who has been with it since 1908.

Seattle

Spring must be coming early this year, for even before "Ground Hog Day" reports are pouring in of renovations, redecorating, new installations, increased seating capacity, and the like.

Joe St. Peter, of Everett, Wash., is re-decorating and redecorating his Rose Theatre. John DeVallet and Frank Huett, of Hillman City, are planning extensive improvements to the American, Hillman City. A new sign will be installed, new chairs, piano, and the house will be thoroughly renovated and redecorated.

L. C. Brown, at Duwalt, Wash., has installed two new projectors.

The Burgett Theatre in Burien, Wash., has been reopened under the management of Lehman and White.

The passing of the Alhambra Theatre, Jensen & Von Herberg's first Seattle playhouse, has begun. The building was erected in 1907 and for three years was operated as a legitimate house, when it became a "movie house" and later the home of a stock theatre company. The building is being razed and $200,000 will be spent in making it one of the finest five-story retail store structures in the city.

J. Bruitt has taken over the Summer Theatre, Summer, Wash., which he is operating at the present time. In the spring, Bruitt plans to erect a new theatre on the main street in a more desirable location.

It is rumored that G. M. Terhune, who recently sold his Spokane Rex to A. J. Bischell, has bought the Arcade in Walla Walla, Wash. The Arcade was formerly owned by Mr. MacDonald.

A. J. Bischell is adding to his holdings with the recent purchase of the Paramount, Lewiston, Idaho, formerly owned by A. H. Hilton, but which had been closed for some time. He has rechristened it the Rex.

The Better Business Bureau, as a result of complaints, is investigating a motion picture school in Seattle, which has been operated by a mysterious Mme. Terschipe.

Robert Marsden, of the Noble and Nemerif theatres in Marshfield, Oregon, was on the Row this week.

C. E. Stillwell has gone to changes a week in his Casino Theatre, Spokane.

M. Constanti, theatre owner of Tacoma and Puyallup, broke all house records with a three days' showing of "Dr. Jack" at his Stuart Theatre, Puyallup.

Tuesday visitors on Film Row were Fred Norand, of the Circle Theatre, Portland, and G. W. Grossbeek, of the Cosmo, Buckley, Wash.

Montana

The Peoples' Theatre recently tried an experiment when running Universal's "Foolish Wives." The film had been shown the week before in a first-run house. The Peoples' booked it as a second-run and advertised it for a nine-day showing with a sliding scale of prices; first four days, 30 cents; next two days, 20 cents, and last three days, 10 cents. The slogan was "a price for every pocketbook." It was the first time any picture had ever been booked for a nine-day run in a second run house that all the theatre men were watching results from day to day. The run finished with satisfactory box receipts.

Employes of the Rialto and American theatres, through the courtesy of their respective managers, W. J. McMillan, of the American, and Mr. Anderson, manager of the American Theatre, of Roundup, were in the city recently looking up the various exchanges here. Mr. Goetz says that his theatre that recently burned will be rebuilt as soon as possible.

Los Angeles

The main topic in motion pictures this week was the opening of Grauman's new Metropolitan Theatre. An orchestra of 100 pieces under the able direction of Ulriceto Marcelli will furnish the music. The program consists of Wagner's "Der Ring," and other numbers, while a chorus of 500 voices will sing the Pilgrim's Chorus.

The first picture to be shown will be Gloria Swanson in "My American Wife," which will be the world premiere for the production. Everybody who is anybody is going to be on hand for the opening performance, and pay $5 per seat.

Manager E. C. Berstick of Loew's State Theatre is holding "Hearts Aflame" over for a second week.

Jack Callicote, manager of the Kinema, is holding "Fury" for a second week. Business is holding the long run, Callicote will probably book the production into the Alhambra for an extended run after finishing at the Kinema.

Sid Grauman's Hollywood Egyptian Theatre seems to be going to pass the record of "The Birth of a Nation" for an extended run with "Robin Hood," now in its sixteenth week at the Hollywood playground.
Herman Turns Lemons Into Gold Mines
New York Exhibitor Has Been in the Show Business Twenty-Five Years

There are few oldtimers in the business today who don't know "Happy Jack" Herman, of Jack and Janette Herman, known as "The Dancing Hermans." Jack has been in the show business for forty-five years, further, he owns and manages the new Troy Theatre, Troy avenue and Pacific street, Brooklyn, New York. He has a great habit of buying lemon theatres and turning them into pay mines, and he is making the Troy pay well. Until a short time ago Jack owned the Festival Theatre in Harrisburg, Pa. His philosophy is to win the public's confidence by avoiding Barnum stuff.

Herman was the first man to go through the country with the first reel of the Titanic and, lecturing at the presentations, he cleaned up. He ran the first film exchange in Fourteenth street, and he and his wife once worked for Marcus Loew at Houston and Clinton streets.

Jack O'Connor is manager of Fox's Jamaica Theatre. He has been in the business all of his life and at the Jamaic for nine years. He also was connected with Sullivan and Land and later the Thorne on Fourteenth street, at the Gotham, and was treasurer of the Circle Theatre in the old days. He has handled the Nemo and also the Irving Place Theatre for Jacob Adler. His present house plays pictures and vaudeville. Everything is in shipshape order and he is running a wonderful business despite location handicaps.

Manager H. Saunders of the Globe Theatre, 150 Fifth street, Brooklyn, New York, should be nicknamed "Happy" for he is always cheerful and up and doing no matter which way the wind blows, except, perhaps, when he's called for jury duty or goes on a still hunt for coal. His likeable personality, as well as good pictures, helps to put the house over.

Murray Banner, of the City Line Theatre, is getting away big with a lot of new ideas for the front of his house in selling the picture to the public. The result has been a jump in business. Murray, by the way, is one of the really young managers of the picture business. The house is controlled by the All-in-One Amusement Company.

"Here's a man who doesn't care for the limelight, no matter how dully it may shine. But Manager A. Michel, of Loew's Theatre at Forty-second street and Lexington avenue, can't be overlooked because of the success he is making of the house. He's such a hard and earnest worker that friends say he couldn't do more if he owned the house himself."

One of those little theatres just a few doors from busy Fulton street, Brooklyn, is the Duffield, and when you go inside it seems to spell home. There's an excellent orchestra and there is a feeling of personal touch, for Manager Warren Bland is a great favorite with his patrons. He has had charge of the Duffield for nine years and he expects to go on until he owns the Milton Amusement Company tears it down.

The Atlantic Theatre, Flatbush and Dean streets, Brooklyn, was built in 1914 with Charles Steiman as manager. It was rebuilt in 1919 and is one of the finest in the city, considering it is a elaborate and boasting a large organ. Mr. Steiman still is manager. The reason is clear enough.

C. E. Trubenback has just become interested in the Regent Enterprises as manager of the Regent Theatre, Fulton street and Bedford avenue, Brooklyn. His first act toward increased business was a radio concert and it brought many new patrons in the doors. One of the chief interests in his life is our Sargent's "Selling the Picture to the Public." The theatre has 600 seats and a fine orchestra. Incidentally, Mr. Trubenback served through the World War as chief gunner's mate and has traveled all over the world.

Under the management of Bernstein & Cohen the Fulton Auditorium is still doing the wonderful business for which it has been noted the last three years. Simon Cohen, one of the partners, is an oldtimer in the business and son and some kid he does not know about it. At one time he owned the Tip Top Theatre in Brooklyn and might be said to have turned it from nothing into something. He seems to have the happy faculty of making good at everything be undertaken.

James F. Thom, general manager some years ago of the Keyney theatres, now is manager of the Commodore Theatre, Broadway and Rodney street, Brooklyn, which opened on September 21, 1922. He was the first manager of the Dewey in Fourteenth street for William Fox, and of the Gotham in 125th street. Mr. Thom is one of the real succession men, having lived in Harlem when 125th street was Tarrytown. In his present position with the M. & S. house he is bringing the crowds in. The house has a twelve-piece orchestra and an organ.

Twenty-five years ago when they cranked that old machine and you didn't have to get a license, we remember a fat boy who looked like he was one of the first. Now he's Harry Lightstone, manager and owner of the Hooper Theatre, Hooper and South Fourth street, Brooklyn, and the Van Buren Theatre, Van Buren street, Brooklyn. He started as a projectionist—in those days they called them operators—and then decided to show the public what he could do in burlesque, joining Pete Clark's show as principal comedian. Harry is one of the few who can go back to the days when they sang "The Sidewalks of New York" and Fourteenth street was like Luna Park on Memorial Day.

Paul Levy, the genial manager of Loew's Broadway Theatre, Brooklyn, likes to reminisce. A few years ago he was assis tant manager of the Bijou, at that time managed by George Schonck, now of the Metropolitan. Mr. Levy was then associated with the Loew Corporation for fourteen years and at the Broadway Theatre since 1915. Many see the days he bought Sarah Bernhardt's first picture, "Queen Elizabeth."

"Never say die" must be Max Spirio's motto for, starting at the foot of the ladder, he has made good in the picture business with a capital "G." Today he is one of the most successful exhibitors in Greater New York owning the Palace, Waco and Majestic, all on the lower East Side. And it will be a red letter day when he decides to load a bit, for he's a hustler.

Busy also describes Charles Schwartz, whose 28th street headquarters, the Oxford Theatre, State street, Brooklyn, and supervises the destinies of the Oxford, Garden and Roosevelt theatres. There are few exhibitors in the city who are able to manage three houses simultaneously and make them all financially successful, but Mr. Schwartz is doing it. The Oxford, especially, has stiff opposition.

Having started at the bottom in the picture business some fourteen years ago, Mil ton Kemper now is manager of the Broadway Lyceum, Brooklyn. He's been with the house ten years. Mr. Super is the owner and also controls the Tompkins Theatre at Gates and Tompkins avenues. Kemper believes that picture theatres are intended for middle class people who cannot afford big theatre prices all the time.

Three Bronx brothers are managing theatres in Greater New York. They are James Thom, manager of the Commodore, the new Brooklyn house, previously general manager of Frank Keyney's houses; Harry Thom, manager of the Strand, Far Rockaway, and William Thom, manager of the Sumner, Sumner and Lexington avenues.

Puritans having gained control of Jersey City, there were 300,000 people disappointed last Sunday when the theatres were closed.

Clamping on the Lid

"We have at last been convicted of the terrible crime of Sabbath breaking and fined $50 and costs, which are considerable," writes E. W. Kundert, of Ryan & Kundert, the Empress Theatre, Beresford, S. D., in response to our letter asking how the case ended.

"The foreign language ministers," he continues, "have absolute control of our City Council here and can get any kind of an instrument passed against the so-called liberal element. These men of the cloth each Sunday speak a foreign language which was brought from foreign shores. How is that for your pure 100 per cent. Americanism?"

"We expect to ask for the enforcement of the so-called Blue Laws in this state ourselves, and will catch a few deacons and hangman in the fanatics who are grabbing an extra dollar by peddling goods on Sundays contrary to law. Our county attorney will prosecute anyone we bring complaints against.

"The lid will go on in Beresford if it is possible for us to do it. The local telephone operators are in sympathy with us and will refuse to answer local calls next Sunday, our Sabbath. When they hang up, they will hear the old fire and brimstone stuff. We will give you further details regarding our 'Little Hell' in a short time."

Success!
Wisconsin Loses Old Showman in Death of Eugene Newell

The film industry lost one of its oldest figures through the death on January 20 at Rice Lake, Wis., of Eugene L. Newell, 73 years of age, who, for many years, managed the Rialto and Majestic theaters in Rice Lake, came to Wisconsin more than a year ago after having been in business in Excelsior, Minn., for 40 years. He purchased the Rialto, upon his arrival in Rice Lake and recently sold a half interest to George Ming of Ladysmith, Wis., who in turn sold Mr. Newell a half interest in the Rice Lake Majestic.

A resolution terming the action of the Milwaukee Picture Theatre Owners’ Association in barring Fatty Arbuckle films as a step for the moral welfare of the community, which should be commended, has been adopted by the Milwaukee County Auxiliary of the State Federation of Women’s Clubs.

After an unprecedented run in Milwaukee, "When Knighthood Was in Flower" has been booked for eighteen Wisconsin cities, as follows: Jan. 29-Feb. 3, Rialto, Racine; Jan. 29-Feb. 3, Orpheum, Kenosha; Jan. 28-Feb. 3, Strand, Green Bay; Feb. 7-10, Garden, South Milwaukee; Feb. 8-9, Crystal, Fort Atkinson Feb. 11-13, Classic, Watertown; Feb. 12-17, Orpheum, Milwaukee; Feb. 19-23, Vaudette, South Kaukauna; Feb. 25-Mar. 3, New Garrick, Fond du Lac; Feb. 25-Mar. 1, Beverly, Janesville; Feb. 27-Mar. 1, Palace, Wisconsin Rapids; Mar. 5-7, Crystal, Burlington; Mar. 12-16, Neenah, Neenah; Mar. 12-14, Grand, New London; Mar. 18-20, Lash, Neenah; April 10-13, Palace, Antigo; April 15-17, Lyric, Stevens Point; April 16-18, Gem, Oconto.

The picture began its Milwaukee run at the Garden Theatre.

Ohio Theatres Campaigning Against Unfair Competition

A swift and intensive campaign to hold in check the high schools and churches in Northern Ohio, which have within the last two months, purchased the possession of exhibitors for profit, is about to be launched by the Motion Picture Theatre Owners of Ohio.

It will enter for the present in Salem, Ohio, where the situation is rapidly driving the exhibitors into a financial hole. For three years, Superintendent J. S. Alan, of the public schools, has exhibited pictures in the high school under the classification of educational shows. Such performances are given also on Sundays, and among the pictures shown recently were "The World's Mightiest and His Wife," "On With the Dance," "Everywoman" and "Why Change Your Wife?"

Shown on Sundays in a Salem Theatre, these pictures would come under the classification of theatrical performances" under the state law. But in the high school building they are "educational shows," although admittance of 25 cents is charged. During a period of two years, and more than two years, the high school has cleared $2,510.40. But no mayor tax was charged and none paid the government.

The firm of Metzger & McCarthy, lawyers, of Salem, have been retained to begin a fight to force a showdown on whether or not the high school should not be forced to pay the war tax, and to prevent them from giving shows on Sunday, unless the other exhibitors are given the same unquestioned rights.

A short time ago, Superintendent Alan informed the exhibitors that the first of this season's shows was thrown away from Salem, made a speech upon the evils of Sunday theatrical exhibitions, and almost immediately afterward Messrs. Tigue and Kellogg were obliged to close up their $30,000 picture theatre on Sundays.

Dan Robbins' new theatre, under construction in Warren Ohio, for two years, was opened the middle of January. It seats 1,200 persons and is a beautiful structure. Charles S. Menne of the West Film Graph salesman of Cleveland, is the manager.

Frank Kinney, manager of the Lucifer Theatre in Lakewood, a suburb of Cleveland, was freed of the charge of violating the Sunday closing law, when the county grand jury refused to return an indictment. He was the last of the exhibitors to face court, as all of the others had been discharged for the same offense. Back in court, the lawyer, who started the crusade, still declares he will continue it, saying he would apply for more warrants shortly.

The State Theatre, a new house in Urbichville, Ohio, opened January 14. The house is managed by E. E. Bair, father of Lee's theatres in Cleveland. It seats 800.

Billy Clifford, a well-known exhibitor of Urbana, Ohio, has sold his Clifford Theatre to Tony and Silvestri. Clifford, a vaudeville star of years ago, ran the house for eighteen years. He has gone back on the stage.

The Carolinas

Much new building and remodeling among the theatre owners of this territory would lead one to believe that better times are just around the corner. J. H. Shear, of the Lee-Lash studios, who is in this territory, declares that business in his line is extremely good right at present. Colonel Henry B. Van Winkle, who gives orders for elaborate scene equipment costing more than $5,500 for his new theatre in Lexington, which will be open by July 1 and will have a seating capacity of 1,800, has said that the Grand Theatre at High Point, N. C., has bought in excess of $10,000 worth of new scenic equipment; the Strand and Norva at Norfolk, Va., and the Bijou in Richmond will have complete new sets, orders having already been placed by Jake Wells. The DeLuxe, Johnston City, Tenn., is also installing new scene equipment throughout.

The New Princess, one of the largest and finest theatres in the state, was opened at Shelby, last Thursday. Enos and Zeb Bream are owners. It represents an outlay of about $100,000 and seats 2,400, with all modern luxuries, such as smoking, rest and dressing rooms.

The following managerial changes have been announced in Southern Enterprises theatres: Ray Bell goes from the Imperial, Charlotte, to the Strand, Spartanburg, succeeding A. C. Cowles, transferred to the handsome white house. Clifford, a grandson of the Auditorium, Asheville, back in Charlotte to succeed Mr. Bell at the Imperial.

James B. Mathis, formerly of Asheville N. C., has been appointed manager of one of the Southern Enterprises houses at Spartanburg, S. C.

P. L. McCobe, of the Colonial, Tarboro, N. C., was seriously injured when his sedan overtopped during the past week.

Paul V. Phillips, of the Wilson, Wilson, N. C., spent several days on Charlotte's Film Row the past week.

W. J. ("Wiggs") Watts, of the Strand, Williamson, is being congratulated upon a new arrival in his family, a boy.

Indiana

The eight-piece orchestra at the Palace Theatre, South Bend, Indiana, which has been on strike for twenty-one days, has returned to its accustomed place, a satisfactory agreement having been reached by the theatre management and the American Federation of Musicians.

The strike resulted from a demand on the part of the South Bend musicians' union to augment the Palace orchestra by the addition of two more members. The demand was refused and a walkout followed. The nature of the agreement reached was not made known.

The South Bend Ministerial Association has gone on record as being opposed to the showing of Arbuckle pictures in the theatres. In the resolutions adopted, the ministers said they believed the producers and exhibitors would be doing much injustice not only to themselves, but to the public, to attempt to show the Arbuckle pictures.
Lubliner & Trinz to Build
Another Theatre in Chicago

Lubliner and Trinz will build another theatre at Lincoln and Belmont avenue this year and ground will be broken in a few days for the new edifice. The new house will seat 4,000 and the cost of the structure and furnishings is estimated at $2,000,000. A full stage will be put in the house, making it suitable for vaudeville and dramatic productions, but the management says it will be a movie house, making the eighteenth in the Lubliner and Trinz chain. Walter Alschuler is the heart of the project which will give the Lincoln avenue district a modern movie house.

Jack Lund and Frederick A. Seibold have transferred the property at Sheffield avenue and Belmont to the Merry Garden Corporation for $80,000.

There were 89 contestants in the symphony manuscript contest inaugurated by Balaban and Katz for which they offered a prize of $1,000. Only citizens of this country were eligible for the contest and much interest was created in music circles.

Mrs. Henry Golson, wife of Manager Golson of the Julian Theatre, was taken seriously ill and operated upon for appendicitis. She is reported as getting along nicely and on the road to recovery.

The Southport theatre has been sold by Joe Pastor to Joe Wolfson, who has made several improvements in the house and will enlarge on the programs.

John Nash has been appointed manager of the Palace Theatre on Clark street. He is a veteran showman and well known to the profession.

The Lyric Theatre at Sidney has been sold by J. W. McDaniel to O. E. Gething, who will make some improvements in the house.

Harry Crawford, manager of the Aschers Metropolitan Theatre, is sure to be good to the soldiers from the Forty-seventh street hospital, as they can attend the show without charge at any performance. He also admits the crippled children from the near-by home and the boys and girls from the orphan's home as well. So he is always sure of having an appreciative audience from the neighborhood.

C. E. Jones of Sesser, has taken over the management of the Empire Theatre at Christopher, succeeding W. W. Cox, who resigned to go into other business lines.

The Capital Theatre at Jackson has added five acts of vaudeville to the bill in addition to the movie program. Business is good and the outlook bright.

The Central Theatre at Danville is playing vaudeville as well as pictures now.

The Majestic Theatre on Monroe street, which for many years has been one of the leading houses of the Orpheum circuit, has added feature films to the program of eight vaudeville acts at popular prices.

Arthur Kay has resigned as director of the Tivoli Theatre orchestra and is succeeded by Albert E. Short, who has been director at the Riviera for the past few years.

Jack McCann has been made house superintendent at the State Lake Theatre. He is an oldtimer in the business and well known.

Paul Sittner’s theatre on Sedgwick street had a small loss from fire and smoke last week. The fire was caused by children playing with matches in a shed in the rear of the house. Business went on as usual after the blaze was put out.

The ushers at the Chicago Theatre have a nifty clubroom of their own provided by the management, and they sure take full advantage of the facilities when they are on duty. The house has a regular staff of 48 well trained boys, who are under military discipline and who get the people in and out of the house in record time.

David Taxey is planning a new theatre in Milwaukee to cost at least $50,000.

Word has been received here that Marcus Loew will build a new theatre in St. Louis on Washington avenue at Eighth street to seat at least 4,000 and cost $1,000,000. Loew has a lease on the corner that runs for ninety-nine years.

F. H. Gruenberg of the Consolidated Realty and Theatres Corporation, in the McCormick building, is having plans drawn for a new house at Anderson to cost $75,000.

P. E. Chinn will build a new theatre at Antioch and construction has already started. He also owns the Crystal Theatre in Antioch.

The Lincoln Hippodrome on Lincoln at Belmont avenue, is showing vaudeville with the pictures and business is good at the house.

The Randolph Theatre, the Universal loop house, is doing a good business with the Fox special, "Monte Cristo," and will carry it over into a second week showing.

The Triangle Theatre has placed its bookings with Jimmy Coton and he will book also for the Charm Theatre.

Mrs. E. B. Rice, owner of the Seeley and Hamlin theatres, has placed Paul Roscoe in charge as manager of both houses. He is well known to the trade and will make good on the northwest side.

The Rialto Theatre celebrated its sixth anniversary last week with a blue ribbon bill and Manager Rosenblum says the house is more popular than ever with its combined movie and vaudeville programs.

The Madison Square Theatre Corporation has surrendered its charter to the state and retired from business.

Thomas Beatty is the new owner of the Triangle Theatre at Wentworth and Seventy-third street and will make some improvements in the house.

S. J. Gregory, the well known exhibitor in Hammond and Gary, will leave shortly for a month's stay at Hot Springs. Mr. Gregory controls the Parthenon at Hammond and the Grand and Cosmos at Gary and reports business as improving.

Health Commissioner Bundeson has started a campaign to oust the sneezers and coughers from the theatres and halls of the city. He told the managers at a meeting a few days ago that during the first 22 days in January, 17 people died in the city from influenza and 361 of pneumonia. He urged that the managers co-operate with him in preventing the spread of disease.

Florida seems to be a popular place for the managers these days. Among the latest arrivals down there, according to reports, are Henry Brunhild of the Shakespeare Theatre, and Mrs. Stepensack of the Lynn Theatre. Evidently business is getting better and better for some of the houses out here.

The Jefferson Theatre at 1523 East Fifty-fifth street, owned by the Apollo Company, has opened again after being closed for a short time.
Plan New Kansas City House for Vaudeville and Pictures

A motion picture and vaudeville theatre to cost $150,000 is to be erected this Spring at Broadway and Westport avenue, Kansas City, according to an announcement by Frank P. McClure of the Westport Improvement Association. Mr. McClure is a theatre builder and one of the promoters of the new project.

The site has been purchased, but announcement of the exact location is withheld pending the closing of several other transactions. Plans for the building will be announced as soon as completed by the architects and negotiations for the site are closed.

E. V. Kuntz of the Victor Theatre, Rockport, Mo., has purchased a new pair of Motograph De Luxe machines from the Charles M. Stebbins Picture Supply Co.

The American Legion Post at Rockport, Mo., is opening a new Community Theatre in Memorial Hall. The house will seat 400.

"Under Two Flags" was scheduled as the opening attraction.

W. H. Hardman, who has theatres at Frankfort and Blue Rapids, Kan., was a visitor in Kansas City last week.

W. D. Fite of the Novelty Theatre, Wichita, Kan., was also in town last week. He was looking over some pictures for his theatre.

Charles Bull, who has the Holland Theatre at Wichita, Kan., is recovering from an attack of pneumonia.

H. E. McCall has bought the Palace Theatre at Spring Hill, Kan., from H. Roy Payne.

E. S. Wilhoit, who has the Princess Theatre at Springfield, Mo., has purchased the Jefferson Theatre in that city. The Jefferson has been closed all season, and it will be reconditioned before the first performance.

The Kansas censor recently received a protest against the return of Roscoe Arbuckle to the screen. The protest was made by the City Federation of McPherson, Kan., an organization composed of twelve clubs with a combined membership of 200. No action has been taken on the comedian's return and none of his films has been submitted for review.

"Dr. Jack" enjoyed a two-weeks' run at the Liberty Theatre, Kansas City. The ushers were dressed as nurses and wore the Harold Lloyd glasses. The Kuhn-Chaquette orchestra, an added feature of the program, came out dressed as hospital interns and they also had horn-rimmed spectacles.

"Shake" Davidson of the Royal Theatre, Cherryvale, Kan., was seen at some of the film exchanges here last week.

J. J. Newcomb of Newk's Theatre at Burlington, Kan., was also visiting some of the exchanges.

W. H. Weyer of the Echo Theatre at Great Bend, Kan., was booking some pictures preceding his theatre when he was in town recently.

Tom McGruder and J. G. Tinsdale, who own the Elite Theatre at Iola, Kan., have sold the Elite at Baxter Springs to Robinson and Garber. McGruder and Tinsdale were shopping for film one day this week.

Harry McClure of the Strand Theatre at Emporia, Kan., dropped into Kansas City the other day.

Mrs. W. W. Wertenberger has installed two new Motograph De Luxe machines in the Empress Theatre at St. Joseph, Mo., and has plans for the remodeling and reconditioning of the entire theatre. Mrs. Wertenberger announced that she has sold the Olive Theatre to M. F. Meads.

"Thirty Days," featuring the late Wallace Reid, was having a good week's run at Frank L. Newman's Royal Theatre when word was received of the popular star's death. Audiences are considerably larger, after news of "Wally's" death, and there was no restraint in the laughter of the crowd at the antics of the dead screen idol.

The Women's City Club not only endorsed the feature picture, "To Have and To Hold," which was recently shown at the Isis Theatre, Kansas City, Kan., but sent out 2,500 cards urging their members to attend. Needless to say that the theatre did a very good business on the picture. This plan of operating better films by having "Approval Nights" at different neighborhood houses, was only recently adopted.

Clair M. Pate of the Patee Theatre, Lawrence, Kas., was a Kansas City visitor last week.

Within the last year the Kansas censors have viewed 2,105 miles of films, according to a report prepared by Dwight Thacher Harris, chairman, to be submitted to Governor Davis of Kansas. The total number of reels included in the mileage was 11,116. The 1921 record for reels was 10,513.

The other two members of the board are Mrs. J. M. Miller and Mrs. B. L. Short. Regarding censorship, Harris said exhibitors have shown little disposition to evade the regulations.

Wilson Succeeds Goldman

C. R. Wilson of the Lyric Theatre at Liberty, Mo., has been appointed business manager of the Motion Picture Theatre Owners of Missouri executive board which met last week. Lawrence E. Goldman, who resigned his position as secretary of the organization recently, had been doing the work of the needed business manager.

During the next two months, Mr. Wilson will devote all of his time to the interests of the association and its members. It is hoped that in that time he will have the support of every exhibitor in Missouri. Temporary offices for the M. P. T. O. of Missouri will be with the Yale Theatre Supply Company at 18 West Eighteenth street, Kansas City, Mo.

Texas

A live exhibitor, the manager of the Hippodrome in Waco, Texas, in drumming up trade for "The Little Princess," a Mary Pickford picture, which would answer as an admission ticket for the kiddies. The toys were later turned over to the Salvation Army for the poor children of Waco.

Gene Cameron, nephew of P. G. Cameron, manager of the Melba Theatre in Dallas, has a part in the picture featuring George Beban, "The Sign of the Rose," and Mr. Cameron, Sr., was quick to see the advantage when he saw the production recently. He had Gene appear in person during the showings and the resultant publicity brought him over-flowing houses.

Jimmy Drake, former Waco, Texas, theatrical man and politician, now is manager of the Lyric Theatre, East St. Louis, Ill., according to letters recently received by Dallas exhibitors.

Of interest to theatre men in the Southwest is news of the incorporation of the Strand Theatre at Tulsa, with a capital stock of $10,000. The incorporators are Hazel Roy, Gladys Brest and C. R. Thurtwell, all of Tulsa.

C. R. Lemke, son of J. A. Lemke, owner of the Crystal Theatre in Waco, Texas, recently was elected president of the Operators' Union No. 597, of the I. A. T. S. E. and M. P. M. O. of United States and Canada.

Thomas F. Brady, 86 years old, retired capitalist, and theatre owner, died in San Antonio recently. Mr. Brady owned the building that bears his name at Houston and St. Mary streets, in which the magnificent new Empire Theatre is located.

Lou G. Bissing, manager of the Washington Theatre in Dallas, is in Los Angeles, where he is visiting his son and daughter, who are students at the University of Southern California, and is, incidentally, visiting the city in connection with an exploitation. He is the Fox accountant in Dallas.

A campaign to provide county schools with motion picture machines is being agitated in Dallas. There is no strong opposition to this move from the exhibitors, as it is planned only to show educational features.

The Shreveport, La., Little Theatre has been organized, with a number of prominent men and women comprising its first board of directors.

In line with recent announcement in these columns of the $100,000 theatre at Ponca City, Okla., these officers have been elected by the Ponca City Amusement Company, which has the enterprise in hand: A. L. Bogran, president; Frank Jamieson and O. P. Callaghan, vice presidents, and C. E. Kenney, secretary-treasurer. The house is to seat 1,200, and will have a double balcony.

W. G. Lylte has opened the Grand Theatre in Saltillo, which has been dark for several months.

This department is at the service of all exhibitors, large or small. No request for co-operation will be overlooked. Let us know how we may aid you. Address your letters to the editor of Regional News and Gossip.
Fait Now Managing Director of George Eastman's Theatre

The news came to Buffalo's Film Row this week of the appointment of William Fait, Jr., as the new managing director of the Eastman Theatre in Rochester and return of Arthur Penniman, former manager of several local houses, including Shea's North Park, to the duties of assistant manager. Ever since the resignation of Mr. Goulding, Mr. Ammon had assumed the duties of managing director. Mr. Fait was formerly manager of the Olympia in Mexico City, which he has been running for fourteen months. He is a native of Baltimore. He has managed theatres in Central New York.

The contract of C. Sharpe-Minor, the $50 a week organist at the Lafayette Square, has been terminated by the board of directors of the big Buffalo house. The famous manipulator of the keyboard is now negotiating for another job.

Buffalo exhibitors and exchange men are in receipt of invitations for the opening of the new Bijou Theatre at Jamestown Monday evening, February 5. The house is being built by Peterson & Woods and is now practically complete. Howard Waugh, who has been in charge of the construction, the Chautauqua -lake city, will become managing director of the Palace and also look after the Mozart. A large organ has been installed. Simplex projection machines were supplied by the Becker Theatre Supply Company, of Buffalo. The policy of the house will be to be realistic and pictures. The capacity is about 1,800. The Palace will be one of the finest houses in Southwestern New York.

Harold P. Dygert, president of Associated Theatres, Inc. was in Boston last week conferring with the company's financial agents. It is reported in Buffalo that Associated is negotiating for the purchase of the Temple Theatre in Geneva, N. Y.

George Hall, manager of the Capitol Theatre in Buffalo's South Park section, has given to Mississippi's Opera Hunt and to assist Robert Hornung, general manager of the Feltb & Shea interests in this end of the state.

Ned Kornblit, of Binghamton, is now in Atlantic City, where he is staying at the Breakers Hotel. This is not a tip for film salesmen.

Requests Support

J. H. Michael, manager of the Regent Theatre, has received a letter from Clarence Maschmager, representative in Washington from the 41st District, and introducer of the bill to eliminate the war tax on low price theatre admission, in which he said, "The expenditure of money at a loss to the theatre business is a constant loss at the lack of interest in the bill and declaring that he has received but one return on the bill which, passed, would mean the saving of much money for exhibitors. He declares that exhibitors should get busy at once to create the demand for the passage of the bill when Congress reconvenes next December.

Charles Hayman, president of the Cataract Theatre Corporation, operators of the new Strand and Cataract theatres in Niagara Falls, N. Y., is confined to his home on account of illness.

The Lake Placid Club is now booking films for special entertainments which are planned and are scheduled for the Buffalo Metro exchange has signed up a number of contracts.

Albert Hay Malotte, organist at Shea's Hippodrome, is an ardent supporter of the sentimental school in music. "I would rather write a simple melody like 'Annie Laurie' than any of the tunes that the public wants nowadays." He feels that it is generally and this was a greater reason for opposing it.

Henry F. Broening, president of the Baltimore Federation of Labor, asserted that because certain financial interests wanted their time to correspond with other financial firms in New York, they had been the principal backers of the measure.

The measure is also opposed by the Maryland Farm Bureau Federation, which went on record that it was not wished recently, and an attempt is being made to have the wholesalers and retailers of Baltimore buy the bonds of this company.

Daylight saving kept the circulation of books down at the Enoch Pratt Free Library, Baltimore, it has just been made known, a report by the Board of Education.

The organizations in favor of the measure are the Windsor Hills Improvement Association and the Merchants' and Manufacturers' Association.

Sunday midnight picture performances began in Baltimore at Nixon's Victoria Theatre, 415 East Baltimore street, Sunday, January 21, under the management of A. M. Sellenman, manager. Each Sunday night the shows will start at 12:01 a.m.

Mrs. William A. Dickey, mother-in-law of Bernard Depkin, Jr., manager of the Boulevard, Metropolitan and several other theatres in Baltimore, Md., died recently.


Nearly 1,200 newsboys were entertained at Loew's Hippodrome, Baltimore, Md., as the guests of E. A. Lake, the manager, on January 20.

Interesting Contrasts

From a picture theatre standpoint the situation existing these days in Schenectady, N. Y., offers some interesting contrasts. Two months ago the Strand Theatre was seating 2,200 and costing $350,000 or more. Almost immediately the Barci reduced its prices. At about the same time the Strand dropped $50 to $500,000 to blocks of the State, increased its prices from 35 to 50 cents, running all big features. At the Strand, a feature was charging an admission of 40 cents.

The fight for business has apparently resulted itself as being between the State and Strand. If that is the situation, the Strand announced a reduction of prices. For several weeks, according to report, the Strand has been playing to comparatively small crowds.

Baltimore

Those persons who favor daylight saving as well as those who are against it have started campaigns over the measure which will be placed before the voters at the spring election in Baltimore.

Another meeting under the auspices of the Motion Picture Exhibitors' League, of Maryland, was held at the Broadway Theatre, 509 South Broadway, January 21. The theatre was crowded to capacity. A program of pictures and music was arranged by the Strand经理. This meeting was the first of a series to be held in the residential section of the city.

Mr. Romo was the first to address the gathering. He made it plain that while exhibitors are opposed to the measure from a selfish standpoint, they have reasons to believe that the measure is needed. He feels that generally and this was a greater reason for opposing it.

Henry F. Broening, president of the Baltimore Federation of Labor, asserted that because certain financial interests wanted their time to correspond with other financial firms in New York, they had been the principal backers of the measure.
Albany Watches Swift Race to Enlarge Theatre Chains

From the present outlook, based on the activity shown by a half dozen or more persons who now control from six to a dozen or more of the new theatres in New York State within a year or so we will have several so-called "chains" or "circuits." Probably the most active are Myer Schine and William Smalley, although Mr. Berinstein is running a close third in the race of gobbling up houses here and there.

Last week the latest Smalley acquisition was opened up in Fort Plain, and on the same day Mr. Berinstein, accompanied by George Roberts, of Albany, took over the New Strand Theatre in Troy, which was managed by Mr. Berinstein's son Harry. who has been handling the Palace in Troy. It is a well-known fact that Mr. Schine and Mr. Smalley are dickering for houses in Courtland and elsewhere over the state.

Morris Silverman, of the Happy Hour and the Pearl in Schenectady, just booked "A Social Buccaneer" and "Around the World in Eighteen Days," and plans a heavy campaign of exploitation.

Stanley G. Allen, of the Allen Theatre in Chatham, has just purchased a new Power O-B machine.

The Palace, of Troy, rejoices these days in improvements that have cost about $5,000.

Lew Fisher has taken over the Empire in Fort Henry and will open it about Feb ruary 1.

It is now planned to open the Troy, latest of the Strand chain of houses, in Troy, N. Y., on February 22. The seats are now being placed in the balcony. There is a rumor to the effect that Uly Hill, manager of the Mark Strand in Albany, may be named as managing director of the Troy house, instead of Eddie Weinberg, who opened the new Schenectady State and who was slated for the Troy house.

There is some talk going the rounds that Albany may again be the scene of the convention of New York State exhibitors. At the time of the gathering in Albany last February, the date and place for this year's convention was left undecided.

Chester Brothers, of Canajoharie, have leased the Middleburgh Theatre in Middleburgh from F. S. Sullivan and will open in the near future.

"Jake" Rosenthal's new house in Troy is nearing completion. There has been some little delay in installing the radiators owing to a freight embargo out of Buffalo. The house will charge an admission of 10 cents.

When you give so much thought to effects of a snow storm that you forget the films for your show, it's pretty serious. And yet that is just what occurred with John C. Allen, Jr., of Watervliet, N. Y., the past week. The Albany district was buried under a blanket of snow. Rain fell one day, resulting in many roofs being covered with ice. The elder Christie and his son busied themselves shoveling off the roof of the Third Avenue Theatre Thursday. All holding was put on hold until Friday. Later in the day it dawned on Mr. Christie that he had forgotten all about going to the Albany exchanges for his day's film. A taxi was called, the son was dispatched post haste to Albany at a cost of $3, but the day was saved.

Up in Champlain, N. Y., there is a man named "Kennedy," who is about as busy as they make 'em, for in addition to running the Lyceum Theatre, Mr. Kennedy is the postmaster, as well as collector of customs. But even at that he managed to take a day off last week, visited the Albany exchanges, and spent a few hours looking over pictures, and arrived back home in time to handle the night show.

There is a stiff fight going on these days between the exhibitors of Glens Falls and Hudson Falls, and one which may draw the exchanges of Albany into the wrangle. The two palaces are so close together that the one draws from the other, and as a result Hudson Falls may decide to book no pictures offered in Glens Falls.

Tom Boyle, of the Pember in Granville, is planning to shortly install a new booth.

New Palace, Johnstown, N. Y., Postpones Opening Its Doors

The New Palace Theatre, Johnstown, N. Y., to have been opened last week, set back its premiere until February 5. Delay in receiving the seats is responsible. The house will seat 1,800.

The New Strand Theatre, Hudson Falls, N. Y., opened recently. The seating capacity is 980. The policy is exclusive films, with a daily change of program.

The old Hayward Opera House in Dolgeville, N. Y., is being demolished. The theatre dates back to 1854. Motion pictures have been presented for the past several years.

John J. Breslin, formerly of Syracuse, N. Y., and for the past six years manager of the Jefferson Theatre in Auburn, N. Y., now is general theatre director of the Schine Brothers' Amusement Company, of Gloversville, N. Y. The Schine Company now has 14 houses in various sections of New York State, west of Gloversville.

H. M. Addison, manager of the Stone Theatre, Binghamton, N. Y., halted and nearly captured two auto thieves who were in the act of stealing his machine, which had been parked in the rear of the theatre. Result—plenty of newspaper publicity for Manager Addison.

The directors of the Robbins' Enterprises, Inc., of Utica, Syracuse and Watertown, N. Y., formed by Nathan Robbins to handle his present and future theatrical holdings, in its first vote, elected C. W. Cashman, bankers, of Utica; W. C. Doolittle, banker, of Trenton, N. Y.; Julius Rothstein, realty operator; Emerson M. Willis, attorney, and Jenner Lowrey, treasurer, of the Utica Globe Publishing Company.

Paul H. Forster, organizer of Robbins' Avon Theatre, Utica, N. Y., has resigned to accept a similar position in the Palace Theatre, Jamestown, N. Y. The palace is operated by Petersen and Wood, who also own two other theatres in Jamestown and houses in several other places. Francis Frazee, church organist and theatre pianist of Utica, is Mr. Forster's successor at the Avon. He will alternate with Prof. George M. Wald.

James D. Smith has resigned as president of the Criterion Theatre of Utica, N. Y., W. H. Linton was elected by the stockholders to succeed Mr. Smith. The Criterion corporation has announced the sale of a large issue of stock for the purpose of constructing a theatre on the present site of the Hippodrome, Utica.

William Falt, Jr., formerly manager of the Avon Theatre, Utica, N. Y., the first manager to introduce in any Utica theatre prologues and musical attractions with motion pictures, has resigned as the new manager of the Eastman Theatre in Rochester, N. Y.

Troy, N. Y.

With only two split weeks in three years at the American, Ben Apple is apparently justified in his belief that a city of 75,000 population will stand for straight week runs. Mr. Apple insists, however, that to do this an exhibitor must at all times use good judgement in the pictures he selects for his audiences, and that he should always keep an eye on the ground in order to quickly sense any shifting of "what the public wants."

The American seats about 750, charges 25 cents admission, and has made money month after month. According to Mr. Apple, the business this year is running about the same as last season, but the pictures offered to the public have been only 20 per cent as profitable as in the past years.

Daniel Carr, formerly of the Palace, is now house manager of the Griswold.

According to the latest report, the Troy will open on February 22. Seats are now being placed in the balcony. The house represents an investment of about $350,000 and is of the Strand circuit.

Albany House Sold

The most important deal in Albany, N. Y., motion picture circles in many months was consummated last week when the Clinton Square Theatre of that city, long run by Fred P. Wieder, was taken over by Mr. Harry Buckley and J. E. Taubes, who own the Leland, also a downtown house, four blocks distant. The deal involves about $200,000 and gives the new owners a ten-year lease of the Clinton Square. The new management will assume control on February 5.

C. E. Perrin, who has been managing the Leland for the past several months with marked success, will also handle the Clinton Square. Friday's deal is said to be the first move on the part of the owners of the Leland to acquire a chain of houses, one of which is the spoken drama. Mr. E. W. Edens is well known throughout New York State, being an officer in the Albany Theatrical Managers' Association, and long identified with the state association. His future plans have not been announced.
Bothner Was Graduated from Illustrated Songs to Films

It's a far cry from the old-time dance halls of New Orleans to the audience of the Colonial of Troy, N.Y.; from the sheet that served in times gone by, to the silver screen of today. Yet this is the road that has been traveled by Mr. Bothner, who, having traveled with all the variations that come year by year, as he occasionally described the motion picture field for the stage, only to drift back again until today he stands in point of service as one of the oldest exhibitors in this state, and one who knows the trade from A to Z, and a few letters beyond.

Back in 1900, Bothner was a singer of illustrations in the various Vaudeville and Pastor's and Huber's in New York City. A year later, and Bothner was found doing a vaudeville act with Conlon and Adams. It so happened then that Conlon found himself possessing a stereopticon machine. The machine was made to pay for itself as Bothner and Conlon turned many an honest dollar at Long Island dance halls and other places.

Borrowed From Waters

Some time in 1902, Bothner began to take more interest in the talk he heard of the movies and the possibilities they offered. At that time he had the right to run a vaudeville on Twenty-first street, near Fourth avenue, in New York. He owned a few half reels which he showed to secure a long time being, and putting oxygen and hydrogen tanks, he screened the pictures through Northern Jersey. The screen generally consisted of a couple of bed sheets, sewed together.

Bothner's first machine was bought from Professor Proctor's known as the "Phonograph" and without any lamp house. There was no such thing as an upper magazine, and the film was run off into a bag or a barrel. The houses were in positive dirtiness, except perhaps for a couple of candles on top of the piano. When it came to rewinding, the film was brought back through the machine. As Bothner says, about the only thing the pictures did were to show motion, and the novelty was such that the audience would be panting if the projector upon the screen did nothing more than wink.

Old Nickel Shows

"I remember back in 1904 there were only a few nickel shows in New York, and one day a friend of mine said, 'Bothner,' said this friend, 'Sam Trigger, a paw-broker, owned one over on Third avenue, while a booking agent by the name of Morria ran the old Colonial on Grand street, near Elder. Bill Brinkman, in Brooklyn, also had a show in a place which he rented for $25 a month and charged 5 cents admission. There wasn't enough patronage, however, to warrant the rental, and so the show moved into a candy store next door.'"

In 1905, Bothner purchased from Charlie L. Shepard in a program of animated pictures and songs, Bothner doing the "canary" act. The combination carried some full reels. The service was supplied by "Pop" Rock of the old Vitagraph company. In those days, according to Mr. Bothner, Charlie Hayman, who now owns the Imperial in Niagara Falls, and is one of the best known exhibitors in the state, was an operator.

Silent Movies were among the first to secure prints of the "Passion Play." Along with Shepard, Mr. Bothner opened at the old Auditorium in Baltimore, and then journeyed down the east coast, showing the picture. Next we find him back in New York, showing pictures at the Manhattan Theatre, Fourth avenue, and the Strand. According to Mr. Bothner's best recollections, there were then no more than a half dozen 5 cent movies in all New York.

Spending the summer in Bridgeport, Conn., with pictures, Mr. Bothner returned to New York in 1906, and went out with a motion picture act known as "Spook Minstrels." In 1907, he returned with Emil Dietch, now owner of the Majestic in that city, opened the Star.

The next venture finds Mr. Bothner running the Bijou Dream in Buffalo, a 5 cent house, which on Labor Day, one year, ran from 8 a.m. until midnight, charging their program, a nickel reel, and a verse from a song, every fifteen minutes, and playing to close to 17,000 persons.

Varied Experience

In 1908, Bothner was back in Albany, running what was then known as Proctor's Art Theatre, now the Albany Theatre, run by Samuel Suckow.

Associated with Harry Hellman, now running the Royal in Albany, Mr. Bothner consecrated years ago, of which he was the owner, to a circuit which prevailed in those days. The year 1911 found Bothner with the Hudson Improvement Co., running the Opera House in that city. In 1912, Bothner saw a bonanza in a vaudeville for six months, and then returned to Troy, N.Y., where with J. C. Rosenthal and G. F. Procaccini, they found Mr. Bothner was associated with Mr. Rosenthal. He is now handling the Strand and the Colonial theatres in Troy.

"As I look back on those old days," said Mr. Bothner, "I recall the remarks which I have heard many and many a time, that the motion picture was only the fancy of the hour, and like many other things would soon die out. I always maintained that it was in its infancy, that it would never die, for the reason that it would certainly gain more value as fan entertainment feature, at a reasonable cost, than any amusement known. I believe that motion pictures will continue to become more wonderful pictures which we see nowadays, with those of long ago, I cannot help but marvel at the great advancement which has been made. Years ago, about all of our half reeler was scenes. There used to be a man by the name of Hirtz on Fourth avenue in New York who had about twenty half reels, which he kept in a big iron safe, and which he guarded as though they were so much gold. You would have to leave a big deposit before you could secure one, and then he handed it out like a hermit."

Favorite Films

"About the best one-reeler that I remember in the days gone by was known as 'The Great Train Robbery,' while another money-getter was known as 'The Escape From Sing Sing.'"

"Out of such pictures have come the wonderful productions of today, productions that are shot over and over, and which enable the same shots to play over to audiences of a few hundreds, but to hundreds of thousands. I believe that pictures will continue becoming more wonderful pictures. I am thoroughly assured because magnificent houses, frequently costing a million or more, are being erected in all parts of the country."

"Skinny" Miller of Atlanta a Showman for Sixteen Years

Manager J. Frank Miller, known to some of his oldest friends as "Skinny" Miller, has been in the game for sixteen years, having started out as a usher at the old Grand Theatre, Atlanta, Ga., late in 1905. Later, he graduated to the proud position of treasurer at the Bijou Theatre in Savannah, in 1908.

From Savannah he was transferred to New York, where for five years he was associated with a theatrical party, who now owns the Belmont Theatre in New York. Mr. Miller and Mr. Herndon were partners in a chain of theatres in New England, where he lost all my money in that venture, and went back to work," concludes Mr. Miller, laconically, in talking about his adventures and experiences.

Being an Augustan man originally, Mr. Miller found, after the failure of this venture, his thoughts turning to this old home town, and he so returned to Augusta, where he opened the old Modjeska Theatre on the north side of Broad street. This was ten years ago, or in 1912. When the old Modjeska was four years old, the Southern Enterprises, of Atlanta, through the direction of this organization, S. A. Lynch, built the new Modjeska Theatre, across the street from the old Modjeska, and Mr. Miller accepted a position with Mr. Lynch as manager of the new theatre, selling out all his holdings to the company.

Later, the Rialto Theatre, on the block between Augusta and Washington streets, was opened, and Mr. Miller was given charge of this theatre also. Finding that the two theatres across the street were keeping patronage away from the new theatres, the old Modjeska and the Strand were closed, which forced movie fans to the south side of Broad street. The Rialto Theatre had intended as a legitimate and stock theatre, was built in the same block with the Rialto and Mr. Miller assumed the management of this. The old Grand, one of the oldest theatres in the city, the chain at the corner of Green and Jackson streets, hitherto the home of legitimate attractions, in August, was closed, while the stage attractions and road-show pictures came to the Imperial. The Grand burned last March, and Manager Miller saw the theatre which had first introduced him to "the game" demolished.

Damon and Pythias Outclassed

At the time that Mr. Miller was an usher at the old Grand Theatre, Atlanta, he was the eminence of treasurer, he was associated, during his years with Wells' organization, with Willard ("Fat") Patterson, now Manager of the Metropolitan Theatre in Atlanta.

It was then that a friendship sprang up between Mr. Miller and Mr. Patterson which pushes the old well-known and justly celebrated Damon-Pythias team somewhat.

Manager Miller, at the time he entered the theatre game, in Augusta ten years ago, and even when he assumed charge of the new theatre six years ago—has found it hard going, but his reason that motion pictures possess more value than any other is that the pictures have been given in town. So successfully has he battled the opposition of the narrow-minded, the prudes, the blue-law folk and censors, that his theatres are favorite Sunday afternoon meeting places of the most religious organizations and churches, who call him and his friends "custodians" any number of ministers, of all faiths, and people of religious tendencies who, some years ago, considered picture theatre a "vice" and deal of "iniquity."

"It has been a hard fight—but a good one—and the good, clean fight that would make even a harder fight seem worthwhile.
The Southeast
E. C. Dunn, special auditor for Universal, has moved all records of the Atlanta Consolidated Film and Supply Company to New York, and will maintain only the exchange in Atlanta. Ned E. Depinet, general manager of the Consolidated exchanges, is in Atlanta from Dallas, and is expected to announce further plans at that time. It is expected that Miss Marjory Lagen will be Mr. Depinet's special representative in the Southeast, with headquarters in the exchange.

Oscar S. Oldknow, son of Oscar Oldknow, of Consolidated Film and Supply Company, was married the past week to Miss Louise Scruggs, of Atlanta.

Oscar A. Kannen, formerly with the Indianapolis Famous Players-Lasky exchange, has been assigned to the Atlanta office to cooperate with exhibitors in putting over Paramount pictures. He will work in close conjunction with Tom Bailey's zone managers.

"Doc" Koch, of F. B. O. Atlanta office, has been tied up on court jury for the past week.

James Marion and O. H. Lambert, home office auditors, are spending some time in the Atlanta Goldwyn office.

Harry A. Flarity, formerly with Universal in the New Orleans territory, but recently with Goldwyn, comes back to Atlanta to handle Universal.

All of the Paramount zone managers have been called to Atlanta for a conference with Tom Bailey and the new exploitation manager.

J. P. Anderson, brother of W. W. Anderson, of Pathe's Atlanta office, will travel Florida territory for Progress Pictures, Inc.

J. E. Holston has joined I. P. Stone's sales force, and will travel the Carolinas out of Atlanta.

R. E. Lee is traveling Mississippi and Alabama for the Atlanta United Artists office.

A. C. Cowles, formerly of the Strand, Spartamburg, has come into Atlanta to be associated with the office of H. Turner Jones, public relations representative of Southern Enterprises. Mr. Cowles is a keen exploiter and has been active in organizing Better Films Committees in the several towns in which he has been located.

Seattle
Manager H. A. Black, of Vitagraph, has returned from a ten days' trip east of the mountains, where business conditions are showing visible signs of improvement.

E. O. Brooks, serial sales manager for Pathé out of New York, is due in Seattle the last of the week. He will spend about a week in the local territory.

R. C. Montgomery ("Monty"), an old-timer in Seattle and the Northwest, has hung up his hat with First National, and will travel out of the Seattle office.

Manager Guy G. Maxey, of First National, is in Eastern Washington closing key city bookings.

Film Salesmen's Club Formed in St. Louis
A film salesmen's club was organized in St. Louis on January 27. The objects are to place the selling of motion pictures on a higher plane, to establish a code of ethics for film salesmanship, and to work for a better understanding between exhibitors and exchanges.

The organization was launched following an enthusiastic get-together meeting and luncheon tendered to the salesmen by the film exchange managers in the St. Louis Film Board of Trade headquarters, 3308A Olive street. Floyd Lewis, president of the Board of Trade, and C. D. Hill, W. W. Hodkinson manager, and Joseph Detar, American Releasing Corporation manager, who were on the committee of arrangements, were highly complimented on their work. It was voted unanimously to hold similar joint-luncheons on the fourth Saturday of each month in the future.

Tom McKean, of F. B. O., was named temporary chairman. Lester Bona was made temporary secretary. Permanent officers will be elected February 3.

Kansas City
Roy E. Churchhill, who resigned a few weeks ago as manager of the F. B. O. office in Kansas City to assume the management of Goldwyn's Omaha exchange, is back as manager of the F. B. O. exchange here.

Randolph Elliott, former key city salesman for F. B. O., who made the change to Goldwyn with Mr. Churchill, also returned to the Kansas City F. B. O. office.

H. E. Schiller, manager of the Kansas City Educational office, has been ill with an attack of influenza.

Harold Cass, with Fox for three years, is now a representative of Associated Exhibitors.

William Branch, former exploitation man for Goldwyn in this territory, has been transferred to the Minneapolis territory. Charles Raymond has been secured for the vacancy left by Mr. Branch. Mr. Raymond had been in charge of Goldwyn exploitation at Omaha.

St. Louis
Jack Well is again in charge of the St. Louis Goldwyn office.

Charles Werner, St. Louis manager for Metro, made a trip to Rochester, Minn., to consult Drs. Mayo around his throat. They said an operation was unnecessary, and that his throat will be all right soon.

Harry L. Pittner, Vitagraph salesman for Southern Illinois, and Miss Georgia Johnson, of Fairfield, Ill., were married at Edwardsville, Ill., on January 20.

Harry Niemeyer, district exploiter for Goldwyn, has joined Famous Players, taking the place made vacant by the transfer of Oscar Cantor to Atlanta.

Pittsburgh
Joseph S. Skirboll, who has been manager of the Pittsburgh First National exchange since its inception, has resigned to accept the position of division manager of the western states, with headquarters at Los Angeles. It is also rumored that A. S. Davis, formerly a well-known film man of Pittsburgh, but who has been in the oil business for the past five years, will be the new manager of First National.

Mr. Skirboll's departure from Pittsburgh will be regretted by the entire industry. He is regarded as one of the leading exchangers of the country, and has been singularly successful in the management of the various exchanges with which he has been identified.

F. W. Redfield, manager of the Vitagraph exchange in Pittsburgh, is back at his desk after having spent several days on the road visiting the key centers.

B. M. Moran, Pittsburgh Pathe branch manager, president of the Film Board of Trade in this city since last June, has resigned as a member. Moran has been one of the hardest workers for the organization since coming to Pittsburgh last January from Albany, at which point he was president of the P. I. L. M. Club.

This news came as a big surprise, and when Moran was approached on the subject by a Woman correspondent he refused to discuss the matter or give any statement other than he was thorough with film board work. Until the next election of officers is held in June D. J. Selnick, vice-president, undoubtedly will officiate.

Captain R. J. Kinder, of the First National exchange, is again back on the job after having been ill since the first of the year. The captain had a close call from contracting pneumonia, and says he's glad to be here to tell the tale.

James A. Sipe, one of the best known of the younger members of the local film colony, is now on the road for the Universal exchange.

Buffalo
J. S. MacHenry, First National legal representative, has been appointed Fox manager at Sydney, Australia, by W. R. Sheehan, general manager, appointed Mr. MacHenry when he was in town last week-end.

"A Front-Page Story" was the feature of the evening's entertainment at the annual meeting of the Greater Buffalo Advertising Club in the Lafayette Hotel Monday evening. Manager W. R. Anthony, of Vitagraph, arranged the stunt.

P. P. Brinch, personal representative of S. R. Kent, in charge of distribution for Paramount, was a visitor at the Paramount exchange.

Charlie Johnston, manager of the Fox exchange, is holding weekly screening parties for exhibitors when the new releases are shown. The parties are held every Wednesday and Thursday afternoon.

Archie Moses is expected home from New York this week with an announcement of his new position. He recently resigned as manager of the American Releasing office.
Repeats on Exploitation Stunts Are Losing Efficiency as Ticket Sellers

RECENTLY E. D. Keilman complained that the stunt purveyors of the various distributing companies are prone to overpersuade managers to adopt stunts which the local man knows will not prove well adapted to his clientele. We are not altogether in sympathy with a man who permits an outsider to come into his town and deliberately perpetrate a blunder, but undoubtedly this is an evil in the trade and one which exploitation managers should seek to guard against.

There is, however, an even greater evil, since it is more widespread, and this is the application of old tricks in new situations. As an example of this one has only to recall the safety first campaigns, which started with the Wallace Reid automobile picture of which "What's Your Hurry?" was the first.

It Was Great Then

This was an appropriate title. Most cities realized the value of an anti-speed campaign, and the exploitation men went to work to see that the limit. It worked so well that it was repeated on "Too Much Speed" and several others. Since that time the idea has been worked almost continuously.

Recently "Manslaughter" was the subject of a good hook in to public safety. It worked so well that section exploitation men went back over their trails and worked the stunt again on a picture with a title less germane. At the same time F. B. Q. exploitation men are talking about this being the "Dangerous Age" and others are also kicking in.

As a result the safety first campaign is being worked every few weeks in the same towns, and the public is getting tired of the idea. It no longer is novel, it no longer packs a kick, and it no longer sells tickets.

It is worse than a waste of money. It is wasting money to promote a detrimental campaign. But so long as exploitation men can write the office that they plastered the town, the effect upon the business at the local house does not concern them.

Check Up Results.

Much the same thing can be said of the automobile stickers, the police escort for a supposedly valuable film, the newsboy parade, the merchandise hook-up and the impersonation contests.

Spaced well apart, all of these have a strong selling value. Done week after week for the same houses, they become hackneyed and not only do not sell tickets but they prevent possible sales to persons who argue that the same exploitation must stand for the same old style of picture.

There are some standard forms of exploitation, such as the street worker, the perambulator, car cards and posters. These are the expected stunts, and worked week after week they are as standard as the newspaper advertisements.

Must Be Novel

But the real exploitation stunt depends upon its novelty for its appeal, and it is no novelty to see the same small newsboys struggling in procession to the same then-
Shireen or Omar
Worth Ten Bones

Attention of the Society for the Prevention of Cruelty to Children is invited to H. B. Watts, of the Strand Theatre, Omaha, if they have not already indicted him.

To help sell Guy Bates Post in "Omar the Tentmaker," he offered ten dollars to the first baby boy in Omaha to be named Omar and ten to the first unfortunate girl to be mankered Shireen. In the event of twins being given the names, the ante was to be raised to $25. No provision was made for triplets.

The money was offered by the savings department of the First National Bank with the proviso that the money lie at interest until Omar and Shireen became twenty-one. The News picked up the story and gave it a lot of publicity, but the account does not state what happened. It is a great press stunt, but it is hard on the kiddies.

But Mr. Watts did not rest on that. He gave the public library 2,500 book marks, tied up the hats that Post wears, had a rug window, hooked to the cigarettes, tied to the Naval Recruiting Service, tied up to the Goodfellows, and had an elocutionist broadcast the Rubaiyat through a newspaper radio service.

The cigarette hook-up was to give a free ticket to every purchaser of a carton of Omar cigarettes, which was outside the State law preventing the advertising of cigarettes.

It's good stuff but Watts wants to move to some other town before little Omar grows up.

A Steam Heated Hut to Keep Tess Warm

Putting over Mary Pickford in "Tess of the Storm Country," the Midway Theatre, Rockford, Ill., used a painting of the huts of the little colony, working the lower portion to raise the huts to a level with the glance of the spectator.

The idea is a clever one and should commend itself to other exhibitors. Such a structure can be built and repainted from time to time to serve for other big attractions.

Evidently Tess did not suffer from the cold, for the display was placed between two large radiators used to warm the lobby. It looks almost too comfortable, but the patrons were used to the radiators and saw only the new structure.

TIED TWO WRECKS TO "THE DANGEROUS AGE" OUT WEST

The Circle Theatre, Indianapolis, went the usual stunt one better and persuaded the Hoosier Motor Club to drag two derelicts around the city to jointly advertise the play and the effects of reckless driving.

London Exploits on "Oliver Twist"

With Gilbert Chesterton and Bernard Shaw scrapping in the newspapers over the censorship cuts on the British prints of "Oliver Twist," it would seem that little more was needed. The cuts were on the scenes showing a street fight, and Shaw backed the censors and Chesterton and the Dickens Fellowship opposed the action. The papers gave it the widest publicity.

But in addition Ralph J. Pugh gave a showing of the picture at the Foundling hospital, and the Prince of Wales sent a letter regretting his inability to witness that particular performance. This and a donation to the hospital gave it a news value that even the Manchester Guardian had to recognize.

Several thousand book markers were distributed and the Pall Mall Gazette was hooked to a lottery contest which is legal over there, but not here.

They also got the cover page of an issue of John Bull, which has a circulation of more than a million copies.

Pretty soft for the English office, but they did it with hard work, except the censorship controversy.

Appeal to Pride on a Pre-release

Deciding that a morning showing would be a good way to put over Sherlock Holmes, C. W. Irvin tried a new approach.

He manages the Imperial Theatre, Columbia, S. C., and as he could not get the film until the day of the showing, his problem was to get them to come to an early morning performance.

His invitations read to the effect that the recipient was one of the 140 prominent Columbians invited to be the guest of the house at twenty minutes past nine.

They fell for that. That there were only 140 and not 150 or 200, gave the suggestion that the affair was to be very select, and the appeal to pride drew 76 through a pouring rain to witness the early performance. And they all got there early and stood in the lobby that the passing world might know that they were one of the elect. It's a real scheme to get special attention for a picture if it is not worked too often, and it not only gives good verbal advertising, but it ensures good press notices.
Purple and Orange 'Zenda' Color Scheme

Using a definite color combination for all forms of advertising was one of the stunts worked by Clayton Tunstill on "The Prisoner of Zenda."

In the lobby of the Rialto Theatre, Chickasha, Okla., he used the dueling scene from the 24-sheet, in which size and spirited action combined to get the attention of the pedestrians, and even slowed down the automobiles. The floor was painted in water colors in a geometrical design in orange and purple, and the brass railing was wrapped with fabric of the same color, the sidewalks were painted in the same medium with the house and title, and purple and orange banners on the street cars were used one week in advance. All lobby and house lights were dipped orange.

In addition to the lobby cutout, the box office was built in with a castle structure and canopies were built out over the doors to carry out the suggestion of a castle, though the doors themselves were not covered. Swords and armor were also used as stands against the lobby walls.

On Friday afternoon the public schools closed an hour ahead of the usual time, that the pupils might attend a specially priced matinee, and this tact endorsement by the School Board was not without its moral—and financial effect.

Meighan Title Is
"Real Estate Help"

Bill Johnson, of Southern Enterprises, suggested to his Texas cohorts that they book "The Man Who Saw Tomorrow" to the real estate man, who sell largely upon vision.

Charles A. McFarland, of the Queen Theatre, Houston, went out and got a suburban dealer in two three-hundreds, one being captioned with the title and the other with "The Man Who Did Not See Tomorrow."

In the first, the man who saw in the acreage property the improved section of the future made an investment. The other man did not have the vision and will pay double when the improvements are made. Both ads were of the open letter type, and as the first made a direct hook-in to the picture, the other bridging on the first.

Makes Direct Drive
on Social Leaders

Working on the proposition that in a 5,000 town you have to make them all picture fans, J. A. Bobinsky, of the Allen Theatre, Paris, Ont., had framed a new scheme.

He picks out some organization to work on each picture. On "The Bachelor Daddy," for instance, he selected the 28 members of the local Daughters of the Empire, got each on the telephone and gave her a polite argument on the picture. Twenty of them came and said they were coming again.

He takes only a few on each feature, but gradually he is getting in all of the hard-to-reach people, and building up his clientele. It takes tact, but it brings results.

Spent the Year-end
with 'Trifling Women'

Just before we started to write it "1923" J. M. Edgar Hart, of the Palace Theatre, El Paso, shot into Bill Johnson the startling information that he was going to have a midnight matinee New Year’s Eve. He had "Kick In," so he made his slogan "Kick in 1923."

Ross Rogers, of the Mission Theatre, Amarillo, Texas, took up the idea and invited his townsmen to spend the year-end with "Trifling Women." He had to persuade the car company to run cars up to half past two, but they promised they would, and this gave an additional importance to the event. It was the first midnight matinee Amarillo ever had experienced, but it is going to be a regular feature from now on. Incidentally it was the first showing of the Metro production, and it gave a lot of valuable verbal advertising to the feature.

A New Booklet

For the time being the "What I Know About Women" booklet is a bit frayed on the edges, and exhibitors will welcome Eddie Bonns' latest contribution.

For "Gimme," at the Capitol Theatre, Eddie widely distributed bookletscaptioned, "How to save gas and electricity in your home." The answer, on the inside pages, was "Shut off the gas, turn off the lights and bring the whole family to the Capitol Theatre to see "Gimme," Goldwyn's latest pictorial production."

A button lettered only with the title is proving a good selling stunt as are cards of membership in which the victim pays five cents for a life membership.

A much better angle is the "anti-Gimme" club Bonns launched in Chicago. It is ostensibly aimed at all forms of petty graft from cigarette mooching to flapper extortions. The Comes too soon after the original "Brothers Under the Skin" League to have full value, or it would have a wide play.

Took a Taxi

Although the sandwich man is more common on London streets than in the States, the police objected to the use of a perambulating book on the grounds that it blocked traffic.

Unable to take an appeal, the Pavilion Theatre hired a taxi, put the book on the roof, and told the driver to give it the air for a few days. It got more attention—and taxis are cheaper in London than they are here.
Peeping Toms Got An Ample Eyeful

Getting away from the usual stuff on "The Impossible Mrs. Bellee," J. M. Edgar Hart made some bathing houses for the lobby of the Lucas Theatre, Savannah. These were of the usual French type, but without wheels. They were about six feet square and eight feet high and inside were supplied with folding chairs with fingers and dresses on the walls and cutouts of bathing girls. As the doors were partly opened and the interiors were brightly lighted, everyone took a peek and it helped more than a little to offset the pre-holiday slump in business. In addition he used a thousand post cards, one hundred window cards and hooked a jeweler for a window, but the bathing machines turned the trick.

Taking Hold

One of the best stunts on "Lorna Doone" seems to be guessing contests on the eight famous characters impersonated by Madge Bellamy, the star of the production. It is a copy of a similar stunt used by Fox some time ago, but in the interval the idea has had a lot of work done to it by M. P. Evans made again. D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., worked it for a double truck, and J. M. Fegelman, of the Colonial Theatre, Allentown, Pa., sold it off to the Chronicle as a circulation stunt. It has no direct connection with the production, save through the star, but it gives a good contest feature.

Charted a Course to Storm Country

No one pitied the poor sailors in Houston when "Tess of the Storm Country" played the Queen Theatre. Manager Charles A. McFarland very thoughtfully provided navigators with two lighthouses. Anyone could steer a safe course between them and, past the box office, into the house. The houses were built of compo board, one on either corner of the lobby, and baby spots, fastened to oscillating fan motors, gave a flashing light that covered lobby and street. The light was not continuous, but flashed through a series of ports. A buzzer concealed back of the frame on top of the box office supplied the element of sound, and incidentally got attention for the frame. Extra posters were used on the attraction, selected boards being especially hired, and every vacant store was posted behind the glass. Cloth banners, 18 by 30 inches, were tacked about town and a larger banner across the principal business street urged early Christmas shopping.

The Chronicle ran a full page head of Miss Pickford in the Sunday issue and displayed it all the previous week in the window of the counting room and also sponsored a special children's matinee.

Wanted Women

G. R. Jackson, of the Palace Theatre, Vinton, Ia., got attention when he advertised "I want winnin" in five line letters. Everyone read the six point just below to assure themselves that his intentions were honorable. The six point matter read: "to keep their dates for next Sunday and Monday for the treat of their lives."

The following day he elaborated the same heading into a hook-in to Her Gilded Cage and most of the women and all the men went to see Gloria and her painted legs.

Lighthouses Guided Patrons Safely into the Queen

Charles A. McFarland, of the Queen Theatre, Houston, Texas, covered his corner boards with compo board structures in which were placed baby spots on oscillating fan motors, sweeping the lobby with flashes of light.

This Film Committee Smashed All Records

Just because he had "To Have and to Hold" for his Christmas day attraction, Roy Smart, of the Noble Theatre, Amniston, Ala., did not suppose that the holiday would carry him through. He wanted to make the holiday bring business was what he manufactured.

He interested the local Better Films Committee in a pre-showing, and members of that committee went before Rotary, Kiwanis and similar clubs, as well as the women's organizations, to talk the gospel with "To Have and to Hold" for the text.

Only a four nines was used for newspaper work with postals to the mailing list, but on a two-day run, the picture took more money than any feature they have ever had, including big specials for three days at advanced prices.

Two Weeks of Nights

If you have not used the prize contest on more than a dozen or so plays and have "One Exciting Night" booked, you can get a good kick out of a prize contest for details of the writer's most exciting night. You'll develop some awful lies, but some mighty good press stuff.

In Indianapolis this was used as a straight circulation scheme, running two weeks with never a hint of the coming of the Griffith production to the Circle. Then the theatre apparently hooked in on the newspaper's stunt by advertising the play.

They worked it with a dollar a day for the best story and a grand prize of $50 for the best story on the run. It is better to give a dollar for each story used, if you can afford it. It will go over better.

The Blue Plate

E. C. Kingman, of the Rialto Theatre, Macon, Ga., persuaded the leading hotel, which serves a business men's lunch, to give a special "Kick In" luncheon during the run of that Paramount, the menus supposedly being selected by Miss Cameron and Bert Lytell. This is a new angle which can be worked on a production by any popular show.

Mr. Kingman also found that the title was a ready seller for a hook-up page, with the slogan, "It will pay you to 'Kick In' with these stores."
An Automobile Engine for "The Fast Mail"

Because a local automobile agency already had an auto locomotive, the Zelda Theatre, Duluth, got the use of it for no greater cost than repainting.

The automobile company figured that a hook into the theatre would give a new punch to the car and they very gladly placed it at the disposal of the theatre for several days advance work and use on the opening day, paying the cost of gasoline and operation.

The locomotive is an Oakland truck, and the building is so simple that it can be copied even in the small towns. A cloth covered frame work and cardboard to give the rounded boiler is within the capacity of even the amateur carpenter.

Memphis Exploitation Was Too Gruesome

Perhaps they like their exploitation all bloody down in Memphis, but we think that Loew's Palace Theatre pulled a bloomer on "The Bond Boy".

The familiar foyer nook was raised off into a cell, with the cowering figure of Bartholomew from the 24-sheet caged up. In the rear a hangman's noose was mechanically swung before a transparent window and the legend told how "All night he counted the seconds of his life by the swinging shadow of the gallows' noose."

This illustrated a powerful moment in the play, but we do not think that many women urged to be taken to the Palace on the strength of this display. They may have come in spite of it, drawn by Bartholomew's name, but assuredly this did not sell them on the suggestion of good entertainment.

The Palace has done so much good work that it should be entitled to a bloomer now and then, but we think it is a mistake to use the suggestion of a horrible death as exploitation material. Worked up to in the play it may be all right, but visualized in its isolation, the effect is different.

Told the Teachers

One of the best stunts on "Oliver Twist" is to interest the school teachers in selling the picture to the pupils. Even the New York public schools, generally considered to be hard to reach, have used this stunt, dismissing the members of the class who desired to see the play, and sending the other pupils to some similar grade.

But M. J. McElvin, of the Pfeill Theatre, St. Petersburg, Fla., sold the teachers of the entire state when he ran the Jackie Coogan production. There was a state convention in town with about a thousand teachers in attendance, and he got out special matter for the mail boxes in the hotels, and banded two cars with a direct appeal to the teachers. He must have gotten most of them, for business was up 50 per cent in spite of two rainy days, and it is going to be easier to sell the First National in other Florida towns.

Booming Novarro

E. C. Kingman, of the Rialto Theatre, Macon, Ga., put over "Trifling Women" through the appeal of Novarro, offering ticket prizes for the best letters on why the writer preferred Novarro to Valentino or vice versa. The stunt pulled a lot of letters, and had a strong advertising angle.

He made a function of a private screening for the Debutantes' Club, serving refreshments after the screening, and got both the news and the society pages on the story, both mentioning the production in favorable comment.

He carded the car fronts, landed two of the best windows and made a shadow box the foundation of his lobby display.

Claims All Records for 110,000 Windows

Lon Young, of Warner Brothers, puts in his claim to be the champion harrysmith of the universe. He has just sold up 110,000 windows. He admits, however, that 10,000 of the windows are trailing on a stunt originated by Pete Smith for Penrod. To offset this, he offers in evidence 15,000,000 books to be distributed by a harmonica concern with Wesley Barry on the front page.

This is done by the Holman Harmonica Co., and 35,000 of the windows will come from dealers handling this make of instrument. As a side line, the company has effected a deal with the Hearst newspapers, whereby it donates saxophones to be used in circulation schemes with the Barry angle prominent; including a full page picture in each paper.

Another 30,000 windows are to come from drugstores handling a tasteless castor oil, and the Wesley Barry Cap is counted on for 15,000 window displays. The Wesley Barry suit, which is where Pete started, will give the remaining 10,000 displays.

These figures may be a little optimistic, but even a 50-50 split means a lot.

Back Home and Broke? Just Cash the Check

Checks for the mailing list is an old-time stunt, but it can be given new kinks. The Rialto Theatre, Macon, Ga., put out one cent checks on "The Bank of Laughter, Rialto Theatre" printing up in imitation of a regular bank check with the pen written signature of Thomas Meighan. On the reverse was printed:

If you are "BACK HOME AND BROKE" and want to see THOS. MEIGHAN'S latest picture at the RIALTO, three days, beginning Monday, Dec. 25, endorse and hand in at box-office, where the amount of this check will be deducted from the price of the ticket.

Name ____________________________ Address ____________________________

The checks should be held to the mailing list. They will have small effect if merely used as distributed matter.

STEAM HEATING "KINDRED OF THE DUST" IN YAKIMA

H. A. Gillespie led steam from the heating system to the trees atop his marquis to give the effect of a forest fire in the Peter B. Kyne story. It was all right in the daytime, but when they shot the red lights on at night—BOY!
Ruff's Prologue was Kiwanis Club

Hand it to Ralph Ruffiner again. This time it's just a little stunt of working a prologue with the Kiwanis Club. This would have been just fine, but Ruff didn't want to miss playing. Seven days, twice each evening, from thirty to fifty of the leading professional and business men of Vancouver donned costume and went on at the Capitol Theatre as a prologue to "The Man from Glengarry," with Ruff advertising them as a circus.

He could not have used any of them for a thousand dollars a show, but for "the cause" they went on with the regularity of paid actors. It was Second Annual All-Canadian Week and Ruff put on Ernest Shipman's Canadian produced play and made his small feature staff confirm as much as possible to the general idea. Then he enlisted the members of the Glee Club of Kiwanis to sing songs of the logging camps. The rise of the curtain showed ten men on the stage, and this looked pretty bad, but when from twenty to forty more filed on for the second number, the spectacles almost tore up the seats. And the best part of it was that the men formed a trained chorus and gave a really good show.

They did not appear at the matinees, but took part in both night performances the attraction ran.

Additional jazz was derived from an offer of $25 to the Vancouver girl who most nearly resembled the heroine of the story, the judging being done by Harry Mac Rea, who made the production.

Being buried in Canada is not letting Ralph get rusty.

Bain Doubled Sale with "East Is West"

A campaign in which the entire house staff participated, put over Constance Talmadge in "Eas. is West" to more than double the usual business, and more than the previous high record for a three-day business.

This was in Wilmington, N. C., where D. M. Bain does the exploitation work for the Howard-Wells Amusement Company. He called into consultation George W. Bailey, manager of the Grand Theatre, Carl B. Rehder, advertising manager and H. T. Cooley, chief electrician, all of whom contributed the best that was in them, with the result that the "Love Boat" brought in a cargo of specie.

A ten-day advance teaser contest was inaugurated in the newspapers using the "Chink" talks with a small cut of "Connie" daily. Stunt number two was the distribution of fancy laundry tickets of the kind given by the Chinese laundries containing Chinese characters on one side. On the reverse was what purported to be the translation giving a sales talk and the date.

Three days before the picture opened, large mailing cards printed red on yellow stock were sent to the entire mailing list, the front showing the famous "wink" of Constance Talmadge with Chinese characters to demand attention.

The most elaborate lobby decorations ever seen in Wilmington were put in on Saturday night before the opening on Monday. The entire lobby was transformed by the use of eight hundred bamboo cases, a canopy effect being obtained in which was entwined artificial flowers and bamboo shrubbery. A bamboo cane fence was also constructed across the lobby, against which background were grouped cut-outs from three sheets of the principal characters of the story. Forty-eight colored Japanese lanterns were strung underneath this canopy effect, each being wired and lighted from the inside, and the color effect was still further heightened by the suspension of Japanese parasols through which the colored lights of the lobby shone. Miniature incandescent painted like Japanese lanterns were also entwined in the bamboo which surrounded the box office in the center. The cost was only around $30.

Silhouettes Make Newspaper Contest

When Foster Moore, a Lichtman exploiter, told William Barbee, of Barbee's Loop Theatre, Chicago, that the Preferred Pictures production of "Shadows" should be good for two weeks at the house, Mr. Barbee told him to go ahead and demonstrate.

Moore went to work with lightgewards and newspaper advertising, and then he sprang a contest on the Chicago Journal. This paper runs a juvenile club department, and silhouettes supposed to be the "shadows" cast by four of the principals, were printed with an offer of ticket prizes for the thousand neatest replies, naming the players. As the four stars were named in the text of the coupon, all the kids had to do was to decide which was which. This was not as easy as it looked, but there were a thousand prize winners who attended a special matinee and carried word back to their homes that there was a great play at the Loop.

Moore won the second week four days after the opening. The stunt is so appropriate to the title that it should be generally used on this production where a stunt is wanted.

A Fifty-Fifty

Herschel Stuart, who is running the Missouri Theatre, St. Louis, pulled a good one lately when he hooked in with the Globe-Democrat. The G. D. was launching the "Ade Fables in Slang." Stuart had "Back Home and Broke" to talk about.

He printed some posters telling the public to read the fables in slang and to see Tom Meighan. The paper posted them. Both saved money.

That's all—but it's enough.
A Paramount Release

THE WRECKED CAR USED BY TOM CLEMMONS FOR "MANSLAUGHTER"

This was parked at the railroad station in Beaumont, Texas, for a second-run engagement which was put over by a safety campaign with many unusual features, including a funeral which was a little too realistic to be altogether good.

A Safety Campaign Was too Realistic

Apart from one feature, which included the use of a coffin, the campaign of Tom Clemmens, of the Tivoli Theatre, Beaumont, Texas, was unusually ingenious. The stunt packed the house with a turnover after capacity, but we do not believe that the use of a coffin is ever really advisable.

As this was a second run in the oil capital, Mr. Clemmens felt that it would have to be put over strong, so he tied up to a safety week campaign with the co-operation of the city officials, the railroad and the traction company.

This latter is a brand new feature, for the street car people paid for a special performance for the benefit of the fifth to seventh grades in the public schools and the high school pupils, working on the safety first angle.

A wrecked car was placed in a park at the Southern Pacific station, and was kept there a week with the usual warning, and in addition to this, a second stunt was pulled off in another park in the business section.

In this an ambulance took up a supposedly injured man and rushed him off to the hospital, the bear operated by the same concern returning before the crowd had dispersed, with a coffin, which was parked beside a tombstone, erected the night before and kept veiled until that point in the exploit. The text on the stone read:

Here lies a careless driver. C. Manslaughter, died Y. M. B. L.

Safety Week

Funeral at the
Tivoli Theatre

Thursday and Friday

After a half hour display the bear removed the coffin, but the headstone was retained for the second day. While the “funeral” was in progress 2,700 stickers with the usual wording were affixed to all parked cars.

The city officials expressed themselves in the terms of highest appreciation for the stunt, and perhaps Beaumont does not mind the rather grisly display of the coffin, but in most cities the stone, without the casket, would be much better.

The hook-up with the trolley company gave Mr. Clemmens free banners on all cars, and the city permitted the municipal poles to be decorated with large tack cards carrying a safety message. The grade crossing angle got the use of the railroad park; the most desirable location in the city. It was one of the largest campaigns along these lines yet worked.

From London

Two stunts are reported from the London branch of the First National.

E. H. Tremain, of the Invicta Theatre, Chatham, ran a portion of “Smiling Through” in his lobby, with a trailer announcing that it would be run again in half an hour, by which time the lobby crowd was chiefly inside the house. Police had to be called to keep the traffic clear.

One million paper napkins, imprinted for Constance Talmadge in “East Is West” have been distributed to the smaller restaurants, and the stunt is getting attention because it is new there.

Phoney Candles

Two eight-foot candles were the big noise in the Phile Theatre’s campaign on “The Eternal Flame in St. Petersburg, Fla.” M. J. Melvin placed one in the lobby and the other on the marquee roof, both with electric flames, and these and a perambulator, plus the star, ran the business up 60 per cent in the Christmas shopping period.

Mr. Melvin’s Show Will Cover State

Last fall a miniature “Old Homestead” was made to accompany the film around Florida in the Southern Enterprises houses. Naturally it showed the frost upon the pumpkin and other fall marks.

But when it came to the Phile Theatre, St. Petersburg, early in January, N. J. Melvin decided that it was out of date, so he converted it into a winter scene and as such it will continue its tour of the state.

Mr. Melvin believes in being up to date and even in January, the snow lobby is seasonable in Florida. He ran up business 80 per cent for two days.

Taxicabs If—

There are still some new stunts. The Circle Theatre, Indianapolis, found one the other day for “Oliver Twist.”

It advertised that if it should rain between seven and nine on the evening of the opening, the fleets of two taxicab companies would be at the disposal of intending patrons. And the cabs of both companies carried banners to the same effect.

It did not rain, but so many people had their attention centered upon the idea that the business was unusually large.

Twin Santa Claus Clauses Carried the Banner

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., was the first of the Southern Enterprises managers to get “Tess of the Storm Country.” It was to open on Christmas day, and he felt that it was up to him to set the pace for the rest of the circuit, so he pushed the receipts up to more than double the average.

He started in with slides and small newspaper advertisements telling that he would not be so foolish as to run an inferior picture on a day when he had a chance to make permanent customers of transient patrons, adding that he had booked the very best to be had.

Heralds along the same line, and with added sales talk giving emphasis to the fact that this was a brand new production were placed in every package going out of two sets of chain grocery stores for a week in advance.

The Saturday before the opening, 750 imprinted balloons were given out at the matinee, and he had a pair of Santa Claus carry a ten-foot banner around town when they were not working with taxicab cards on their backs.

He devoted most of his drive on Christmas, the opening day, feeling that Tuesday and Wednesday would care for themselves, and the receipts proved the wisdom of this plan.

A United Artists’ Release

THIS TEN FOOT BANNER HELPED TO DOUBLE THE Receipts

This was one of several stunts used by the Rialto Theatre, Columbus, Ga., to make Christmas business on “Tess of the Storm Country,” and they more than doubled the average business on a run of three days.
“Oliver Twist” Bill
Gives a Big Flash

The 24-sheet for Jackie Coogan in “Oliver Twist,” with its characters from Dickens is one of the best advertising stunts planned recently. It has a display value lacking in most big bills, and can be used in its entirety.

A. B. Hill, of the Imperial Theatre, Jacksonville, wanted to use it, but it was too large to go into the lobby, so he obtained permission to stand it against the curb, and the pictorial value enabled him to gain consent to this placement where most posters would have been ordered off.

He also used a book perambulator, which he kept out on the street and found it a simple matter to persuade the Public Library to place a book marker in every book given out for a couple of weeks in advance.

With a little extra newspaper advertising, he ran this picture to exceptional business.

Lattice Helps the Narrow Lobby Dress

Managers who have long and very narrow lobbies will be interested in the discovery of T. B. Noble, of the Liberty Theatre, Beaumont, Texas. Mr. Noble found that lattice work along the side walls gives him a perspective for his small lobby cutouts which makes them appear more important.

His lobby is not extremely narrow, so he is able to use lattice work projecting about two feet from the wall on either side, and a succession of these, spaced about eight feet apart, gives him an effect that is far in advance of the regulation lobby.

Works Like Wings

Side lattice can probably be used with good effect where the width does not permit any projections, but this scheme of his, which is suggestive of the wings in the ordinary stage set, will carry the eye from the entrance back to the suggestive box office, and lead the prospective patron down the corridor.

He made a very flashy display for “Broadway Rose,” employing J. M. Edgar Hart’s idea of prismatic metallic paints, though he used spangled material instead of a painted surface. These were particularly useful on the rays back of the circle about Miss Murray’s head.

Had New Ideas for “On the High Seas”

T. B. Noble had a marine lobby for “On the High Seas” when it played the Liberty Theatre, Beaumont, Texas, but he worked in some new ideas.

The box office is an island in the center of the rather narrow lobby, and he had a dozen oars rayed from this, with a pair of port lights on top. Larger port lights were used on the corner boards, while a set of six compashboard life preservers, lettered: “S. S. Liberty, Port of Beaumont” carried the title and stars in their black centers.

A steering wheel was mounted above the box office and on the floor in front of the still frame was a collection of marine furnishings ranging from a binnacle to a patent log.

Anna Ascended

There seems to be a lot of good exploitation ideas in “Anna ascend,” and E. B. Roberts, of the Majestic Theatre, Austin, Texas, contributed a pair to the collection.

He made a compashboard balloon with a cutout of the star, and suspended this by a fine wire from the cornice of the theatre. At the busy hours a man ran this up and down, a spotlight followed the outfit at night.

Tickled the Crowd

Even better was a street stunt. Mr. Roberts dressed his head usher as an emigrant girl, and had him run through the streets, hotly pursued by a man in old country clothes, yelling, “Anna, don’t do it! Don’t do it!”

In a run of a couple of blocks they would pick up a mob. Then “Anna” would reach a ladder, which had been planted on a prominent corner, and would dash up to the top, turning to flash a banner reading the title and house.

By that time several hundred people shared the sting, and went away to talk about the play at the Majestic.

Varied It

Just to be different, Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., did not use a picture of Mae Murray in dancing costume for “Broadway Rose.” Instead he used a cutout of the star in a walking dress, and set it within a shadow box lined with purple satin. A festoon of roses above the box was extended to the sides of the lobby, with a head of the star in a circle for the centerpiece.

It was different, effective and less expensive than the average.

TWO EXAMPLES OF THE USE OF THE 24-SHEETS ON JACKIE COOGAN IN “OLIVER TWIST”

That on the left is from the Metropolitan Theatre, Atlanta, while on the right is shown the placement used by the Capitol Theatre, Cincinnati. The photographs are pretty poor, but they give a hint as to how to use one of the most useful lithographs put out in the interest of a picture. Another good use would be to put one-half on either side of the lobby.
Takes Full Pages as Regular Space

Either A. W. Eiler, of the American Theatre, Walla Walla, Wash., owns the local paper or he thinks advertising pays, for he takes full pages as his regular space on any good attraction. This is done on "Skin Deep," just one of several examples sent in, and like the others carries a minimum of copy, considering the space taken. Twelve and eighteen point in a full page might be regarded as a sinful waste by many managers, who feel that a full page calls for two and three line letters with a 36 or 48 point for body type, but Mr. Eiler seems to feel that he tells all he has to say and puts it in attractively readable form, he is getting more out of it than if he made his space rival the text pages in the number of words or the poster in point size. As a rule a full page is too large and almost always it is a waste of money. Perhaps there are local reasons, other than position, why these spaces are taken, but it seems to us that a half page would be better. You stand a better chance of getting read if there is news text on the page. That is a point to be remembered.

A First National Release
A SAMPLE OF MANY

Jones, of Topeka, Is a Lucky Man

Sending in a six-eights on "The Prisoner of Zenda," Raymond B. Jones, of the Orpheum Theatre, Topeka, Kan., writes: "It does me good to pass the word all to the other advertising men that all printers are not heartless. The men in the composing rooms of both the Topeka Daily Capital and the Topeka State Journal seem to have an acute understanding of what you want and just how you want it, and furthermore they endeavor to please you instead of merely getting through." Jones knows his good luck, but perhaps it is not all good luck. Perhaps he helped to achieve that end by taking the trouble to get down to the office and tell the men just what he wants, and getting them interested in turning out results. Printers are printers and not advertising men, and even where they are willing to give the best that is in them, it is not always possible for them to get good advertising results, even though their displays may be in accordance with every rule of good composi-

Sells Miss Pickford on Best Argument

Roy Miller knew that he would not have to argue much to sell Mary Pickford in "Tess of the Storm Country" in Los Angeles. Moreover, it was not necessary to talk much about the new production, for Los Angeles knows all about that. He figured that the sales talk would be the fact that the play running at both Miller's and the California waiting in line would be reduced if not obliterated, so he used that for his top line and then went on to tell that it was the first time in Los Angeles that the same picture had run in town day and date, which was a talking point of interest. That this is the first dual showing is odd, since many cities make a regular practice of joint shows, but it was new in the film capital and attracted more attention than the picture itself, for that had been discussed to exhaustion in advance. Thus this space occupies nearly half a page and with its open spaces, type lines and careful display it makes something well worth looking at. With six shows a day at each house, even the Los Angeles demand should have been met.

Talks Too Much in Limited Space

Probably space costs too much in the Cincinnati papers to justify extravagant use, but Gift's Theatre seems to try to tell too much in its two thirds. In so small a space hand lettering must be used, since no type can be made to give a good display, but this does not make for clearness, and you must be interested almost to the point of a sale

The Prisoner of Zenda

Produced by Rex Ingram
Director of "The Four Horsemen"

A Metro Release
A VERY INVITING DISPLAY FROM THE ISIS THEATRE, TOPEKA

Anthony Hope's Celebrated Novel of Romance and Adventure woven into the woman's greatest picture. Romance, Thriller, Adrenalin, and the most intriguing story presented by the producer of "The Four Horsemen." A picture so superior in its line that it revives the galaxy of stars.
"One Clear Call" Is
Sold on a Reader

Selling a big picture on the semi-editorial style was the device used by the Liberty Theatre, Bellingham, Wash., on "One Clear Call." This was 8 by 10 inches across three lines and was used for the final day of the run, when the management felt that an effort should be made to run up those who would appreciate the picture if they had not seen it. There is a sound idea back of this stunt, and it will be worth while using an adaptation of this plan if your picture you feel will do you good and which your patrons have not

Intelligence—

Intelligence—

THERE is a call for morality in pictures has not been entirely for mora-

THERE is a call for morality in pictures has not been entirely for mora-

tility. The poor taste of some pictures, many pictures, has en-

noyed the screen's critics quite as much as anything else. These annoyances have been indulged under the general descrip-
tion of "bad moral tone." This problem is quite as great as any th-

This is by way of predilects to a word or two about a picture that is handled with such intelligence and which tells its story so well that it may well be pointed to as an example of what to do and how to do it. "One Clear Call" is the name of a film by Jack Stahl directed for Louis B. Mayer, who in turn is releasing it through Associated First National Exhibitors.

The matter of editing is so important that we call your atten-
tion to what M. T. Mayer, Mr. Stahl and whoever else had to do with the happy result, continue to show on the screen. It is all so reasonable, so lacking in goals, so winning us in clear interpreta-
tions, giving the first direction and the fine acting a full chance to

It is not our purpose to additionally review this picture. We

attended to what you consider full business. Don't let the picture get out of town with-

Please!

No. 355 6th Ave., New York City

A First National Release

THE EDITORIAL APPEAL

attended to what you consider full business. Don't let the picture get out of town without putting it over to them. It is not merely a case of a money on release in question. If they see the good one, they

Cut Is Made Basis

of This Display

P. T. A. —

value of white space. The Christmas pro-

A First National Release

FRANCIS' LAYOUT

gram is in red and green, offering three ex-

PRICES—

Cut Nothing and

ceptually strong attractions to two days
each. Two thousand of these were sent to a

Mr. Francis' LAYOUT

CHAMBERS ON "MONTE CRISTO"

mailing list carrying the greeting at the bot-

written appeal to all to come and see the pic-

tom and served the double purpose of an advertising column.

A Fox Release

and the Christmas season the red and green cannot be excelled. The


drama and the picture, written along the lines of the personal guarant- 

tes, more than a guarantee. Over on the right he refers to the

program shows a little wrinkle which other

three big runs—ignoring Chicago for some reason, and adding that it will make

managers may find helpful next year. The

Wichita gasp. Cuts were also used in some of

office apparently had no two color holly bor-

get this picture, pictures, some of the spaces on this picture, but we think that this type talk is much better than the longer displays using the press book cuts. This is a better argument than the best of drawn work because it is sincerely said.

it not, for the simplicity, for the display, for the

fourteen cars, eleven others gave the Royal Theatre, Kansas City, a fine parade holl"yoo for "Brothers Under the Skin." This is one of the Newman houses and was the first time street work

Mr. and Mrs. Wichita—

They are at something as we escrib, and the other, a name not so reel. They use no name. The remamer is fascinating; the pistol has been

newest and most beautiful form We went to see and study it.

It was New York by storm—

The Palace

Told Them Fair

For This Christmas display, the Palace Theatre, Chicago, changed the color of its name to a rich red, adopted a large display ad for Nora Talmadge in "The Eternal Flame." This last is 12½ inches across four, and gives almost the

palace display. The ad is in a rich red, and probably all Mr. Francis could get hold of, but this hard-eyed and rather brazen creature is by no means the Norma Talmadge so many hundreds of

Mr. and Mrs. Wichita—

T. A. —

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Theodore A. Newman, Chas. F. Newman, is a Capital Theatre pro-

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cut to get a Miss Talmadge which is the least flattering portrait we think we have ever seen of this star. It isn't a picture, and probably not Mr. Francis could get hold of, but this hard-eyed

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American Releasing

TRAIL OF THE AXE. A good picture that has been in the theatre for two weeks and went over good. Advertising: lobby, newspaper and cutouts. Patronage: mixed. Attendance: good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Associated Exhibitors


F. B. O.

GOOD MEN AND TRUE. Star: Harry Carey. This, we believe, is Harry's best effort since "The Pox." He cleans up a road house in this one. They sure liked the Turkish bath angle in this and did not hesitate to say so. Advertising: photos, three, ones. Draw from neighborhood type, at 10-20. Attendance: fair only, Ryan & Kunder, Empress Theatre, Beresford, South Dakota.


First National

BOND BOY. Richard Barthelmess. Dick Barthelmess can carry a Sunday paper any day. He will deliver the goods if a story is to be worked upon and most of the features he has been in have been A1. This is as good as "To'able David," or at least the people who saw it thought so. I find Barthelmess pictures drawing better than others, although none draw very good. Town of 2,500, draw from farmers and retired farmers. Admission: 10-20 and 10-25. Attendance: very good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

EAST IS WEST. Star: Constance Talmadge. Extra fine feature from every angle. It is a very fine Special, and exhibitors need not feel fear on account of all the part flivering. Advertising: house organ, lobby, newspapers. Town of 2,850, drawing from R. R. transients, tourists, farmers. Attendance: record for two years. S. H. Blair, Majestic Theatre, Belleville, Kansas.


DOVE. Star: Joan Crawford. A good picture, but it didn't draw at all. May be due to the fact that it was a small town show. In any event, there were some parts gone. Advertising: threes, ones, inverted, photos. Patronage: neighborhood. Attendance: good. Xmas Day. Ryan & H. Redmond, Empress, Beresford, South Dakota.


SMILIN' THROUGH. Star: Norma Talmadge. This is a work of art. Nothing better was ever shot at a silver sheet. But down here in my town they don't know what Art is—all they know about Art is that they can stand for it. If a lot of them walked out on the picture, if you have a high class bunch this one will knock them over. First night business good, flipped bad the second, got the goods the first night by heavy advertising. Town of 7,125, pull miners and railroad men. Admission: 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.


SONNY. Put this on on Thanksgiving, and as that is the best show day of the year, of course did nicely. The picture was voted great: attendance, as before noted, was fine. Patronage: health seekers and tourists, Dave Seymour, Pontiac Theatre Beautiful, Saranac, New York.


Fox


BOSS OF CAMP FOUR. Star: Buck (Chas.) Jones. As good a Jones picture as you would care to play. All pleased. Advertising: usual. Patronage: fair. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.


DO AND DARE. Star: Tom Mix. Good: too silly in some parts, but what more can we expect of a Tom Mix picture. Advertisings: three, ones, inverted, photos. Patronage: Town of 3,000, drawing poor class mostly. Admission: 10-20. Attend-
Between Ourselves
A get-together place where we can talk things over

The most unjust thing that can happen to an exhibitor is to have a mutilated print shoved over on him.

He contracts for a picture and you can bet your bottom dollar there's nothing in the agreement that will allow the exhibitor to pay for his service with bent half dollars or torn bills, with pewter coin or defaced checks.

It's a shame that this bum print thing is permitted by the producer. He maintains, or the exchanges handling his product maintain, departments supposed to run over prints when they come in. The managers of these departments don't seem to realize that they are ruining business for many a hard working exhibitor, because killing all the Saturday Evening Post advertising, when they let a half-picture go to an exhibitor. But it's a fact, nevertheless.

Producers spend somewhere around the half million for production, advertising and salesmanship—then along comes a print that is not the best complete (but isn't) and the whole damned investment, as well as the exhibitor's exploitation, work and expense, is shot to the merry dogs. It isn't right. It ought to be remedied—and QUICK! VAN.

Goldwyn


REMENBRANCE. Only a fair picture with poor box-office appeal, which is, after all, the first consideration. Advertising with trailer, heralds, window cards, newspaper. Town not close enough to be reached by press book. Lost $7 first day, $21 second day. Total loss of $28. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

Mr. Thompson Talks Sense

I have filled out the blank and am sending it on. I try to write my reports as conscientiously as I can, because I want to do by other exhibitors as I am doing it.

"In my estimation the 'Straight From the Shoulder Reports' Department is a great benefit to exhibitors, who are making constant use of it. It enables them to book the good pictures and leave the 'lemons' alone. I have found it extremely favorable in selecting pictures of the type we wish to show, as indicated above in our letter head. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin."

You all know Mr. Thompson; he has been one of our regulars for a long time. The pictures indicated in the letter head, We aim to show good, clean, helpful pictures," Mr. Thompson aims to get. Mr. Thompson is doing his bit to help you get that kind. GIVE AS GOOD AS YOU GET. MORE REPORTS MEAN BETTER BOOKINGS.

Paramount

ACROSS THE CONTINENT. Star: Wallace Reid. One of his best, in my estimation, and my patrons thought the very same. A good Xmas attraction for me. Advertising: program, newspaper and posters. City of 16,000, drawing from mixed class. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.


BEAUTY SHOP. This may be all right as musical comedy, but as picture it fails to get the laughs. Whether it was too deep for our patrons we cannot say. We did not please a majority. Advertising: heralds, photos, threes and ones. Patronage: neighborhood. Attendance: fair. Ryan & Kundert, Empire Theatre, Beresford, South Dakota.

BEHOLD MY WIFE. Pleased a hundred per cent. It was interesting in every way. Story was very interesting. Exhibitors, book this one: your patrons will enjoy it. Advertising: usual. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.


BEYOND THE ROCKS. Splendid. Pleased my patrons a hundred per cent. Rodolph Valentino and Gloria Swanson are two very lovely girls, and want more of these. Advertising: usual. Patronage: mixed. Attendance: very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

BEYOND THE ROCKS. Here is a picture you need not be afraid to boost and I'd say will stand a raise. It was favorably received by all. By playing it, you will add prestige to your theatre. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

BLOOD AND SAND. As good a picture as you would wish, which was splendidly played and pleased big business, and good for a return date. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

BLOOD AND SAND. They compare this with the "Four Horsemen" and you pay "Straight From the Shoulder" coin for it. I opened big but fell down fiercely the second day. Opin, just a good picture, and the attendance proved it. Patronage: health seekers and tourists and Advertising: items, program, half page memoir, Pontiac Theatre Beautiful, Sararan Lake, New York.


BOOMERANG BILL. Star: Lionel Barrymore. A fair program picture; nothing to brag on. The inside scene of the star was that he put on that it could not be appreciated. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

ENCHANTEMENT. Cosmopolitan-Davis. Movie may actually moves fast, gets real mad and has lots of action. Part of this story is good and looks as though she might be a real flesh and blood person. Story is nicely done and the characters will carry all the way. It is as good as anything else.

Hodkinson

KEEPING UP WITH LIZZIE. Star: Enid Bennett. This is a dandy little picture and will please all classes and ages. They won't 'rip their sleeves' but on second thought it is a good idea and come back on the next program. Town of 500, pulling ex-farmers and business men. Admission: 10-25. Al. S. Smith, Empire Theatre, Waltsburg, Washington.

Metro

CONQUERING POWER. Worst print we ever saw. Small crowd at first night; second night attendance pretty good. Plan to try it again. Metron man was in our booth but could get us no adjustment. Big loss for us. Advertised heavy. Town of about 3,000, drawing regular small town crowd. Admission: 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

FORGET ME NOT. Star: Bessie Love. A picture that will please anyone. Advertise this big. It's much better than some so-called Specials. If Metro keeps up the good work they will soon be on top. Did poor business but that is a strike against a bad picture. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

FOUR HORSEMAN. Special cast. Fairly good business but this picture was not shown in Oklahoma City twice before. Will take for a while a first time shown picture, as the picture has really a meritorious production and its metron was run at a fair rental. No kicks registered, and those seeing the picture for the first time were well pleased. Will perhaps, Rialto Theatre, Oklahoma City, Oklahoma.


IDLE RICH. Star: Bert Lytell. The first picture I have had from Metro with Lytell as the star, which could even class as a program picture. They must have come on account of the title as it is a cinch that Lytell never pulled them in. They will not see what they expect, but it is a fair program picture. Attendance was good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

INFAMOUS MISS REVELL. Star: Alice Lake. Miss Lake means nothing in the young lives of my patrons, and the few who saw this were not overenthusiasts. Boys, this try again. They are all tops in town. A good picture, bunk, especially when you get something like this to do it with. Town of a couple—a-thousand, county seat and surroundings, to pull from. Admission: 10-25. Attendance: poor. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

INTRIGUE. Star: Pola Negri. Gloom Inc. house, but in style. A first showing of this star on our screen and her work was favorably received by our patrons. Advertising: new annunciation. City of Placerino and Pola Negri. City of about 12,000, drawing all classes. Admission: 17-25-40. M. Bertling, Apollo Theatre, Gloucester, New Jersey.

JUNE MADNESS. Star: Viola Dana. Splendid program picture. Pleased good attendance, two days' run. Have run all Miss Dana's pictures and they always draw good in my town. Receipts on "June Madness" about the same as on "Grandma's Boy," which was a dandy, a-fraught twice as much. Advertising: newspaper, window cards and handbills. Town of 1,500, draw residential type. Attendance: good. J. A. McGill, Liberty Theatre, Port Orchard, Washington.
Do This Too

Mr. T. F. Ware, of Star and Palace Theatres, Talladega, Alabama, says:

"I haven't been writing up pictures in the past, but from now on I think I will."

More power to you. We will all be glad to have your reports. And others who make the same decision will sure get the glad hand.


SATURDAY NIGHT. All star cast. This is a very good feature but did not pull at all well in town. This style picture may go in the city, but will not get the response this cast can. Mixed patronage. Admission: 25. Attendance: poor. Fred S. Widnor, Opera House, Belvidere, New Jersey.

SINGED WINGS, with Bebe Daniels. A high class feature by itself. It has qualities in every sense of the word. The title will draw alone, but better advertise, and tell what the picture is. Some church people might object to this cast, but it has all the most beautiful photography and regular direction. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.


SIREN CALL. Dorothy Dalton in another Northern picture, but it is one that seems to please. Distinct originality in a picture is no great asset as the people do not seem to appreciate it, but cling to the old formulas, as in this one. It is a good picture for any house that likes Northern action stories. Advertising: good. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SPEED GIRL. Star: Bebe Daniels. A good program picture which some have planned; but it went over good here and is a sequence to Miss Daniels' two weeks in jail for speeding in California which was a reality and received much publicity in the press at that time. Would advise mentioning this in your advertising. Draw from all classes but no foreigners, my patrons will stand for nothing but the best, regardless of neck stuff. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

TILLIE. Star: Mary Miles Minter. A simple but satisfactory average release, with nothing marvellous. My patrons like characters and customs as a background for the star's innocence and purity. Advertising: regular, newspaper, program, etc. Town of 1,000, drawing farm-ers in town. Attendance: fair. H. S. Stansel, Ruleville Theatre, Rule-ville, Mississippi.


WHEN KNIGHTHOOD WAS IN FLOWER. Cosmopolitan-Davies. The best money getter we have ever played. Exhibitors, book it while it is new and get the full benefit of the enormous publicity. Advertising: mailing list and all kinds of accessories. City of 6,000; general patronage. Admission: 10-25. Attendance: good. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

WHEN KNIGHTHOOD WAS IN FLOWER. Played while still heavily advertised. A big picture of character and fitness. Should be played early to get best results. Picture has much to commend it—action, excellent cast, good direction and wonderful advertising. Definitely available for big features. Attendance: good two days. J. J. Wood, Redding Theatre, Redding, California.

WOMAN WHO WALKED ALONE. Star: Dorothy Dalton. Here is an old one, but if you have not played it, book it and advertise it heavy. Dalton doesn't usually go here, but they liked her in this picture, which tells a story of a man and his love. Production: excellent. Advertising: six sheets and lobby. Town of 3,000, drawing all classes. Patronage: good. Clifford L. Mitchell, Dixie Theatre, Russellville, Kentucky.


WORLD'S CHAMPION. Why do they do it? Ring out a bit of Talco paper on a boxing match and have only a flash on the screen? It's all bunk to me and I can't say much for Reid in this picture on that account. This is the best picture that has it, either. Advertising: two papers, ones, three, photos, slide. Patronage: average. Attendance: poor. E. T. Dunlap, Dunlap Theatre, Haywood, Iowa.

Path


NANOK OF THE NORTH. More of these pictures and I will run them. While I would go broke doing it, still I would die content if I could prove that exploitation that I knew, still they would stand outside and admire the lobby display and would not come near it. And then I would be the only thing that kept me from losing money, and the kids all liked it. Could not draw the old fol's out. Advertising: ones, twos, threes, four, five, sixes. Town of 1,800, drawing factory peo-
Playgoers


Selznick

CHANNING OF NORTHWEST. Star: Eugene O'Brien. A picture of the Northwest which will please most any movie patron. Lot of favorable comment on this one. Advertising: one, three, one, slide, lobby, City, neighborhood draw. Admission: 10 at all times. Attendance: fair. Stephen G. Bremner, Eagle Theatre, Baltimore, Maryland.


UNDER OATH. This is one of the pictures that will please most any kind or class of people. Nobody here ever kicks on Hammerstein. Patronage: mixed. Attendance: fair. A. R. Workman, Colliseum Theatre, Marselles, Illinois.

United Artists

DOLL'S HOUSE. Star: Nazinova. If you are mad with your patrons and want to spite them, just try this and invite them in. Comments were: "I don't like it," "nothing to it." Advertising: ordinary. Town of 5,000, one class in town to good. Attendance: I never smiled! Nuf Sed. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

ORPHANS OF THE STORM. Stars: Lillian and Dorothy Gish. D. W. Griffith should certainly be congratulated in the highest for making productions of this caliber. It's wonderful in every way. Advertising: special printed ones, program, etc. City of 12,000; drawing all classes. Admission: changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Universal


Use these reports to guide your bookings and send reports to guide others. While you're thinking of it—USE THE BLANK BELOW.

Fill In

Title ____________________________ Star ____________________________ Producer ____________________________
Your own report ____________________________

Tear Out

Advertising Angles ____________________________
Size of Town ____________________________ Type you draw from ____________________________
Name ____________________________ Theatre ____________________________ City ____________________________ State ____________________________

Send Along


UNDER TWO FLAGS. Star: Priscilla Dean. Big hit with everybody. Most every one said it was as good a picture as they ever saw. Those Universal-Jewels will give the theatre a reputation for following the best pictures. Attendance: medium, account of everything being busy with Christmas shopping. E. J. Tarr, Johnson Pack Theatre. Asheville, North Carolina.

UNDER TWO FLAGS. Very, very good. Book it. City of 32,000, get 30 admission. Attendance: big. H. W. Perry, Ogden Theatre, Ogden, Utah.

WILD HONEY. Star: Priscilla Dean. We were agreeably surprised by this one. It's a cooking good picture, with several big moments that lift it above average. Miss Dean gives a good performance and the production is a big one. Advertising angles: star, novel and big "dams" scenes. Played
Vitagraph

FIGTIG GUIDE. Star: William Duncan. The poorest William Duncan ever made. The results are all on the whole unfortu-
make me sorry. Advertising: slides, pos-
ters, newspaper, photos. Town of 7,000, gen-
eral type to draw from. Admission: 10-25-35.

Comedies

CHICKEN PARADE (Vita - Jimmy Aubrey). Bought right; picture very good. A Vitagraph comedy for me any time; they are always good. A Warning to the wise: don't lose it with a wrong cut and slide, it drew good. I get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COUNTER JUMPER (Vita-Larry Semon). Used with another role, a very new subject and a one-reel noveltv. Put out a clown band ballyhoo, featured Larry strong. Result: broke even. We made this very early in the week. It turns out more on this than we did on a big feature played the same week. Every one laughing yet. Our hat is off to Larry. During small town people, we got ten and twenty-five cents and had S. R. O. for two shows. F. P. Werner, Queen Theatre, Trin-
ty, Texas.

HOKUS POKUS (Christie). A comedy that made them laugh. What more is there to be desired in a comedy? Advertised with posters, pulled the better class, with fair atten-

HIGH LIFE (Univ-Sweet). Not so bad. The stunts get him by in this one, but not the star's best, by far. Used handbills, this is a better card, and it pulled a very good attendance at 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

HICKSVILLE ROMEO (Univ-Moran). Very good Century. Monkey great. Took very well here received special advertising on this, and at 10-25 the attendance was very good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HOLLY-MAN MOVIES (FirstNat-Tur-
pin). Full of slapstick and at times ex-
tremely funny. Caused a number of laughs. Advertised it regular way, admission being 10-20-30-40, and attended special on this. An excellent attendance on this. This was advertised A. T. Middleton, Grand Theatre, De Queen, Arkansas.

OUT OF PLACE (Fox-St. John). Pleas-
ing two-reel comedy. Never did as yet have a Fox comedy that didn't satisfy. The worst Fox comedy is all the better than some.

Growing Fast

Straight From the Shoulder is growing all the time. That it has proceeded a year it has doubled in space. Why? Because exhibitors have found it the dependable tip department and have asked for more re-
ports.

It is great to see how exhibitors have come through with more reports when the picture is successful. Exhibitors are the greatest in generosity of any body of men you can find.

Join the sincere is looking depend-
able picture reports. Keep Straight From the Shoulder growing and growing stronger.

of the so-called "Good" comedies of other companies. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TAKING A CHANCE (Pateh-Lloyd re-
issue). A scream. This one is real. Book it and watch. A funny caper was "Billy Jim" so that the helped to people to call the show "fair." D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

THAT'S HIM (Pateh-Lloyd reissue). This picture is fine; kept the house in a con-

WISE BIRDS (Fox-Lee Kids). Where these children are known you should not hesitate in getting these comedies. We ad-
vertised them big and we were well paid for our efforts. Just the kind of comedies for children, and they will bring their par-
tents. Used heralds, photos, posters and slide-
ne picture; good attendance at 10-22 ad-

Serials

ROBINSON CRUSOE (Univ). Star: Harry Myers. On episode seven, still a drawing card for our house; liked by all who come especially to see it; young and old alike. Use one sheets and slide on it, my attendance is good. D. W. Strayer, Mon-

WINNERS OF WEST (Univ). Star: Art Acord. We are now playing the eleventh chapter, so we believe we are qualified to send in a report. This serial has many good scenes; what I like is when the exchange failed to mention when they sold it to us. However, it seems to be giv-
ing fair satisfaction as the attendance holds up good. Art Acord is neither a handsome nor a convincing actor, but his supporting cast is fair, and through their efforts the picture is made more interesting than other-
wise. It is as good as the average, and that's something in these days. Kenneth Thomp-
on, M. W. A. Hall, Hancock, Wisconsin.

Short Subjects

FLAMING TRAIL (Pathe-Edgar Jones). Could not say much for this two-reel West-
ern picture but running with my serial and short reel program, including "Timber Ghost," "Indian Child," and Hall Roach "Land Lubber," made a good show. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

State Rights

ANOTHER MAN'S BOOTS (Anchor). Star: Francis Ford. A good program pic-
ture. Star is making very good pictures of late. Advertised with six, three, one, slide, lobby. City, drawing all classes. Admission 10 at all times. Attendance: very good. Stephen G. Brenner, Eagle Theatre, Balti-
more, Maryland.

BETTER MAN WINS (Sanford Prod.). This is a very good picture. Pleased all who saw it. Wish for more like this. Adver-
tising same as usual. Attendance: very good. Regent Theatre, Indianapolis, Indiana.

BACK FIRE (Arrow). Star: Jack Hoxie. This is one of the best Hoxie pictures I have run. Will please all. You can boost this strongly. Get 10-20. First day good, second day off. William Thacher, Royal Theatre, Salina, Kansas.

DERBY DAY (Federated). Star: Monty Banks. This is a dandy comedy. Some of them went out saying, "Better than Lloyd." They are the type in a bank's picture will sell well, especially if they are all as good, he will be O. K. Advertised with one, photos. City of 15,000 draw middle class trade. Get 10-20. Attendance fair. William Thacher, Royal Theatre, Salina, Kansas.

FLESH AND BLOOD (Western Pict.
Expl.). This picture went well for us. Our attendance was always good, the picture was great, and his acting was talked about. Adver-

FICKLE WOMEN (F & R). Everybody liked this show and we think same an ex-

THE MIDLANDERS (Federated). Star: Bessie Love. Although an old picture, it took very well with my audience, especially with the 7,000 factory girls. Did very satisfactory Tuesday business. Advertised with ones, threes, 11x14s, 22x28, slide. Town of 7,000, fifty people, predominates in my patronage. Regular admission 10-25, spe-
cials up to 50. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

RAGS TO RICHES (Warner). Good pic-

ON THE LOT (The Arrow). Star: Jack Hoxie. Not as good as some pictures that we have seen but if properly advertised will get by satisfactorily. Advertising; reg-

WHAT NO MAN KNOWS (Equity). Star: Clara Kimball Young. Excellent. Very good show, full of pep, and very entertaining. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

WHAT'S WRONG WITH THE WOM-
EN? (Equity). Star cast. Smashed all house records with this. Sad is a word somebody seemed to like the picture. Grab it and get behind it. You'll cash in. City of 40,000, drawn this class. W. F. Pease, Good, Eastland Thea-
tre, Portsmouth, Ohio.

WHEN EAST COMES WEST (Gold-

WORLDLY MADONNA (Equity). Star: Clara Kimball Young. Not quite as good as some of the pictures from this star, but still it pleased. Advertising: angles; the star and supporting cast. Get 10-20 admission. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.
adapted from a stage play. This was to be expected after the way he handled the comedy scenes in "Making a Man." Although Ross did find a little out of place as a book agent, the star soon found his stride in posing as a successful author and suitor for a charming girl and seemed to enjoy that role entirely.

The star does not indulge in any buffoonery, but has really a straightforward role with comedy touches and situations, in fact his work is not as broad as some of the scenes in the previous picture.

The picture has been nicely directed by Wallace Worsley, and there is a surprise at the end which adds to the interest, also a pleasing little romance. The supporting cast headed by Wanda Hawley is entirely satisfactory. Much of the comedy depends on Harry Depp as the star's ex-burglar and is worked up by Walter McGrail and Robert Schaleigh, but for the life of me, I cannot believe, are new to comedy. Julia Faye, Will Walling, James Neill, Charles Clary, Josephine Crowell and others in minor roles are effective.

Based on a play by William Lellor. Directed by Beulah Marie Dix. Length, 5,584 feet.

Story
A supposed book agent is drafted by two journalists to pose as a fictitious author. He soon learns they are dodging their income tax and have jumped their contract with a rival for his power, with amusing results. How he helps re-elect the mayor, the ward boss, a man and manages to frame a manager of a lumber company, who tried to frame the governor, and turns out to be the governor himself, in the interest of the company, and also the governor's daughter, furnishes the remainder of the story.

"One Stolen Night"

Vitagraph Production for Alice Calhou\n
Appeal for the Extremely Romantic.

Review by Mary Kelly

It requires an extremely romantic nature to find complete enjoyment in this latest Vitagraph production for Alice Calhou\n
The scenery is both picturesque and unrestricted imagination and there seems to be no attempt whatever at realism.

Atmospherically, the story belongs to the shear class, and a vast portion of the scenes are on the desert with outlaw raids to furnish the melodrama. But the main part of the action is far too mild and idealistic to be actually compared to the typical sheik drama. Those who like far-fetched romance and Arabian atmosphere will surely enjoy this "One Stolen Night."

It deals with an American girl's nocturnal adventure in the desert. Distant music and a mild night appeal to her imagination and she goes forth to the desert where she is interrupted in an imprudent way by the arrival of the man she has met before. The story of their romance follows, the conclusion being that this unrecognized suitor proves to be her fiance whom she has not seen for two years. The entire plot is similarly improbable. For many, the picture has a spectacular appeal, and the settings, costumes, and atmosphere will be appreciated as an exotic romance.

Alice Calhou\n
The spirit of the desert and is highly imaginative rather than a practical one. The trappings seem to look at and shows promise that any sincere admirer cannot refrain from wishing to see her in material that is really adaptable.

Cast
Diana Ebbey, Alice Calhou\n
Hertbert Meeder, Robert Heyes
Horne\n
Ebbey, Mrs. Ebbey, Adele K\n
Sheik Amud, Oliver\n
Legend by D. Calhou\n
Scen\n
ário by Bradley J. Smollen

Directors and cameramen Length, 4,900 feet.

Story
Diana Ebbey, from a conservative Bos\n
ton family, responds to the lure of the desert and takes her parents with her to the Sahara. She is deflected from some reckless be\n
eggers by a mysterious stranger. Later she meets him on a romantic night when she has wan\n
dered out into the desert alone. She falls dead into love with him. He realizes upon returning home that it is an impossible union. He is known to his friends as the sheik of the desert, but really he is a sheik of identity to her later, and everything is settled happily.

"Speed King"

Richard Talmadge Pleases Stunt Fans in Phil Goldstone Production. Reviewed by Mary Kelly

Richard Talmadge extricates himself from a difficult succession of adventures in "Speed King" in his usual spectacular style. This is the primary appeal of the picture. The story itself is not up to the standard of some of his recent films, but the type of stunt-riding is more apt to please stunt fans and Richard Talmadge fans rather than all classes.

The star, in a double role, plays a motorcycle champion and a king of a fictitious for\n
gion country. The plot is far-fetched and is merely an opportunity for the "speed king" to show off his daredevil stunts and thrill the audience. Richard Talmadge shows his interesting ability in vol\n
ting his bike as the king of a country, and is thrilling in style. A fencing match on the top of a high narrow wall is one of the thrilling. Double exposure is not used fre\n
quently and fortunately the star, rather un\n
convincing performance of the king has only a small part in the drama. There is some point and identity and turns his activities toward rescuing the real King and exposing the traitor.

"Nobody's Money"

Jack Holt Makes Good in His First Comedy Role in Pleasing Paramount Production. Reviewed by C. S. Swift

Jack Holt has made his first comedy role in "Nobody's Money," already shown in roles varying from heavy villains to heroic leads and then as a star, makes his bow in a comedy role in the Para\n
mount production. "Nobody's Money,"

"MOMING PICTURE WORLD" 577

February 10, 1923

The Cast

John Bowers

Sheila Dorne...Marguerite De La Motte

Evelyn McCoy

Arlene韧性...

Arlene韧性...

Jennie Smith

Ernest Butterworth

John Stepling

Story by Bradley Kingsley

Directed by John Griffith Wray. Length, 997 feet.

Story
Sheila Dorne marries Jim Russell, a cattle\n
man, but he tells her that he will not interfere with her literary career. Soon after, she finds that her writing is taking too much of her time. He goes with her to the city for the sake of work, but she finds herself in New York trying to earn a living. Rudolph Martin, a play\n
wright, gets interested in Sheila's novel and incidentally in her. Jim does not fit in with her new friends, but Sheila loves him none the less. His humorous attitude on the tip of her success makes her hesitate in agreeing to go back home with him as she had planned. From then on their lives grow more and more unhappy, and separation, jealousy and fear make them miserable. The reunion comes only after a thrilling climax.
"Knocking the Knocker"

The practice of "knocking" pictures for which some buyer has unsuccessfully bid has grown in such proportion that the time is here when attention must be directed to this unpardonable evil. There is no person so obnoxious as the habitual "knocker." "Knocking" tactics certainly have not remedied any evil and most assuredly they have not "sold" any opposition pictures. And yet it is being practiced. And for no reason whatsoever.

"Knocking" the picture industry has seemingly become quite a popular pastime among newspapers and reformers, but when it is found within the confines of the industry itself it is nigh time to call a halt. Surely, no good can come from such behavior. And the sooner this fact is realized the better it will be for the trade in general.

Bobby North and Larry Weber, realizing the growing demand for more and more big pictures from independents, this week signed two screen favorites, Tom Moore and Ann Forrest, for leading roles in their latest production, "Marriage and Morals," which Will Nigh is directing.

A certain distributor has suggested a bonding proposal as a means of safeguarding his picture holdings at rates made by certain exchanges will be met. The only opposition so far noted comes from those who have made it a practice of giving worthless notes.

E. O. Van Pelt, formerly with Producers Security, now in Los Angeles, this week wrote a letter which read:

"Anyone who thinks there is a slump in independent production here should pay a visit to Hollywood. All of which is gratifying. There is much new talent and sound business engineers taking the places of men who have been responsible for considerable production waste in the past. These newcomers know what they are doing. The slogan here among the independents is "better pictures and at a lower cost."

Getting a first run on Broadway is an enormous insofar as the regular picture houses on that street are concerned. These houses are all controlled or owned outright by program corporations and the terms for their use for showing independent pictures are prohibitively ridiculous. What independents need most right now is the extinction of the picture houses. The sooner one is obtained so much nearer the public recognition goal will be independent productions. On the surface an independent picture house on Broadway looks like a big paying proposition.

Tom Soriero, who pulled the Park Theatre in Boston out of the "Lemon" class and converted it into one of the best first run houses in the country, is now managing director of Charley Whitehurst's Century Theatre in Baltimore. Since Tom's arrival in Baltimore rival managers have been at loss to know just what he will pull next. As a direct result of Soriero's showmanship, the spacious Century Theatre with its roof garden, etc., has increased its patronage fully 100 per cent.

Soriero was always a friend of the independent producer. Two weeks ago he presented the "World's A Stage," a Principal Picture at the Century. It was the first independent picture shown in that house—and the box office receipts were so satisfactory that he is now looking over the field for equally good possibilities. Tom accomplished wonders with that picture and packed his auditorium at every show despite the enormous capacity of the house. In fact, the Century hasn't known a flop since Soriero took charge. Opposition managers are asking: "How does he do it?" The answer is simple: showmanship. Unfortunately, there is not enough showmanship in the exhibiting end."

Just how the Lesser-Gore-Ramish acquisition of the Turner & Dahnken Theatre interests on the Coast will affect independent picture exhibition on the Coast remains to be seen. However, the lesser should remember one thing and that is that it was the independent market that made possible their ascension to the exalted position in their own right. Next year's best producing and distributing venture, Principal Pictures Corporation, already has obtained quite a grip and with good pictures it should grow into one of the most powerful independent institutions in the business.
Demand for More Big Box Office Productions Greater Than Supply

Drastic action is proposed by certain distributors against high-class productions against local exchangemen who utilize those pictures as whips in forcing exhibitors to buy their cheaper, old ones, in an attempt to do without the better pictures that are in particularly big demand. That the supply of big independent pictures is not as great as the demand was made apparent this week when a score of exchangemen came to New York in search of this type of film.

Never before in the history of the independent market has there been such an unusual demand for big independent pictures. However, conditions have developed in the past month whereby local exchangemen are at a loss to know what to do with the hundreds of dates on the big-class pictures. Indeed, the independent market this year has shown a decided and marked improvement in quality of pictures. This fact is substantiated by the record-breaking number of bookings on these productions.

The "fly-by-nights" have virtually disappeared and the active exchanges are doing a bulk of the business. Another problem is presented in the form of the reluctance of certain exchanges to offer real cash for pictures. Exchanges tied up with distributors offering a definite number of independent releases seem to be doing the most business. Some of these have gone to their shelves and revived old pictures and forced them on theatre owners by refusing to sell them the later productions unless they bought the poorer stuff. Several of the distributors involved are already considering various means of meeting this new situation.

That 1923-24 will see important changes in the lineup of exchanges handling the product of the leading national independent distributors is accepted as a fact in nearly all informed circles.

That exhibitors are anxious to high box productions with box office value is evidenced by the meteoric success of the Al Lichtenman product which will be the "Big Men's Wives" will go down in history as one of the biggest money-making pictures of the year, with "Shadows" giving it a close run. "The Hero," "Thorns and Ocean Blossoms" and "Poor Men's Wives" already are off to flying start.

Warner Brothers have increased their business tremendously with every big key city well taken care of. "Heroes of the Streets," "Rags to Riches" and "Beautiful and Damned" are all in big demand and making money. Those who have seen "The Little Church Around the Corner" consider it to be one of the truly great pictures of the year.

Satisfactory reports also are pouring in from live-exchange bookers handling the product of Charles C. Burr, C. B. C. Film Sales Corporation, Arrow Film Corporation and the others. "Sure Fire Flint," with Johnny Hines, is living up to its name of being sure-fire. "Only a Shop Girl" is surprising few with its box office drawing power, while "What's Wrong With the Women" is still doing a top business.

C. B. C. Film Sales Corporation Announce New Picture Deal

Announcement was made this week by Joe Brandt, of C. B. C. Film Sales Corporation, of the acquisition by that firm of new independent pictures to be released in addition to the regular "Big Six" productions, the first two of which, "More to Be Pitted" and "Only a Shop Girl," are being shown and the third, "Temptation," ready for release. Arrangements were completed this week whereby C. B. C. will handle a special Dallas M. Fitzgerald production. The cast includes Miriam Cooper, Forrest Stanley, Mitchell Lewis, Maude Wayne and Kate Lester. As yet no title has been selected for the production.

C. B. C. Gets "Passionate Friends"

George H. Davis this week announced that he had closed a deal with C. B. C. Film Sales Corporation for a week hereby that company will release his newest picture, "The Passionate Friends," based on a novel by H. G. Wells, in the independent market. The cast of the picture, however, was not announced this week.

"The Hero" Gets Many Bookings

"The Hero," one of the latest Preferred Pictures being released by Al Lichten Corporation, is scheduled to open shortly for first runs in the Civic Theatre, Boston, and Strand Theatre, Hartford, Conn., next week. Other important bookings for first run showings have been completed by Al Lichtenman exchanges in other territories.

Cast for New Warner Feature Is Completed

LOS ANGELES—(Special)—The addition of several screen players to the Warner Brothers' classic of the screen, "Main Street," being directed by Harry Beaumont under the supervision of Sam and Jack Warner, completed last week the full cast chosen to interpret the roles in the picturization of Sinclair Lewis' novel.

A veritable city representative of Gopher Prairie, as described in the novel, has been built on the Warner lot. Thousands of dollars will be used in the filming of this miniature city, and the entire structure is reported to have cost $50,000 to build. The story deals with small town traditional beliefs as contrasted with present day progressive ideas.

Florence Vidor and Monte Blue have been cast in the leading roles, and other prominent members of the company include Harry Meyers, Louise Fazenda, Noah Beery, Alan Hale, Robert Gordon, Josephine Crowel, Otis Harlan, Gordon Griffith, Lon Poff, J. P. Lockney, Gilbert Clayton and Jack MacDonald.

Rathner Closes Big South Deal

Harry Rathner, special sales representative, traveling out of the New York offices of Principal Pictures Corporation, this week closed a term deal with the biggest sales deals of the past month when he negotiated with Enterprise Distributing Corporation, which release to all the S. A. Lynch houses in the South, for the rights to the output of that company. "The World's a Stage," starring Dorothy Phillips, will be the first release.

The territory involved in this deal includes Georgia, Florida, Alabama, North and South Carolina, Louisiana, Texas, Oklahoma, Kansas, Missouri, Iowa, Nebraska, Southern Illinois and Tennessee, representing approximately 20 per cent of the United States.

Rathner will be on the road for about five more weeks, going to the Northwest, then to California, and from there will visit all exchange centres on his way back to New York.

Philly Seeking Pictures; Best Season in Swag

PHILADELPHIA—(Special)—Local independent exchangemen here are finding it impossible to acquire, at the same time, quality pictures, and availability in the independent market has been bought up here. In fact, conditions in this territory are such that local buyers in their anxiety to acquire pictures are usually the first to tie up with some new product. Therefore, there is a decided increase in the number of independent exchanges that are having trouble to get pictures. In fact, some are forced to utilize low-priced material also is being given a good place. The exhibitors are patronizing the exchanges and the latter in many cases are unable to meet the demands of the former for pictures.

Lou Berman of Independent Film Corporation this week went to New York for the release of "Drifters" for future product. At present he is releasing the several Warner Brothers' features, but in a statement to a local representative he stated that he could use as least eight new pictures. Roy Amsterdam, who operates the Al Lichtenman and Eastside Film Exchange, has been forced to operate on his own because of the lack of business and is probably the only independent exchange in this territory that is not closed with C. C. Burr of Mastodon Films Corporation, a branch of the Warner Brothers company.

Toby Lachese of De Luxe Film Exchange, states that the exchange seems perfectly satisfied, although in the field for new talent. David Socal of Royal Pictures Corporation has need of pictures. Roy Lynch of Metropolitan Pictures has stored a goodly supply of pictures of late that he has not been able to handle, and Gene Marcus of Twentieth Century Fox Exchange, branch of the principal Pictures Corporation, the lesser might, and is at present considering the "Environment," with Milton Sills and Emma Dunn and "Loves Me and Loves Me Not," a Swedish feature.

The willingness of the Stanley circuit to book quality independent pictures in their theatres has apparently lessened the gamble of local exchangemen who in the past argued that with the new house closed to them, they had a hard road to get pictures for their investment back, let alone profit. However, this condition has changed this week.

Roy Lynch of Metro has purchased the eastern Pennsylvania and southern New Jersey rights to C. C. Burr's Edward Sorel directed "The Last Hour," with an all-star cast.

Certain exchangemen here who operate theatres of their own are in Washington, D. C., argue the point that the territory is valued at 3½ per cent, while the Philadelphia district is worth 4½ per cent.
Tom Moore and Ann Forrest Signed by Nigh for Next Weber-North Film.

Production was started this week at the New York Metro studios in New York on the second Will Nigh production for distribution by L. Lawrence Weber and Bobby North. Production started Wednesday morning. Following several weeks of negotiations, Nigh and Weber early this week completed their cast by signing Tom Moore, one of the best known leading men and acknowledges a first rate box-office star, and Ann Forrest, a David Belasco star, for the leading roles in the production, which has been entitled, "Marriage and Morals."

The first Will Nigh production, "Notoriety," is now being shown throughout the country. He will make four specials for independent distribution. The latest picture involves an unusual story with remarkable exploitation values. It has been signed by many stars which were on the previous Will Nigh successes, among which are included, "Why Girls Leave Home," "My Four Years in a Tub," and "Dana's Days." It is expected that Nigh will be six weeks in turning out this picture, which will be an early spring release.

Jess Smith, this week announced that he is now producing and has signed by Gaumont for England for a leading role in a picture which will be produced abroad. This is the picture that Tom Terris will produce. He Cordola and Nigel Har-rie, who has also been signed, left New York last Tuesday to go to London.

The Archie Comedies, Inc., has been incorporated in New York for the purpose of producing twelve two-reel comedies. They will be known as "The Indiscretions of Archie," based on stories by P. G. Wodehouse. The comedies will be made in New York.

Louise Huff and Ben Lyon, both well known in the screen world, have apparently deserted the pictures for all come to write the first appearance in a play stage in New York last week in "Mary the Third."

Johnny Hilses, who is starring in "Luck," is authority for the statement that he will write his latest picture which C. C. Harr will handle. It is not an original, but it has appeared Johnny refuses to show the picture until he has finally completed it.

Miss Beatrice Millner, a Ziegfeld beauty, has been added to the cast that will appear in the first of the Abbey Productions.

Miss Jane Gudrinn has also been given an assignment in pictures that Abbey Pictures, Inc., will produce for the independent market.

Word received in New York this week from the Coast that Principal Pictures Corporation have guaranteed Bern of a new picture. He is expected on the 17th week for his work in "The Meaning Man in the World."

"Through the Skylight," the first reel farside starring Henry and Mary Thurman, for which Producers began immediate arrangements, the fire started in the laboratory. Val Webb, who was in charge of the picture, was rushed back and saved the film.

Thomas Dixon will shortly start another production, for which Production Corporation will make the distributing arrangements. Warner Bros. has also been to announce that a new appearance was in Johnny Hilses latest vehicle. "Luck," has been signed by Dixon for a juvenile role.

Old, But Still Dough Maker

John C. Graham, of the Lyric Theatre, Butler, and Merit Films, Inc., who control "Deserted at the Altar" in the Pittsburgh film section, set all but "A" bud recently over the news that "Deserted at the Altar," when they held a marriage upon the stage of Miss Myrtle Martin, of Butler, and Mr. Earl Prantzman, of Zelienople.

Thousands and thousands of photoplay fans fought their way toward the theatre doors in an endeavor to gain admission to see "Deserted at the Altar" and the wedding of the local couple, and all five clerks were left far behind.

Some persons, unknown, telephoned the district attorney that Mr. Prantzman was not of age, and it seemed for a time, just when the wedding was to be performed, that a good many photoplay fans would be disappointed at not seeing the much advertised wedding, but in a few minutes Mr. Prantzman was able to prove his age, and the wedding proceeded.

Harry Rapf Will Make Warner's "Lucretia Lombard"

Another novel has been added to the long list of stage plays and popular books to be produced by the Warner Brothers for the coming season, according to Harry M. Rapf, Warner. "Lucretia Lombard," conceded to be one of the best sellers on the stage and written by Kathleen Norris, was purchased last week. It will be produced by Harry Rapf and will be known as a Rapf production. Sada Cowan is adapting the novel for the screen.

Mr. Rapf who is assisting Sidney Franklin in editing and titles the Charles G. Norris novel, "Brass," is expected to arrive Josephson East with the finished print within the next fortnight. The completion of this production is declared to mark one of the greatest picture productions ever made of a popular book. It was produced with painstaking care, nine weeks having been spent in the perfection of each detail.

Interpreting the many roles are Monte Blue, Marie Prevost, Frank Keenan, Irene Rich, Harry Meyers, Miss DuPont, Pat O'Malley, Helen Ferguson, Vera Lewis, Harvey Clark, Margaret Seddon and Edward Jobson. The scenario was written by Julien Belasco.

"The Fighting Skipper" Title of New Arrow-Francis Ford Serial

Arrow Film Corporation announces that they have decided upon a title for the new Francis Ford serial featuring Peggy O'Day and Jack Perrin. It will be called "The Fighting Skipper" and will be released in fifteen episodes.

 Already four territories have been sold. De Luxe Film Company of Philadelphia, has contracted for "The Fighting Skipper" for Eastern Pennsylvania, Southern New Jersey and Delaware. Arthur C. Bromberg, president of Progress Pictures Company, Inc., has signed for the three big Southern territories—North and South Carolina going to Progress Pictures of Charlotte; Georgia, Florida and Alabama going to Progress Pictures of New Orleans.

New Warner Feature Arrives

The complete print of the Warner Brothers' latest classic of the screen "Little Church Around the Corner," arrived last week from the Warner Coast studios. Arrangements for the showing of the feature at the Strand Theatre, New York, which has contracted for the entire series of Warner classics, are being made, and it is expected that a definite release date will be decided upon within the near future. The cast includes Claire Windsor, Kenneth Harlan, Hobart Bosworth, Walter Long. Pauline Stark, Margaret Seddon, George Cooper, Alex Francis, Winter Hall and Cyril Chadwick.

Bromberg Buys "Streets of New York"

W. Ray Johnston, vice-president of Arrow Film Corporation, announced that Arthur C. Bromberg, of Atlanta, Ga., had purchased the rights from Burton King's "Streets of New York" for North and South Carolina, Florida and Mississippi. Mr. Bromberg maintains Progress Exchanges in Atlanta, North Carolina and New Orleans.
HERE'S a picture they want! A picture that tells something—a smashing photodrama of men and women of TODAY—a screen document that reaches right down to the very roots of modern life and daringly exposes it with a dramatic onslaught that will shatter box-office records everywhere. Here's the picture that will get more word-of-mouth advertising than anything you've shown in many months. Get after it NOW—it's a sure-fire clean-up!

Written and Produced by

DANIEL CARSON GOODMAN

and Brilliantly Acted by a Great All-Star Cast, including

Charles Richman
Robert Edeson
Mary Alden
Vincent Coleman
Elinor Fair
Hedda Hopper
and others

Note
Ask for a copy of the remarkable Advertising Campaign Book.

You've never seen a book to equal this one.

Independents—Write or Wire

EQUITY PICTURES CORP.

723 SEVENTH AVENUE, NEW YORK CITY
Public and Critics Brave Storm
to Witness “Poor Men’s Wives”

“Poor Men’s Wives,” the Preferred Pictures production, presented by B. P. Schulberg, directed by Gasnier and released by the Al Lichtman Corporation, was accorded an enthusiastic reception when it opened at the Criterion Theatre, Sunday, January 28, for a prolonged run at $1.50 top.

Incidentally, Al Lichtman and J. G. Bachmann came forward as Broadway showmen of talent. Although Mr. Lichtman doesn’t possess a title in he is actually the managing director of it, and Mr. Bachmann is his right-hand man.

A “baby blizzard” was raging when the picture was given its presentation at the Sunday matinee, “The Dangerous Age” was playing at the Strand and “Robin Hood” at the Capitol. Crowds filled the Criterion and the house was well filled. The evening performance was a sell-out.

The same attendance prevailed at the ensuing daily showings.

The musical program was an elaborate one, arranged by Dr. Hugo Riessenfeld and the orchestra was under the direction of Zinzendorf. There was an interesting prologue, especially staged for “Poor Men’s Wives” by Dr. Riessenfeld, called “The Days.” This was announced as a “musical and terpsichorean allegory of the great lessons” emphasized by “Poor Men’s Wives.”

The showing of the picture created a powerful impression and the New York critics were enthusiastic over their pictures. Following is the substance of what they had to say:

Robert E. Sherwood in the Herald—It is a picture in which women play the hero roles and which therewith is done justice to the fairer sex.

Bob Jacobs in the Daily News—In the eyes of the critics, Gasnier directed the picture and handled it with a deft hand which proved a good case for carry out his directions and there are particularly effective performances by Barbara La Marr, David Butler and Zasu Pitts. “Poor Men’s Wives” deserves the highest marks. That box office value and boxum are not the same in the world of terms.

J. O. Spearing in the Times—The performance of Mr. Barrie as the Poor Man’s Wife rings true.

Don Allen in the Evening World—“Preferred Men’s Wives,” a Preferred Picture, looked to be just that yesterday for thousands seemed to enjoy it and jammed the Criterion for the evening showing. It is the latest directorial bit for Dr. Hugo Riessenfeld and reflects great credit on those concerned. The direction is excellent and the photograph leaves little to be desired.

Evening Sun—There are several highly dramatic situations and the performance is quite likely to appeal to all those who wish they were millionaires.

Evening Telegram—That love add pot, how could it be otherwise, to an upstart over poverty and riches, was never so clearly brought to the public by way of the cinema as through a two-reel picture like “Mr. Barrie as the Poor Man’s Wife.”

“Mr. Barrie as the Poor Man’s Wife,” with Barbara La Marr playing the leading role, which was presented for the benefit of the Los Angeles Saturday Night Theatre was a capital house. Preferred Pictures Corporation, with B. P. Schulberg and directed by Gasnier, created a production in a single picture which you cannot afford to miss.

Leo Pollock in the Evening Journal—The picture is a failure that has done an eminently fine job. The outstanding quality is talented direction for the reason that, putting to one side consideration of the author’s ideas into photographe action is well night flawless. Gasnier apparently has succeeded in recording the narrative furnished him without interpreting these little tricks that some directors think so strikingly clever—and which very often are not. The result is a creation that fans will readily relish. Barbara La Marr, for whom this script was especially written, is the central character.

Barbara La Marr proved that she really can act. David Butler is convincing as Jim Maberne, the poor man who finds love. Richard York is exceptionally good as the bad husband. W. F. Gallico in the Daily News—Mr. Barrie’s best work is done in the direction of this story. Barbara La Marr and Betty Francis are both admirable as the harpies for love and wealth, respectively. Zasu Pitts adds a comedy touch to her quaint fashion. K. B. Mac and Millie McBean are adorable as a pair of "idols of Argyle Street," and the picture has been well directed by Mr. Gasnier.

Bert Lytell and Eileen Percy
Signed by Principal Pictures;
Newsy Studio Notes from Coast

LOS ANGELES—(Special)—Bert Lytell, former Metro star, has been signed by Principal Pictures Corporation for the titular role in that firm’s George M. Cohan special production, “The Mearest Man in the World,” in the ten-lecture independence, being held part of this week. Also signed for an important role in this picture is Eileen Percy.

Announcement was made by Sol and Irving Lesser and Michael Rosenberg, officials of Principal Pictures Corporation, that they are negotiating for other stars to appear in forthcoming Principal independent releases.

Production is expected to be started on Principal Pictures Corporation’s first George M. Cohan special, “The Mearest Man in the World,” starring Bert Lytell, at the Principal studios some time next week.

Ambitious plans are under way by the Halperin Productions, Inc., which has started production on a special entitled “Fea With a Kick.” Victor Halperin is the author. Harvey Newman wrote the scenario.

Production is expected to be started on Principal Pictures Corporation’s first George M. Cohan special, “The Mearest Man in the World,” starring Bert Lytell, at the Principal studios some time next week.

Irrv Cummings will make “East Side-West Side” for Principal Pictures as soon as a leading man has been announced. Negotiations have been opened with a number of leading men for the role.

Doris May has been signed by Edward and Victor Hugo Halperin for their next picture, which will be a western. Creighton Hale, Stuart Holmes, Kenneth Harlin, Gale Henry, Rosemary Thayer, Victor Pote1 and Robert Kim are also in the cast.

Frankie Lee’s contract with Popular Pictures Corporation has terminated.

The cast for Gasnier’s next production for B. P. Schulberg’s Preferred Pictures, which are being released by Al Lichtman Corporation, will include Astor Glass, Edith Yorke, Joseph Swickard, Crawford Walker and Viola Vale. The title is “Mothers-in-Law.”

Chicago Human Dynamic in Action

Chicago’s Human Dynamic in Action

Anchor Film Distributors, Inc., a Western independent distributing organization, of which Morris Schlekn is president, is seeking new comedy two-reelers and feature pictures to handle.

Phil Rosen, who directed Rudolph Valentino in “The Young Rajah” and Wallace Reid in “Across the Continent,” has joined the Phil Goldstone organization. His first picture for Phil Goldstone will be Richard Talmadge in “Honor Bound.”

Jack Natteford will do the continuity for the next Phil Goldenstein special, “David Crocket.” The story will start at the time David Crockett was in Christian’s defeat for re-election, through to the time when he joined the defenders of the Alamo in Texas.

The following is the cast in “His Last Race”: Pauline Stark, Gladys Brockwell, Noah Beery, Robert McKim, Tully Marshall, Alex B. Francis, Ken Miller, Jack Satherland, William Scott and others. Reaves Eason is directing.

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Louis Baum to Travel in Interest of New Equity Film

"So intense has been the interest shown by the independent exchange men and so general have been the stream of inquiries that the Motion Picture Corporation for their latest "Special" production, "Has the World Gone Mad?" that Louis Baum, Exchange Manager, has decided to make a personal tour of all the key cities and territories of the country within the next two or three weeks.

Said his first in the experience with the State right field has he seen such a tremendous interest and demand for a picture as he witnessed on this new Equity release.

"I have never seen anything like it," said Mr. Baum, "for my film experience. Right now I can place my hand on at least two or three thousand orders from every territory and this is the first time in my life that I should take a trip around the country so that I may be in a position to judge to whom I should place my production with and feel certain that it will be sold and exploited with the greatest interest.

"You know, the State right boys realized that I gave them a surefire success with "With the Women" and they also know that Daniel Carson Goodin is making pictures for me that I am sure will be a big business interest everywhere. Consequently, I am led to believe that the remarkable success achieved by "What's Our Woman?" in the "Women?" is the real reason for these advance inquiries. "Has the World Gone Mad?" is a picture that is going to assure every State right buyer in the country that this picture is bigger and better in every way than "What's Our Woman?" We can only call it a previous success. And when the boys realize that my last three pictures were winners for them, they realize that there is more truth in this statement than poetry. I will probably start my trip to see the operators on Tuesday of next week, and from present indications, it will be a flying one."

Big Pictures Are Northwest Demand

SAYING that special independent productions of a lavish and considerable calibre are in demand in this territory, Dick Thorpe, player manager of the company to finish the interior scenes of "The Last Hour," said that the two special shows, "Nights of Jalaby," and "Street of New York," will be sent here for an early screening.

P. S. Mattson, representing Phil Goldstone productions, is in Seattle on the first lap of an eight-week trip throughout the United States, to secure orders of "Deserted at the Atlantic," which he left Hollywood last week and will make thirty-two stops in all.

Two premier showings of independent pictures are scheduled for the week of February 12 in Providence, R. I. At the Rialto Arena's "Streets of New York" will be handled, while at Edward F. Albee's Victory Theatre Matt Reilly will stage a premiere showing of Eastman Pictures Corporation's latest Daniel Carson Goodin special, "Has the World Gone Mad?"

Last Hour" Breaks N. E. Booking Record

Boston—(Special)—What is characterized as one of the most.remarkable bookings ever seen in New England was closed this week by Sam H. Ford of New England Movies, Inc., who is handling all the C. C. Burr pictures. The "Last Hour" is rests of the Burr's latest picture, "The Last Hour" has been arranged for special engagements, in Boston, Brockton, Lynn, Cambridge and Worcester, Mass., Cornwall, West; Ray's Providence, R. I., Davis, Bridgeport, Colonial, Haverhill; Or. Melrose, Malden, Dudley, Bidwell, Franklin Park and Danvers, Boston; Capitol, Allen's and Casino, New Bedford, Mass., Royal, Oneyville, R. I.; Liberty, Cranston, R. I.; Modern, Lawrence, Mass.; Imperial, Pawtucket, R. I.; Rialto, Full River; Strand, Woonsocket, R. I.; Nashua, Nashua; Mal's, New Bedford, Mass.; Opera House Newport, R. I.; Colonial, Nashua, N. H., and Lakeview, N. H.

"Theresa and Orange Blossoms" was financially one of the best pictures shown at the Rialto Theatre in Providence, R. I., according to William Mahoney, who has controlled the Boston bookings of the picture.

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AL LICHTMAN'S Best Preferred Picture is Brilliantly Exploited and shown at Criterion Theatre, New York. Note world's largest sign advertising "Poor Men's Wives."

"Environment," with Milton Fills and Alice Lake, is the attraction at the Modern and Beacon Theatre this week, sharing the billing with "Bull-dog Drummond."

Yankie Doodie, Jr., is now being generally released in the New England territory by Geo. M. Perce of Motion Picture Distributing Corporation, who, by the way, is also representing the national owners of this film.

Business generally in this territory is improving, according to exhibitors, and the independent exchanges with money-making pictures are not wanting for patronage from the theatre owners.

Louise Beatty and Damned," Warner Brothers latest special, is the attraction at the Strand Theatre in Providence, R. I., playing to top house on Monday and Tuesday, despite stiff opposition, the Victory having booked in "Robin Hood" at popular prices for two weeks, with the other houses presenting equally big attractions and special acts.

Cummings to Make "East Side West Side"

LOS ANGELES—Word was given out here this week that Irving Cummings, producer of "East Side West Side" for the organized Principal Pictures Corporation, has signed a contract with the National Film Booking Offices, Inc., of Philadelphia, to purchase the Philadelphia rights.

Market Demanding Big Pictures

Taking into consideration the fact the only pictures which the state right exchanges are interested in at this time are big pictures with big stars, Arthur A. Lee, president of the Lee-Broadford Corporation, made a hurried trip to Florida, where he was able to secure the exclusive production. "Love's Old Sweet Song," David Segal of Royal Pictures, Inc., of Philadelphia, has purchased the Philadelphia rights.

West Coast Theatre, Inc., the Lesser-Rosenberg outfit, which last week booked over the Turner & Dahanon then "Poor Men's Wives," which opens at the Kinsen Theatre in Los Angeles this week, will play the entire circuit.

There is a deal under way whereby Weber & North will take over the distribution of the Lee-Broadford pictures which were contracted for by Federation Film Exchange, Inc.
Film News From Abroad

What's What in Foreign Countries

LONDON—British producers have decided on an All-British Film Week in all British countries for next fall. In an effort to offset the popularity of American productions abroad the British and French producers are contemplating the inauguration of a propaganda destined, they say, to increase the demand for European pictures in the international market.

ROME, ITALY—A syndicate of Italian producers have forwarded to Rudolph Valentino an offer of pictures to be made in Italy under his complete supervision. The offer was made following publication in the Italian newspapers of a despatch from America that Valentino, while he could not work in pictures for anybody but Famous, could not be barred from making pictures in foreign lands, over which the American courts have no jurisdiction. (Rodolph Valentino has turned down that offer, and will shortly start a twenty-week tour of the B. F. Keith vaudeville houses at $61,000 a week—a record salary.)

BERLIN—All new films showing French soldiers in German territory have been banned by the German authorities.

BUENOS AIRES, ARGENTINA—Never in the history of the motion picture has France had better. However, the situation is far from being satisfactory artistically, for pictures based on suggestive themes are seemingly doing the best business.

TORONTO, ONT.—Canadian exhibitors are contemplating the importation of a direct-to-the-exhibitor distributing service, similar to that being planned by the recently formed Motion Picture Theatre Owners Distributing Corporation in the United States. The idea is set for this city late in February, when the project is expected to be formally launched.

MONTREAL, QUE.—Two English distributing companies representing British and French producers will establish distributing agencies here, according to a story published in the Montreal Star.

Scott on Road for Burr

Lester F. Scott, Jr., general sales representative for C. C. Burr, left Chicago last Saturday for the South to close several important contracts with leading Southern independent exchanges for the distribution rights to "Secrets of Paris," the Whitman Bennett special which opened here recently.

With the exception of one or two territories in the North the closing of territorial distribution rights in the South will bring "Secrets of Paris" had its premiere in New York several weeks ago and since then several important contracts were closed on the strength of the New York showing.

Edward will return to the New York office after closing in the South and then will most probably concentrate on the sale of the Edward Sandom production, "The Last Hour," which is ready for release.

As a means of stimulating mate
Scientist Praises "Adam's Rib"

Cecil B. DeMille's new picture, "Adam's Rib," is the subject of an interesting paper given in the accurate manner in which motion picture producers are treating subjects through the use of technical knowledge and skill, the bestower of praise being Prof. R. S. Bassler, Curator of the Division of Paleontology of the Smithsonian Institution, Washington, D. C.

Recently Prof. Bassler supplied Mr. DeMille with data for the reproduction in Hollywood of two of the immense two-ton dinosaurs which are features of the Smithsonian exhibit of animals which roamed America 14,000,000 years ago. "Adam's Rib" is now completed and Prof. Bassler has been shown a set of photographs showing the reproductions made in the Paramount studio.

"There have been twins of our triceratops and stegosaurus," said Prof. Bassler. "Mr. DeMille worked up the specimen from a scientific point of view. From the educational side, his use of this material, so unusual for picture purposes, is highly recommended. Certainly through his pictures thousands who never knew of these interesting creatures will learn of them for the first time."

Special Accessory for "Omar"

As part of the accessories on the Richard Walton Tully production, "Omar," Mr. Guy Bates Post as the star, First National has made up an eight-page rotogravure for distribution by exhibitors to the newspapers in their locality. One syndicate in New York has already used the page as part of the weekly material sent to its twelve rotogravure clients.

For exhibitor use space has been left at the top of the first page for the imprint of the local newspaper using it. The four pages are handset, done in sepia and show many of the important scenes in "Omar." The cast and a synopsis of the play are given on the back page.

"Wives Who Fail" to Be Made by Incce

Thomas H. Ince has made announcement that "Wives Who Fail," a big feature drama, will be one of the features on his fall production.

Telling a powerful story of modern day matrimony from a brand new angle, the "special" will have one of the biggest ever sent out from his studio, the producer declares. An all-star cast will be directed by John Griffith Wray.

Goldwyn Procuring More Female Stars

Goldwyn Pictures Corporation has been busy recently acquiring the services of several feminine stars and leading roles in forthcoming productions. Four women who have starred in productions by other concerns have been signed by Goldwyn within two or three weeks.

Blanche Sweet has been engaged to play the role of Tess in Marshall Neilan's production of "Tess of the D'Urbervilles." Corinne Griffith will portray for Goldwyn the leading role in Elmore Glyn's "Six Days."

"Marie Prevost, under contract to play the leading role in the picture which Clarence B. Badger will produce from the new mystery play by Edward E. Rose, "Red Lights." Alice Lake will also have an important role in this picture.

The engagement for "Douglas Fairbanks in Robin Hood" at the A. H. Blank Strand Theatre, Omaha, Neb., which began its premiere Saturday, has been completed, was scheduled for an important role of the picture which Clarence B. Badger will produce from the new mystery play by Edward E. Rose, "Red Lights." Alice Lake will also have an important role in this picture.

The preparation for the opening, an event for which Omaha had a keenly stimulated interest, was planned by Harry Watts of the Strand. A newspaper advertising campaign was laid out which has called for 400 inches of space up to and including the opening. There was also a deal of other advertising in all times and efforts actively to culminate on the opening day.

Cabanne Production Is Proving Popular

The Associated Exhibitors feature, "Till We Meet Again," a William Christy Cabanne production featuring Mary Marsh, and with her Norman Kerry and Martha Mansfield, is proving one of the most popular offering of the season, if the comments of reviewers in towns where there have been runs and the heavy bookings the releasing company can be taken as a criterion, says Associated Exhibitors.

"Till We Meet Again" has been the feature during an entire week in George T. Grovesenstein's Carman Theatre, in Philadelphia. During a week's run, recently, in the Stanley Amusement Company's Carlton, the Philadelphia newspapers are said to have united in warm praise of the offering. Among the other well known houses in which there already have been runs are: Fox's Terminal, Newark; Warren & Cohen's Colonial, Detroit; O. D. Rose's Apollo, Kansas City; Joseph L. Stuerle's Walnut, Louisville, Ky.; J. M. Griswold's Savoy, Syracuse, N. Y.; the Tivoli, Chattanooga, Tenn., on the Lynch Circuit; William Hemphill's Crystal, Cedar Rapids, Ia., and L. Boas's Rialto, Fall River, Mass.

Among many bookings for the near future are those of Ascher's Merrill Theatre, Milwaukee, the Southern Enterprises' Old Mill, Dallas, Tex.; Manager Sparrow's Strand, Washington; Skouras Bros. West End Lyric, St. Louis; C. C. McClure's Criterion, Oklahoma City.

Receives Inquiries on "Second Fiddle"

In the wake of the nation-wide advertising campaign which the Though goldwyn Corporation has launched advertising "Second Fiddle," the Film Guild Production starring Glenn Hunter with which "Second Fiddle" is to be taken in "Second Fiddle" and future productions starring Glenn Hunter.

The miniature violins which are being sent out are mounted on a card which bears an inscription to the effect that the holder of the card represents membership in the "Second Fiddle Club," together with some pertinent facts relative to the club's purpose. It is very artistically arranged and carefully packed and mailed in a special box.

"Going Up" Is in Production

Production work on "Going Up" Douglas MacLean's first feature for Associated Exhibitors, is now being done in Hollywood Studios, in Hollywood, where Douglas MacLean Productions, Inc., his newly organized company, has been in operation.

Marjorie Daw and a cast of equally well known and popular players, will support Mr. MacLean. The scenario was written by Raymond Griffith. Lloyd Ingram is directing.

Playgoers Film for February 11

The adventures of a penniless crook are recounted in "A Pauper Millionaire," Playgoers next release, which is scheduled to be out February 11. How can a poor man have more money than a millionaire? Can a millionaire retain his wealth and his health and still walk the earth? These questions are said to be answered in this photoplay.

Playgoers, in a campaign book recently sent out, gives exhibitors suggestions for exploitation, it is stated.
California Critics Laud "Salome"

The critic for the Los Angeles Examiner in a review of Nazimova's "Salome" shown recently at the California Theatre, Los Angeles, under an Allied Producers and Distributors Corporation release, says: "A page of description wouldn't tell you half there is to say about this picture."

"You will see art, real cinematic art, when you see Nazimova's "Salome." wrote the critic for the Evening News. "It is a vital production and merits the attention of every earnest and thoughtful person," said the critic for the Examiner.

Said the reviewer for the Daily Times, "You will find Nazimova's "Salome" a painstaking attempt to bring to the screen something truly artistic."

Three Ingenues in "The White Rose"

Three ingenues, each of whom have either starred or had important leading roles in a number of photoplays, will appear in W. W. Griffith's forthcoming production, "The White Rose." They are Mae Marsh, Carol Dempster, and Jane Thomas.

Benda Makes Posters for "Adam and Eva"

W. T. Benda, famous illustrator, made the design for Marion Davies' new Cosmopolitan picture "Adam and Eva" which opens at the Rivoli Theatre February 11.

Mr. Benda has used his brilliant imagination to create some very striking and effective designs to illustrate this sparkling screen comedy adapted to the stage play by Guy Bolton and George C. Kimball.

Marion Davies as "Eva" has an entirely different role from anything in which she has yet appeared.

Anna Q. Nilsson in Paramount Film

In addition to Betty Compson and Conway Tearle, who were chosen to play the leading roles in Herbert Brenon's production of "The Riddle of Silk" some time ago, the producer has secured Anna Q. Nilsson and Cyril Chadwick as the remaining members of the quartet of principals in this Paramount picture.

Work Progressing on Picture

Work is progressing rapidly at the Tifft studio's in West 44th Street, New York City, on Richard Barthelmess' production of "The Adventures of Don Quixote," one of the biggest scenes of the photoplay, showing the interior and stage of a Havana theatre in the 15th century, is under the direction of John Robertson. A notable cast is said to surround Mr. Barthelmess.

Goldwyn Preparing Several Pictures

King Vidor is ready to shoot his first picture for Goldwyn, "Three Wise Fools," from the Munro Play." Alec Francis, who is now appearing in Marshall Neilan's production of "The Eternal Three," and who has been seen in several previous Goldwyn releases, is in "Three Wise Fools," as is also Priscilla Shaw. The leading role will be played by Claude Gillingwater.

Big Exploitation for Metro Picture

All records for an advance advertising campaign covering the newspapers in Chicago have been broken, says Metro, by the exploitation accorded "Quincy Adams Sawyer" for one week prior to its opening at Balaban & Katz' Chicago Theatre the week beginning January 29.

The campaign, in conjunction with S. A. Shirley, local Metro representative, Bert Ennis handled a special

Distinctive Boys, Archer's Melodrama

"The Green Goddess," William Archer's melodrama in which George Arliss has been making a triumphal tour of the country, has been bought by Distinctive Pictures Corporation for production as a motion picture.

Arthur S. Friend, president of Distinctive, also announces that he has acquired the picture rights to a new Clarence Budington Kelland romance—"Barred Doors," which will appear serially in Collier's in March. Mr. Friend gave no indication of the price which had been paid for the play or the details of production, except that it would be done on a lavish scale in keeping with the bigness of Distinctive's 1923 list and also in keeping with its value as a drawing attraction.

"The Green Goddess" has been regarded as one of the most valuable stage properties of the last two years and its screen worth has been enhanced by the successes of this drama on the road. The play deals with the thrilling adventures of a beautiful English woman in the domain of the Maharajah of Ruhk, one of the princes of India.

Mr. Kelland's new story is an appealing romance of the life of a Westerner and how he breaks down the barred doors of society. Kelland is the author of "Back Street," just completed by Distinctive Pictures.

Both pictures will be made in the new Distinctive-Biograph Studios in New York City. The Moving Picture World announced last week that Mr. Friend had signed a long-term lease giving his company exclusive use of the historic building in New York City.

Race Horses Used to Advise Film

Work is progressing rapidly at the Tifft studio's in West 44th Street, New York City, on Richard Barthelmess' production of "The Adventures of Don Quixote," one of the biggest scenes of the photoplay, showing the interior and stage of a Havana theatre in the 15th century, is under the direction of John Robertson. A notable cast is said to surround Mr. Barthelmess.

Goldwyn Preparing Several Pictures

King Vidor is ready to shoot his first picture for Goldwyn, "Three Wise Fools," from the Munro Play." Alec Francis, who is now appearing in Marshall Neilan's production of "The Eternal Three," and who has been seen in several previous Goldwyn releases, is in "Three Wise Fools," as is also Priscilla Shaw. The leading role will be played by Claude Gillingwater.

Big Exploitation for Metro Picture

All records for an advance advertising campaign covering the newspapers in Chicago have been broken, says Metro, by the exploitation accorded "Quincy Adams Sawyer" for one week prior to its opening at Balaban & Katz' Chicago Theatre the week beginning January 29.

The campaign, in conjunction with S. A. Shirley, local Metro representative, Bert Ennis handled a special

Distinctive Boys, Archer's Melodrama

"The Green Goddess," William Archer's melodrama in which George Arliss has been making a triumphal tour of the country, has been bought by Distinctive Pictures Corporation for production as a motion picture.

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Race Horses Used to Advise Film

Jack Pickford's new racing film, "Garrison's Finish," an Allied Producers and Distributors Corporation release, completed a highly successful week at Keith's Victory Theatre, Providence, R. I. January 29, having done big business throughout the engagement. A feature of the showing at the Victory, which was the first run for Providence, was the staging of an elaborate presentation for the film production.

Four real race horses were used in the Victory management to play up the importance of the picture. Two of them, were used for a street stunt advertising the show and were ridden by jockeys in uniform. The other two were used on the stage at the Victory in the presentation.

Hyman's Singers Sing Over the Radio

Managing Director Edward L. Hyman of the Brooklyn Mark Strand, presented two of his singers, Everett Clark and Edna Burhans, to the Westinghouse Radio Broadcasting station in New Jersey as one move in the exploitation campaign for "When Knighthood Was In Flower."

The complete announcer for Westinghouse was the announcement of the picture's engagement at the Mark Strand—the singers Miss Davies is at work on the transmitter transmitted — and thousands of people heard about Knighthood and Eddie Hyman's generosity in supplying singers.

Marion Davies in Three Different Roles

In three widely different roles Marion Davies, star of Cosmopolitan Productions, is attracting public attention all over. While her picture "When Knighthood Was in Flower" in which she plays the part of a prince is being shown in larger engagements, Mr. New York is interested in Miss Davies' forthcoming debut at the Rivoli Theatre February 11 in "Adam and Eva" in which she plays the part of a dainty country lass attired in a gingham apron.

And while the screen is showing her in these widely contrasting roles Miss Davies is at work on "Little Old New York" in which she plays the part of a young boy.

Schneck Signs Lloyd for Another Film

Joseph H. Schneck has signed Frank Lloyd to direct the next Norma Talmadge picture, "Ashes of Vengeance." Lloyd is now directing Miss Talmadge in "Within the Law." He directed her last two pictures released by First National, "The Eternal Flame" and "Over the Alps." "Ashes of Vengeance" was purchased in London during Mr. Schneck's recent trip abroad.

The case of "Within the Law" has just been announced by Mr. Schneck. It contains some big screen names. Supporting Miss Talmadge will be Jack Mulhall, Lew Cody, Eileen Percy, Joseph Klighour, Arthur S. Full, Helen Ferguson, Lincoln Plummer, Thomas Ricketts, Warde Crane, Catherine Murphy and De Wolfe Warde.

Frank Ormstrom is the art director and Captain O'Brien of the New York police force, who is in California on a vacation, is acting in an advisory capacity.

To Make Another

Hugo Ballin, who has just completed at the Goldwyn studios, a study of Beethoven's "Diary of a Madman," is considering several big stories and will soon make his decision from among those now under consideration.
"The Prisoner" Is Listed by Universal

"The Prisoner," Universal's screen production of George Barr McCutcheon's romantic novel "Carey Craneycree," is now completed and the first print has just reached New York. It is now in the Fort and the Book Talkers say "The Prisoner" is Jewel picture of Booth Tarkington's novel. June Elvidge and Bartley are also take important roles.

"The Prisoner" was planned as a Universal-Jewel and was to be released in Europe by Harry Myers. The Universal product was basically impossible in Europe, owing to the lack of modern American studio equipment and to the impossibility of finding players who could appear in the picture. After Myers completed his contract with Universal, it was decided to film "The Prisoner" with Herbert Rawlinson. It would have been for Jewel release had it not been for the fact Universal had promised its exhibitors a certain number of Rawlinson pictures on the Universal release schedule. It was finally decided that the picture as originally intended as to quality and excellence, but to release it as a feature, at a lower price, regardless of its super-quality. Jack Conway directed.

Universal plans to have "The Prisoner" ready for release during the last week in February.

Wide Publicity Is Planned for Film

In order to acquaint himself with the "atmosphere" surrounding the subject of whaling and to acquire first hand knowledge that may be used in the exploitation of "Down to the Sea in Ships," Harry McDonald, chief of the sales promotion department of the W. W. Hodkinson Corporation, returned recently from a trip to New Bedford, Mass, where the whaling industry still survives and whicl Elmer Clifton selected as the location for the filming of his production of the whaling industry.

Mr. McDonald returned to New York with quite an assortment of curios which will be used extensively in the exploitation of this production. Upon his return to the home office Mr. McDonald immediately called a conference of the sales assistants and it is stated that ways and means were gone into to provide one of the most extensive campaigns ever planned in conjunction with a motion picture.

Another Record for Harold Lloyd Film

The Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," has just added another to its name roll of records, and, incidentally, the attendance and duration record for what is described as "the most exciting film ever shown by a railway station theatre in the world has been smashed, according to reports from the releasing company.

An article in this paper a few weeks ago told of the inauguration on the Chicago-St. Louis Limited of the Chicago & Alton's motion picture service, with "Grandma's Boy" as the feature.

Mr. McDonald stated that the motives which maintains a fully equipped picture theatre, making it unique, was this concern on the part of the station theatre has housed many great gatherings, but, according to railway officials, it remains the "Boys" to demonstrate the real value of this "movie" house for travelers, breaking all former records for attendance.

Records Broken by Griffith Production

Following an exceptionlithograph and "sniping" campaign, plus plenty of newspaper advertising, D. W. Griffith's latest picture feature, "One Exciting Night," smashed all attendance records at regular prices during the first of a two weeks' run at the Stillman Theatre, Cleveland, Ohio, says United Artists. The picture could have stayed at the Stillman for a third week had it not been that previous bookings made it necessary to take it off.

F. Desburg, of the Loew's Ohio theatre, commenting the Stillman house, wrote as follows concerning the showing: "I have completed two weeks' run of 'One Exciting Night' at the Stillman Theatre, Cleveland. Business exceptionally fine both weeks. Picture enthusiastically received. Properly exploited, it should make a hit anywhere."

"Bohemian Girl" to Be at Cameo Theatre

"The Bohemian Girl," the Harley Knapp production of Balfe's famous old opera, will have its first showing in this country at the S. Moss Cameo Theatre, Sunday, February 4. It is a production distributed by American Releasing, with a cast headed by Ivor Novello and Gladys Cooper, and strengthened by Ellen Terry, Constance Collier, C. Aubrey Smith, Henry Vibart, Gibb McNally, and a hundred others.

Ivor Novello, about whose ability and prepossessing appearance much has been written, is now in this country under contract to D. W. Griffith and working on adaptation for the big screen. Gladys Cooper is a noted London beauty whose position as a dramatic actress is second to none in Great Britain, says American Releasing.
Cast Completed for Big Universal Film

Wallace Worsley, director of Universal's 1923 Jewel picture, "The Hunchback of Notre Dame," has completed the large cast for the filming of Victor Hugo's novel. The screen, and production has started with a rush, Universal announces.

"The Hunchback of Notre Dame" will have the most outstanding cast of any film production ever made. Among the well known stars, it will include a score of well known players in important roles.

In addition to Lon Chaney, Patsy Ruth Miller, Norman Kerry and Raymond Hatton, the four leading players herefore announced as engaged for featured roles in the big Universal production, the following have re- ceived contracts by the studio: principals: Kate Lester, Brandon Hurst, Ernest Torrence, Harry Powell, and Eric von Stroheim; and Elevah Hanso, and Nick de Ruiz.

The scenes depicting the Court of Miracles, that strange gathering of couples in its half a dozen parts, where beggars, cripples, pickpockets and other crooks assembled after nights will be shot on their wooden legs, uncover their "sightless" eyes and otherwise become normal, has called for the combined attention of Universal's studio and casting and story departments. The characters being reproduced are so strange and weird, great attention has to be paid to make-up, costuming and acting of every extra in these scenes.

Among the players who have been engaged to portray important characters in the Court of Mirac- les are: William Russell, Alida Valli, Nell O'Conor, D'Arque, and William Parrott. The novel was adapted for the screen by Perley Poore Sheehan and Charles M. Kent, and Jack Sullivan, producer, has worked extensively with them in their preparation for the roles.

Many Preparations for Film Opening

From Liverpool, England, come particular of unusual preparations for the opening of Pyramid's "Queen of the Moulin Rouge" at the Scala Theatre, January 28, for an indefinite engagement.

There will be a "Moulin Rouge" exhibition at the Adelphi Hotel Feb- ruary 2 for the benefit of the Stan- ley Hospital. Co-operation of the London and North Western Railway has been obtained, and a special train will be run early in the morn- ing following the carnival to all suburban points.

Good Business Done by Pickford Film

Jack Pickford and his first independent film production, "Garri- son's Finish," in which he plays the star role, registered a distinct hit when the picture was shown recently at the California Theatre, Los Angeles. Critics, Producers and Distributors. The picture played to satisfactory box office business and won quick and emphatic praise from critics and public, it is stated.

"Jack Pickford's return to the screen" was said the reviewer for the Call. "There have been a good many pictures lately with horse racing providing the principal interest, but none of them can compare in real interest and excitement with Garrison's Finish," said the critic for the Examiner.

"Garrison's Finish is a good, fast-moving photoplay, well done and cleverly handled," said the Call.

Filming Own Photoplay

Marshall Neilan's second produc- tion in association with Goldwyn will be "The Eternal Three." "It is to be a eulogy of the physician's work and his service to humanity, told with the simplicity and naturalness that Mr. Neilan brings to all of his screen work. It is powerful dramatic with a deep emotional appeal, it is said.

U. B. O. Books Big Hodkinson Release

An announcement of unusual interest has been received from the W. H. Hodkinson Corporation which states that the United States Association, of which the W. H. Hodkinson Corporation is one of the largest distributors in the world, has contracted for the Maurice Tourneur produc- tion "While Paris Sleeps," to be booked over their entire circuit of theatres.

In the estimation of the Hod- kinson officials this is evidence of the big box office value of "While Paris Sleeps," and is further proof of the confidence which exhibitors re- pose in the Hodkinson program.

Many Metros Listed Among Best Films

In its last two lists of phot- plays commendable both for their entertainment and wholesomeness, the National Board of Review includes the following: Laurette Taylor in "Peg O' My Heart," Reginald Barker's produc- tion of "Hearts Aflame," "All the Brothers Were Valiant," "Quincy Adams Sawyer," "The Toll of the Sea," Viola Dana in "Love in the Dark," "Here We Are," "Hearts Aflame," and the Metro-SL special, "Quincy Adams Sawyer," are starred, to indicate especial merit.

BLANCHE SWEET

Brenden Holds A"POLICE" in Fight Against Lawlessness

In his recent fight against lawlessness, the city of St. Paul, Minnesota, has received the enthusiastic, co-operation of the local branch of the National Police Association, which has been formed in an effort to bring law and order to the city, and to prevent crime.

"The Wise Cracker" for February 18

"The Wise Cracker," a new Sun- shine Comedy, will be released by the Fox Film Corporation, February 4. It is said to present Si Jenks in many amusing situations. Jenks played the country hick in "The Village Blacksmith," a recently released Fox special.

"The Artist" Slated for February 4

"The Artist," the two-reel spe- cial comedy starring Clyde Cook, will be released February 4, ac- cording to the Fox Film Corporation, which announces that the comedy is replete with odd and novel gag and affords the comic a chance to show his true worth.

Walthall Returns to the Screen

Henry B. Walthall returns to the photodrama in the latest Fox special production, "The Face On The Barroom Floor." The photodrama utilization which Walthall portrays in this production promises to be a role really worthy of the splendid emotional ability which he has demonstrated in previous photodramas, says Fox.

Jupiter Closes Big Foreign Deal

Jupiter Film Corporation with offices at 1482 Broadway, which recently acquired all the Vita- graph productions for practically all of South America, has closed a deal with the Chilean Cinema Cor- poration for the distribution in the Republics of Chile, Peru, Bolivia and Ecuador of six serials, fifty-five features and specials and fifty-six comedies of two reels each.

Dustin Farnum in "The Buser"

Dustin Farnum will be seen in Jack Struwmesser's adaptation of "The Buser," the William Patrick White story, on February 18, according to announcement from Fox Film Corporation. The production was directed by Colin Campbell and numbers in its cast Doris Pawn, Lucille Hut- ton and Pee Wee Holmes.

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"The Dangerous Age" Is Lauded by New York Newspaper Critics

Having met a successful reception in many first-run houses throughout the country, John Stahl's "The Dangerous Age," a First National release, was shown at the Strand in New York recently and received the same high praise from the New York critics as it received in other big cities.

The New York World critic wrote: "Interesting. Mr. Stone, as usual, good and there is a girl, Edith Roberts, who is likely to be heard of again right soon...of the type which cinema kings refer to as a good audience picture."


"Interesting. Ingeniously timely." N. Y. American. "It is one of the pictures that can be placed on the credit side of the industry." Louella Parsons in the New York Telegram. "It is wonderfully well done," New York Daily News.

"A Real Masterpiece"

Out in Los Angeles, where the picture had an early run at the Cinema, the critics wrote: "There is suspense, more than enough thrills and, above all, thoughtful and capable direction. The cast is excellent." Florence Lawrence in the Examiner.

"A real masterpiece, a genuine reflection of life on the screen at last. And to John Stahl more power. If the public doesn't take to 'The Dangerous Age' like a duck takes to water, I shall cease worrying about pictures and begin worrying about audiences." Grace Kingsley in the Times.

"A forceful interpretation of a sound theme by a dramatic personage that virtually live the portrayal." Guy Price in the Herald.

"It is all so well told by Director Stahl that the story lives through the humanity of its characters." Charles Goss in the Express.

Chicago critics said:

"Full of good acting," Mae Tinee, Tribune. "So vividly told, appealingly human and perfectly enacted that you feel as if you had been gazing into a crystal and having your future revealed to you." Chicago Herald and Examiner.


Trade Paper Critics Enthusiastic

The trade paper critics, too, were ready for "The Dangerous Age," which is likely be one of the big box office attractions of the year," Exhibitors' Herald. "This picture may safely be listed as an unqualified triumph for Director John Stahl and his talented cast of players," Exhibitors' Trade Review.

"This is the best picture in every way that John M. Stahl has ever offered the industry, it is a production that approaches the much talked about 100 per cent class," M. P. News.

"If 'The Dangerous Age' does not fill every demand of the exhibitors and a fickle public for entertaining, interesting and diversifying pictures, then here is one writer who will admit that his conception of entertainment is all wrong. Meanwhile, he will adhere to his conviction that 'The Dangerous Age,' John M. Stahl has given to the cinematic show world a production that can be ranked among the most logical and entertaining the current year has uncovered. Masterly produced in a manner that denotes careful handling by the director of every foot of film photographed, 'The Dangerous Age,' in our humble opinion, will go through the movie houses of this country like a cyclone, leaving in its wake a monumental series of new box office records." Moving Picture World.

1000 Persons in "Old New York" Scene

Over one thousand persons were used in the gigantic scene showing Bowling Green and the Battery as they were a century ago in the Cosmopolitan picture, "Little Old New York," starring Marion Davies. Men in high hats and women in poke bonnets went their way along the battery and pass back and forth in front of the old Courthouse, the stockade and the whipping post.

In one of the scenes Miss Davies, as "Patricia O'Day," the plucky little Irish girl who poses as a boy in order to inherit a fortune, is almost the victim of mob violence when she is threatened with a public whipping. The most extensive research work was necessary on the part of Miss Davies, Director Sidney Olcott, Joseph Urban, who designed the settings, and Luther Reed, who made the adaptation in order to faithfully reproduce the atmosphere of New York of 1810. Delmonico's Restaurant with its open front resembling a present day lunch wagon Bowling Green Park with the old iron fence surrounding the spot today just as it was a century ago; the old City Hall, and the Battery are all included in this set, the largest built, in the Twenty-third Regiment Armory, Brooklyn, which was the only place big enough to accommodate it.

The old fire wagon with its leather buckets, the stately grey coach in which dignified ladies of that day rode have been accurately copied and reproduced from models in the New York Historical Society.

American to Release "Grub Stake"

Completing arrangements with American Releasing for the distribution of her latest picture, "The Grub Stake," Nell Shipman and Bert Van Tuyle, managing director, left New York ten days ago for their camp at Priest Lake, Idaho, and are now in the northern country, which they do not intend to leave for another year, while other pictures are under way.

Interesting reports of their progress over the fifty-six miles of snow and ice lying between the railroad station and their camp have reached the East.

They transported fourteen tons of supplies by dog-sled and boat. The ice was so thick it had to be blasted every mile of the way for the boat to pass, men in rowboats following to keep the channel clear for the return trip.
Schenck Gets "Dulcy" for Constance Talmadge

Although Joseph M. Schenck had several stories on hand for Constance Talmadge he has purchased the picture rights to the play "Dulcy," and will use it as Miss Talmadge's next First National release.

"Dulcy" is a delightful comedy by George Kaufman and Marx Connolly. Lynn Fontaine scored a triumph in it on Broadway last season and it is still playing to capacity audiences on the road.

When Mr. Schenck was abroad he purchased the rights to the play "Madame Pompadour" which is a big hit in Paris. John Emerson and Anita Loos also had a screen comedy ready for Miss Talmadge, but when Mr. Schenck finally completed arrangements for "Dulcy" he decided to make it Miss Talmadge's next, said thereby take advantage of its popularity on the road.

Sidney Franklin will direct "Dulcy," and John Emerson and Anita Loos will adapt it.

Universal Names February Releases

Universal will release four strong five-reel attractions during February. These will include a picture based on the popular Universal stars, Frank Mayo, Gladys Walton, Edward (Hoot) Gibson and Herbert Rawlinson. They were made by a trio of Universal's best directors, King Baggot, Jack Conway and Edward Sedgwick, three of whom had charge of two of the four releases.

February will see the release of "The First Degree," a screen adaptation of a popular magazine story by the well known author, George Pattullo. The story was put into continuous form by another American author, George Randolph Chester, who now is a leading member of the Universal comedy staff.

"The First Degree" has been used as a starring vehicle for Frank Mayo. This is said to be the best work of his entire screen career in this picture. It shows him in a role of greater versatility, and with such dramatic situations that the suspense grips from start to finish.

Included in the strong cast engaged by Universal to support Mayo in this feature were Sylvia Beuster, Philo McCullough, George A. Williams and Harry Carter. The story concerns a man called before the grand jury to testify concerning some of his sheep which have been stolen, but who through ignorance of why he is called appears to be confessing to a crime on his own part. Although this idea has been used before in literature and on the screen, Universal has treated it with an entirely new treatment, and one which does not let the inter- est lag.

Gladys Walton's February release will be "The Love Letter," which will reach the screen on February 12. The film has been given an entirely new treatment, and one which does not let the interest lag.

Edward Hearn, who plays the bashful lover role opposite Eileen Percy in "The Flirt," has a some- what different assignment in "The Love Letter," opposite Miss Walton. He takes the part of a village blacksmith who falls in love with a smart city girl.

Others in the cast are: George Cooper, Fountains LaRue, Alberta Lee, Walter Whitman, Florence D. Lee, Boyd Irwin, Jim Corey, Danny Hoy, Lucy Donahoe and Sadie Gordon.

"Gentlemen From America," Edward (Hoot) Gibson's February release, which will be available for exhibitors on February 19, is a rollicking picture of romance and adventure developed around the escapades of a couple of American draftees who go A. W. O. L. from their outfit in France and who end up somewhere in Spain.

It is presented especially for the big screen by Raymond Schrock, scenario editor at Universal City, and was directed by Edward Sedgwick, a veteran director of Universal comedy dramas.

Included in the cast which supports Gibson is Louise Lorrie as leading woman, Carmen Phillips, Tom O'Brien, Frank Leigh, Jack Crane, Bob McKenzie, Albert Prisco and Rosa Rosonov.

Although dealing with a couple of doughboys, it is not a war picture, but a rollicking wall to wall comedy, of the kind that will be appreciated by anyone who ever wore O. D. or was related to a soldier or who ever knew a soldier.

The last release of the month will be "The Prisoner," Universal's de luxe adaptation of George Barr McCutcheon's best seller "Caste Cranesneck." Herbert Rawlinson is the star, and is supported by Eileen Percy and a strong cast. Jack Conway directed it. The picture was released as "Old King Jewel" release, but when Rawlinson was assigned to it, it was decided to keep it on the Universal Attractions release schedule. It is said to be the most elaborate Universal five-reeler ever made.

It will be released February 26.
Lloyd and Spark Plug in Big Laughter Race

Waiting for "Dr. Jack" to arrive in Birmingham, Ala.—where the whole city is reported to consist of Harold Lloyd "fans,"—inspired the Birmingham News to announce a prize letter contest which it called "The Great Laughter Handicap." According to that newspaper's account, results amount to a unique tie-up of first class exploitation value, the two entrants in the race being Harold Lloyd and "Sparky." The newspaper attracts many new readers of its columns, in which the celebrated comic strip regularly appears, and at the same time public eagerness to see Lloyd's latest feature comedy success is kept at fever heat.

Two days before "Dr. Jack" opened at the Strand Theatre in Birmingham, the News' report of the Lloyd-"Sparky" contest contained the following: "With just two days more to run, Sparky is stretching that blanket of his until the button, threaten to pop off, trying to sneak in the gap between himself and Lloyd. But Saturday night the winner of the Ababada, Too, and Onion Handicaps shipped a little and Lloyd cut down his tremendous lead in the Great Laughter Handicap. Thus the main argument for Sparky is that he is up there by day in every way getting funnier and funnier. But the proponents for Harold Lloyd argue that when he comes along in a new picture such as "Dr. Jack" at the Strand this week, he provides food for laughter to bridge over the days until his next comedy is out."
Paul Parrott Comedy Heads Path February 11 Schedule

Path program for February 11 finds the new Pearl White serial, "Plunder," in its third episode, "The Hidden Thing," maintaining the high standard of thrills and interest aroused by the previous episodes. In this chapter, Pearl in her quest of the building stock goes to the home of an eccentric professor, where she finds herself face to face with a giant ape. How she cleverly works on the animal's aptitude for imitating humans and makes it kill itself furnishes a thrill. The punch at the end of the reel shows her in a cavern with the door locked behind her and a gigantic monster rising from a bier right in front of her. The Hal Roach comedy for the week is "Jailed and Bailed," featuring Paul Parrott, assisted by Jobyna Ralston, in which a girl speaks herself into jail and promises to wed the suitor who gets there first to bail her out. Our hero wins by getting himself arrested after the rivals have obstructed each other's progress until most of the vehicles in the town are wrecked. Also on this program is the Aesop Film Fable, "The Gilders," with the moral: "It is not always safe to imitate a bad example." Cartoonist Paul Terry has cleverly shown farmer Al Falfa in a gliding contest after all of the farm animals have demonstrated their expertness in this direction. He can keep among the stars and planets and then into the infernal regions, meeting with some wonderful adventures. Screen Snapshots reaches its sixteenth issue, opening with scenes of Rudolph Valentino at the Corinne Theatre in Hollywood and with shots of Cecil B. DeMille, Theodore Roberts, Lois Wilson, Leatrice Joy and Thomas Meighan in a superproduction showing the filming of a gigantic and characteristic DeMille spectacle. Thomas H. Ince explains a script to Madge Bellamy, which is illustrated by scenes from the film. There is a unique "auto" race between Jackie Coogan and Eddie Hearn, which Jackie wins, and also a section which shows a parade and reception to a number of film stars in Philadelphia.

Path Review No. 6 contains a particularly interesting section photographed at night showing how the Japanese use corromants to catch fish, tying a string at the base of the bird's neck so that it will not swallow the fish. Another interesting section, which is in color, shows the inhabitants of the desert section of Arabia and the manner in which they fight, using shields of goatskin just as they have done for at least 2,500 years.

Two issues of Path News and one of Topics of the Day complete the list of eight releases.

Coue Film for Educational Being Made in Record Time

Production work on the two-reel subject, "The Message of Emile Coue," which Educational will distribute, is fast nearing completion. The scenes in which M. Coue, himself, appears have already been completed, leaving only a few minor scenes to be filmed. As M. Coue's time was very limited, it was necessary that every detail be worked out in advance and every precaution taken in filming this picture. The entire set of the Motion Picture Arts studio at New Rochelle were utilized, several sets were erected at once, the company moving on to the next as soon as one scene was finished. As a consequence, it is believed that the rapidity of making this production has established a record for a film of this calibre. Six cameras were used to photograph the scenes in order to prevent the possibility of retakes in case of defective photography. A number of extra lights were also secured in order that even the time for transferring the lights from one set to the next would be done away with.

It is said that in appearing in this picture, in which he will give his message to the world in film form, M. Coue was the least excited man on the set and all were impressed with the earnestness and directness with which he faced the ordeal. Director McCutcheon states: "I have never seen an actor on a motion picture set with such a directness. I believe the man is inspired by the truth and greatness of the message he is trying to convey and that prevented any camera consciousness or stage fright."

Educational is rushing work on special advertising and exploitation to emphasize this sensational special. M. Coue is scheduled to sail for Europe on February 10, so the film is being completed so that he may see "The Message of Emile Coue" finished so that he may see himself on the screen and inspect his work before sailing.

Again announcing that he is not a miracle man, and has never cured anyone, but only shows others how to cure themselves, M. Coue states: "By means of the cinema it will be shown that imagination dominates the will and makes things possible or impossible. The theory of consciously impressing the subconscious mind and in that way willfully master- ing the imagination will be delineated and illustrated by means of players so that every beholder can understand and benefit."

Films of Ruhr

In keeping with their policies of showing at the earliest possible date the most important world happenings, both Educational's Kinograms and Pathé News in current issues contain pictures of recent events in the Ruhr district of Germany to enforce reparations payments, including the occupation of Essen.

Now a Prologue!

Mark up one more on the score of the short subjects. Manager H. B. Wright of the Strand Theatre in Seattle was so impressed with the National's "The Frozen North," starring Buster Keaton, that he used a prologue with it. Clifton Morgan, two weeks ago, a stock star, appeared on the stage with rimmed hat, revolvers, etc., and recited "The Shooting of Dan McGrew."

Manager Wright says the idea went over big and the semi-tragedy of the recitation acted as an effective contrast to the comedy.

Twelve Joe Rock Two-Reelers

Joe Rock Productions will release a series of twelve two-reel comedies starring this comedian, assisted by Billy Rhodes. Five films are now ready: "All Baba," a parody of the Arabian Nights tales, "Aladin," "Little Red Robin Hood" a travesty on "Little Red Riding Hood," "The Pill" and "The Cold Homestead."

These comedies are being distributed on the State rights market, but will be shown in New York, Celebrated Players in Chicago and Milwaukee, Federated Exchange in Milwaukee and New England, Bond Photoplay Corp., in Albany and Buffalo, Standard Film Service of Cleveland, Specialty Film Co., Dallas, Lannon-Shields of Denver, Masterpiece Exchange, Philadelphia, and Greater Features in Salt Lake.

Lee-Bradford Signs Shorty Hamilton

Arthur E. Lee, president of Lee-Bradford Corp., has closed a contract with R. E. Grobel of Associated Authors, Inc., for a series of eight or possibly twelve two-reel comedies starring Shorty Hamilton and Muriel Kingston. The company is leaving for Florida where the picture will be filmed. Shorty is well known to picture patrons and Miss Kingston appeared in Toonerss comedies. J. E. Robbins will direct the series which will all be based on magazine stories by Hapsburg Liebe. The first two will be ready early in March.

Coue in Kinograms

The current issue of Kinograms, Educational's news reel, shows exclusive views of M. Coue, the famous French hypnotist, approving the script for "The Message of Emile Coue," the only motion picture in which this eminent character is going to appear during his stay in America, and the first motion picture in which he has appeared.
MOTION PICTURE WORLD

PLAYGOERS PICTURES
The Man She Brought Back...Char. Miller Prod...Oct. 7...Nov. 18...500
Fast Friends...Reginald Willard...Dec. 30...500
Through the Storm...Rosa Prod...Sept. 9...500
Her Man...Pearl White Serial...Aug. 18...500
The Woman Who Came Back...Aug. 12...Oct. 7...500
Sunny Skies...Oct. 7...500
Lonesome Corners...Edgar Jones...Nov. 11...500
The Inner Man...Wyndham Standing...Dec. 30...500
Don’t Say Die...Paul Parrott...Feb. 3...500
A Rough Winter...Smith Pollard...Feb. 3...500
Rainin’ Cake of Yest...Cartoon Comedy...Feb. 1...500

FEMALE PRODUCERS

AYWON FILM CORP.
Barriers of Folly...Oct. 7...500
A Girl’s Desire...Dec. 20...500
The Secret of Paris...Whitman Bennett...Dec. 28...500
The Last Hour...Milton Sills...Jan. 13...500

B B. PRODUCTIONS
Darling of the Rich...Dec. 25...500

BRAY PRODUCTIONS, INC.
Unblazed Trails...Scenic...Dec. 23...200

Charles C. BURR
Sure-Fire Flirt...Johnny Hines...Oct. 28...500

PHIL GOLDSMITH
Deserted at the Altar...Wildcat Jordon...Nov. 4...500
Swing High...Frankly Farnum...Dec. 16...500
The Firebrand...Frankly Farnum...Dec. 30...500

LEE-BRADFORD
Squirrel Comedies...The Unconquered Woman...Rhuby Deemer...Sept. 9...200

PRINCIPAL PICTURES CORP.
Environment...Alice Lake...Dec. 23...600
The World’s a Stage...Dorothy Phillips...Dec. 8...600

PRODUCERS SECURITY
The Country Flapper...Dec. 16...500
Mr. Potter of Texas...Macon McMillan...Aug. 5...500
The Wills Range...Wilton Lytell...Nov. 4...500
In the Night...All-Star...900
Irving Cummings Series...Two-Acters...700
Just a Song at Twilight...Bartholomew...500
Madame Sans Gene...Special...500
In the Night...500

WILLIAM STEINER
West of the Pecos...Neal Hart...Aug. 19...400
The Curse of Drink...Sept. 30...500
Notorious...Maurine Powers...Oct. 14...800

WESERN PICTURES EXPLOITATION CO.
The Sage Brush Trail...Roy Stewart...Sept. 2...400
Blazing Arrows...Maurine Powers...Oct. 14...800

J. W. WILLIAMSON
Wonders of the Sea...Submarine...Nov. 4...800

UNIVERSAL
Adventures of Robinson Crusoe...Harry Myers Serial...June 17...500
The Persuasive People...June 22...500
Perils of the Yukon...Wm. Desmond Serial...July 8...500
On the Road to the Saloon...Wm. Desmond Serial...Aug. 5...500
The Radio King...Sept. 20...500
The Lonesome Range...Oct. 25...500
Under Two Flags...Pricilla Dean...Oct. 7...500
The Lone Hand...Hoot Gibson...Dec. 25...500
The Redhead and Roy...Buck Stewart...Nov. 25...500
The Kentucky Derby...Jewel...Oct. 25...500
Wolverine...Frank Tully...Nov. 25...500
Broad daylight...Lila Wilson...Dec. 15...500
Another Man’s Money...Oct. 28...500
The Lavender Bath Lady...Gladyas Walton...Nov. 14...500
A Banjo in the Woods...Aug. 19...500
The Jilt...Matt Moore...Nov. 25...500
Rollin’ Wild...Hoot Gibson...Nov. 25...500
Hello,...Hoot Gibson...Nov. 25...500
Committee on Crusade...Harry Carey...Dec. 2...500
True Blue...Queenie...Dec. 2...500
Law of the Sea...Jack Muhall...Dec. 9...500
A Lot of Ball...Chas. Mollina...Dec. 9...500
The Persicoot...Aurora...Dec. 9...500
Chicasa Rose Cruiser...Reginald Denny...Dec. 16...500
Timber Henchmen...Start on the Train...Dec. 16...500
Women First...Lillian Lebanon...Lee Morace...Dec. 16...500
A Rip Snorting Night...Lewis Sargent...Dec. 23...500
The Diamond Smuggler...Every Time...Every Two...500
“New Leather Pushers”...Every Two Weeks...500
A Dangerous Gentleman...When’s the Parade...Nestor Edwards...1,000
All Tied Up...“Brownie”...1,000
The Tattle Tail...“Brownie”...1,000
The Boy Band...“Brownie”...1,000
One Wonderful Night...Herbert Rawlinson...Dec. 21...500
A Silent Witness...Irving Cummings...Dec. 21...500
The Pilot...Jewel Prod...Dec. 30...500
The Changing Hour...Frank Mar...Dec. 30...500
The Power of a Life...Mabel Jullissence Jan. 6...500

NEAR THE BOARDWALK
The Price of Progress...Paul Parrott...Nov. 18...1,000
The Dotted...Special...Nov. 18...3,000
Harvest Hands...Comedy...Nov. 18...1,000
The Redhead...Nov. 18...1,000
The Enchanted Puddle...Cartoon-Table...Nov. 18...1,000
His Traveling Partner...Comedy...Nov. 18...1,000
Young Sherlocks...“Our Gang” Comedy...Nov. 25...2,000
The Big Scoop...Paul Parrott...Nov. 18...1,000
Blackstone Mystery...Nov. 18...2,000
Fortune Hunters...Cartoon...Dec. 1...1,000
Fried Pie...Dec. 1...1,000
Saturday Morning’s Cartoon...Dec. 1...2,000
Dr. J. J. Encounter...Herald Lloyd...Dec. 3...2,000
Man Who Laughs...Aesop Cartoon...Dec. 9...2,000
Flustered...Nov. 18...2,000
Wanted, A Story...Johnny Jones...Dec. 16...2,000
Fleecing the Sheep...Educational...Dec. 16...2,000
Henry’s Busted Romance...False Cartoon...Dec. 16...2,000
True Grit...Cartoon...Dec. 16...2,000
Here’s Your Man...Leo Maloney...Jan. 6...2,000
False Hopes...Leo Maloney...Jan. 6...2,000
Under Suspicion...Leo Maloney...Jan. 6...2,000
Big Deal...Leo Maloney...Jan. 6...2,000
Dog’s Paradise...Cartoon...Jan. 13...750
The Ring...Johnny Jones...Jan. 13...750
Royal Chinese...Instructive...Jan. 13...750
Fame and Paper...Tom Moore...Dec. 16...2,000
Mr. Hippo...Paul Parrott...Jan. 20...2,000
Border Law...Leo Maloney...Jan. 20...2,000
Counting the Heaters...Cartoon...Jan. 20...1,000
The Champion...“Our Gang” Comedy...Jan. 27...2,000
Sightseeing...Jan. 20...750
Don’t Say Die...Paul Parrott...Feb. 3...1,000
A Rough Winter...Smith Pollard...Feb. 3...1,000
Rainin’ Cake of Yest...Cartoon Comedy...Feb. 1...1,000

VITAGRAPH
Golf...Larry Seman...Oct. 20...300
A Girl’s Desire...Dec. 20...500
The Little Wildcat...Alice Calhoun...Sept. 16...Nov. 11...5,000
The Woman Who Came Back...Dec. 20...5,000
Fortune’s Mask...Earle Williams...Oct. 14...4,975
Yes Never Knows...Jan. 6...5,000
The Counter Jumper...Larry Semen...Dec. 20...4,000
Urban Poplar Classics...Richard T. Craver...Dec. 21...600
The Ninety and Nine...Featured Cast...Dec. 23...2,000
A Front Page Story...Star Cast...Dec. 23...6,000

WARNER BROTHERS
Rags to Riches...Oct. 7...Oct. 28...5,000
Brass...Charles Norris...6,000
Main Street...Greer Garson...Dana Andrews...7,000
Heroes of the Street...Wesley Barry...Dec. 23...6,000

MISCELLANEOUS
AMERICAN PROJECTION SOCIETY, Inc.
684 SEVENTH AVENUE
NEW YORK

January 25, 1923.

Mr. Frank Richardson,
516 Fifth Avenue,
New York City.

Dear Sir:

It has never been a part of the plan or policy of The American Projection Society to give its endorsement to any manufactured product, apparatus or appliances connected with or applied to the Motion Picture Industry and in the past this policy has been consistently adhered to.

But we feel that a time has arrived when we are justified in a change in the policy, while we say a few words in connection with your latest edition of the Handbook of Projection.

We turned the copy of the Handbook, for which accept our thanks, over to a committee of five of our members, for a report from them, on the matter of information contained therein, and its value to members of the craft.

The committee took their time and did their work well and on their report rendered at the regular meeting, we wish to state as follows:

The American Projection Society gives its full and unqualified approval and endorsement of the Handbook and consider it to be as near the last word on the subject as they expect to see for a number of years to come and as a reason for this statement as follows: We doubt that any man will give the time and attention necessary to compile a book on similar lines, and also that you yourself will be able to improve on your work to a very great extent.

We therefore not only give unqualified endorsement to your book but congratulate you on the exhaustive amount of data and detail contained therein, and add to our approval, that any projectionist who will devote a part of his time to the study of the Handbook and then make use of the result of such study, will rapidly improve in his work, overcome seeming difficulties of the past and gain recognition as a high grade man.

We thank you, Mr. Richardson, for your untiring efforts in behalf of the Projectionists throughout the entire country and wish for your continued success and prosperity.

Always yours for Better Projection and Success.

THE AMERICAN PROJECTION SOCIETY, INC.

By Cecil R. Wood.
**Right and Wrong**

I am going to place before you a letter which I ask you to read carefully—especially you men who have boys of your own. I shall not offer much comment, except to ask you how far men should or may go in prohibiting young men from selecting the vocation in life to which they feel themselves adapted.

I fully understand the need for a certain amount of restriction in the number of projectionists turned out, but would it not indefinitely better for each union to accept a certain given number of genuine apprentices, obliging them to agree to serve a certain length of time, say two years, before becoming full fledged projectionists, than to have the haphazard method now in vogue?

Would It Not Be Better?

Would it not be better to oblige managers to accept these apprentices and pay them at least a living wage. Would it not be better for the union, the managers (exhibitors) and the whole industry, in the end, to have capable, experienced projectionists turned out in limited number, instead of being constantly flooded with the half baked school sort, as we are today? THINK IT OVER, GENTLEMEN.

The number of apprentices could very soon, through experience, be guaged to just about meet the demand, and in time a rule could be enforced in unionized territory that ONLY men who have served an apprenticeship, or its equivalent in point of time, will be allowed to work. I am for that.

An Example

The letter, the name and locality being for obvious reasons suppressed, reads as follows:

I am a young man, twenty years of age.

I want to become a motion picture projectionist and to that end have been working nights in a small theatre as an apprentice. But working at night in the projection room and in the shop in day time was too much for my health, which failed, and as the apprenticeship did not pay any money I was compelled to drop it.

I have both read and studied your last handbook—the "Blue Book of Projection"—and believe me, it is GREAT! From it and the Projection Department I have learned much. I love to project pictures and when so engaged I could not be happier. I wish to learn and reach the point where I can secure a Massachusetts license, but in all this city (One of the good sized cities of Massachusetts—Ed) I am unable to find a single theatre where I can get on as apprentice, with living pay, so that I can give up the day work.

I am a high school graduate; also a graduate from the Chicago Engineering Works Electrical Course, which I took with a view of becoming a motion picture projectionist. What would you advise me to do?

With regards to change-over punch marks, I have seen some literally terrible examples up here. In some of the very latest releases I have seen as many as from one to six holes per reel, and these atrocities were allowed to show upon the screen day after day. Some reels even have a large X scratched from one corner to the other of one or more frames.

It attach a stamped envelope for reply. If there is any chance I will be very glad to pay it.

No Charge

Certainly there would be no charge, friend, even though I did not use the matter in the department. Had you not mentioned I would have gone back to you. I have never reached the point where I would take money for advice from a man who is struggling to get ahead as you are.

The city you are in I know well. Insofar as projection be concerned it is the most unionized possible. I know the Bay State—in fact it is the only one I know of where projection is distinctly below par. The men there are of the most non-progressive type I know of anywhere. They don't like me and I am rather glad of it! I am unable to offer you advice, except that you try to get a job in some small town and literally "bust in," in other words, do the same as I did, instead of letting yourself be caged in this great city. In one small town I see you could use this young man let them write me and I will put them in touch with him. That is all I can offer. I am sorry to say. There, I said I would not comment much, and I've gone and done it anyhow. Well, when I get interested it is hard to stop.

**Walker Cartoon**

The cartoon by G. W. Walker, appearing on this page is one which every projectionist and would-be projectionist will do well to study. It teaches a lesson and concerns not only the profession of projection, but the entire motion picture industry.

**How Many**

How many of YOU have battered YOUR way into the field of projection instead of entering by the door of apprenticeship which you unlocked with the key of knowledge?

Ask yourselves that question. And even after you gained entrance through the wall, instead of by the gate, how many of you possessed yourself of the KEY OF KNOWLEDGE?

Some Tool Kit

Recently I published a letter and photos from O. H. Butler, Centerville, Iowa. In commenting on same I told you to rubber at the tool layout—especially you city operators who own a badly bent Woolworth screwdriver and a pair of pliers which were really pretty good pliers when you got them, but now it was six years ago.

I sent Butler a carbon of my comment and he comes back with a scribbled memorandum on a sheet torn from a note book, in which he says:

The List
I guess the following list of my tools will hand you a surprise even after having looked at the photographs.

Screwdrivers of all sizes, 2 machinehams, 2 riveting hammers, 1 claw hammer, 1 leather and maillet, 16 pairs of pliers (count 'em in photo), 17 files, all sizes and shapes, 1 hack saw and blades, 2 pair shears, large and small, 1 coping saw and blades, 1 set of six-inch screwdrivers.

21 fluted drills, 1 set (4) 8-mm hand wrenches, 1 large and 1 small Stiliton wrench, 1 outside and 1 inside calfper.

One Good 

Close fit caliper, outside and inside depth gauge, graduated in mm and 32s of an inch.

1 dividers, 1 straight and 1 curved tin snip, 2 cold chisels, 1 nail punch, 6 pin punches, 1 centre punch, 1 set (4) broken screw extractors.

2 soldering irons, 2 prentice bank and soldering outfit, 1 V block, 1 awl, 1 level, 1 awl head, 1 Lather punch (NOT for films), 1 brake drum, 1 hand drill, 1 bench drill press, 1 machine turning polishe.

1 square, 3 rules, 1 vises, 1 large hand saw, 1 wood plane, 1 large sprocket tooth brush, 1 projector brushes (small), 2 large mallets, 1 long mallet, 1 hammer, 13 hammers, 2 Intermittent (large) bushing tools (home made), 1 short and 1 long.

Also various other small one-made tools which have no name, but serve their purpose.

The motors and emery wheel next the drill press in photo are supplied by the house.

The rest belong below.

More to Be Added

Also I have on waiting list, to buy, the following: One wire gauge—had one but it disappeared—one set machine screw tap and dies, one automatic hand drill, one counter sink, one turned reamer, one expansion bit, one good wheel lathe and one micrometer. Also I maybe will get a self-feed post drill.

Some Contrast

I, of course, would not recommend projectionists to invest in tools to such an extent as this. As a matter of fact a very large percentage of projectionists would not have the least bit of use for them, but Butler, I venture the assertion, has. The contrast would be striking if the tool outfit as compared with the tool outfit found in many large theatres is startling, however.

I remember one projection room in a high class theatre where I found the following: One percolator coffee pot. One electric toaster. One electric stove and frying pan. One set of six plates, six coffee cups and saucers, and four large cans of condensed milk—all the property of the two projectionists; also there was one bicycle monkey wrench, two screwdrivers, one pair of pliers, much too good for wear, and one old, decrepit, god-forsaken gas locker. The cooking utensil was a first-class shape—mostly new and expensive.

Very I say unto you there is a moral lying around loose here somewhere.

Strife and Worry

Nearly fell over in a dead faint when I opened a letter from our old friend A. J. Mason, now of Parrsboro, Nova Scotia, who for years was a projectionist in Wolfville, N. S.

Thought he'd fallen into the drink and pulled the drink in after him. Welcome hand to Far city, brother Mason. Here is what he says:

Dear Mr. Richardson: How are you these days of strife and worry? Suppose you haven't any at all! Am pleased (5—Ed.) to say we are enjoying it (7—Ed.) a very bad winter, the production being small. (January—6—Ed.) We are in the very middle of the midst of a severe gale, accompanied by snow, which keeps us locked up, and is the only thing else away from the theatre—um, well the projectionists didn't love it, but he 'phoned at eight o'clock that the place was chock full of very empty seats, so I told him to close the doors gently and lock them from the inside. The weather god is not very considerate of showmen at times. Think I'll buy a single ticket tonight.

I want one of the handbooks, last edition, for which I have enclosed check. Would appreciate you sending the same. The on I had has disappeared. Leaned it to my projectionist partner—and hing! I 'got lost.' I'm going to keep this one and let them buy their own.

Swell Chance

Swell chance California has of seeing friend Mason. He is a confirmed Nova Scotian, whom you couldn't pry loose from the land of longlives and a crown bar. Glad to hear from him and from Nova Scotia again.

Wolffe—(Mason owns and operates the Wolffe Opera House and the Odeon, a 100 seat, at Parrsboro) is a pretty little city, and Mason gives 'em a good show. If I were there or any other theatre manager, I would make it a point to learn from Mason and see if the projectionist own a handbook and that he read, even though he do not study, the projection department or other educational matter as is available. And that's no joke either.

I would demand it and would consider that I had the absolute RIGHT to demand it, because the man who does not is non-progressive, and is not, therefore, a good man to have in his charge such an important matter as the reproduction upon the screen of my theatre of the productions for which I pay substantial rentals and upon the correctness of the models, which depends the income of my theatre. Why not some of you Halifax, St. Johns and other Nova Scotia city or town projectionists wake up and go away while you're still above ground?

From Idaho

E. Nielsen, Projectionist, Gem Theatre, Beautiful, Montpelier, Idaho, says:

With regard to the chap who splices film without scaling off the emulation, why he is merely a very foolish tool. Such men have no right place in a projection room, unless it is a place where they might possibly would make a bad job of it. Such men are lazy and careless. They don't care what kind of a job they do as long as they get it done and off their hands.

I wonder how Mr. L. Careless (the "L" is for Lazy) like it when some other Mr. L. Careless does the same thing to the films he is putting on. He'd take a hawl HE then puts up. The film breaks during the show, because the splices are made by some other Mr. Careless, or Mr. Lazy, and the boss raises hallelujah with HIM. Oh, boy, how is that different?" Let This Sonk In

If you are using films which are "on circuit," when you have finished with them re-wind the repairs they have made so far as is possible, making sure that all splices are in good condition that a band on each reel. Have stickers with "O.K." and your initials. Put one on over the string, and if there happens to be something which you cannot make right, then have report blanks such as are shown on pages 231 of the Distribution of Richardson's Handbook, or page 880 of the fourth edition. Fill one out and include it in the shipment, or you will not be note giving the facts.

Excellent Advice

This is all excellent advice. I am unalterably opposed to projectionists acting as film exchange inspectors and repair men, but I also am just as much opposed to projectionists failing to make the best possible splices, or failing to, so far as possible, repair any damage they have done.

The trouble is, I am not sure whether the films are on circuit, but is true under any circumstances. Incidentally, brother Nielsen, it may interest you to know that my old Dave Goodman, the first man who made the Divide, ran the first engine which entered your city—the track-laying engine of the Oregon Short Line. That was, unless I am in error a year or so the other. In 1882, I fired the track laying engine from Shoeshine to Weiser City in 1883 and 1884.

A Couple of Tips

It was suggested to me by some projectionist, not long ago, that when a collector was press or cracks are black, if the film expedite across, if the crack be turned vertial the lens will still last a long while and the effect of the crack will be negligible, insofar as any harm to the screen result be concerned.

I can neither commend or condemn this. Probably the repair lens cracks and when films are on circuit, but is true under any circumstances. If the effect of a straight crack may be I do not know, though it seems only common sense that there should be more at least the surface and would suppose also that there would be a certain amount of unevenness in screen illumination.

Another Tip

During the discussion at the Rochester meeting of the Society of Motion Picture Engineers the fact was brought out that acetone, which is one of the ingredients of film cement, has the quality of absorbing water readily and copiously, hence it should be kept tightly corked, especially on humid days; also on humid days cement will not hold so well because of the acetone having absorbed too much water.

But I cannot comment on this intelligently for the reason that I don't know a single darned thing about it. However, the information came from a very source which ought to be reliable, hence the matter is worthy of your consideration and may be accepted to the extent of keeping the cork in your cement bottles when they are in damp or in damp climates. The rest of it is out of control anyhow. It should, in case of arc, be based on horizontal crater diameter.

A Caller

A. C. Russel, formerly of Ashcroft, B. C., now of Beaver, Idaho, cam to the office recently. Sorry to have missed him. Call again, Brother Russel, if you are ever down this way.
NINETEEN HUNDRED TWENTY-THREE picture theatre building activities have the throttle wide open and are going strong. The Moving Picture World, issue of January 13, reported two new houses contracted for, the issue of January 20 reported sixteen, the January 27 issue reported eleven and that of February 3 twenty-two planned or under construction, making a total of fifty-one in all.

The following list, which contains forty-five new theatres, makes a total of ninety-six new houses reported by the Moving Picture World since the beginning of the year.

Of the forty-five theatres listed below, the reports of but twenty-one are accompanied by an estimate of their cost, but this estimate of less than fifty per cent. of the construction work, calls for the expenditure of the tidy little sum of $6,467,000, which, added to $13,266,000 expenditure reported in our previous issues of the current year, makes a total of $19,733,000.

From $10,000 to $2,000,000

In the reports for the new houses listed this week, it will be noted that the highest figure for any individual operation is $2,000,000, at which cost one theatre will be erected. The lowest figure being $10,000, at which cost two picture theatres will be built. Between these extremes, there is one house at $1,500,000, one at $1,000,000, one at $500,000, one at $300,000, one at $250,000 and one at $200,000.

At $150,000 two houses will be built, at $50,000, while the most popular figure is $50,000, which will be the cost of each of four houses.

Dropping to $45,000, there is one house; there is also one at $35,000, two at $25,000, and one at $15,000.

The Geographical Distribution

Geographically the new picture theatres will be distributed as follows: California, 8; District of Columbia, 1; Illinois, 1; Massachusetts, 1; Michigan, 1; Minnesota, 1; Missouri, 1; Nebraska, 1; New Jersey, 1; New Mexico, 1; New York, 4; Ohio, 2; Oklahoma, 2; Oregon, 2; Pennsylvania, 9; Rhode Island, 1; Texas, 2; Virginia, 1; Washington, 2, and Wisconsin, 3.

Many Renovated Houses

And it is not only the builders of new picture theatres who are putting money into circulation these days. The proprietors of the older houses are remodelling, enlarging and refurbishing to a notable degree, as evidenced by the following notes regarding the improvements of nineteen theatres. An example of this is furnished by the Everett Theatre of Everett, Washington, a 1,500-seat house, which is devoting $100,000 to improvements.

It will furthermore be noted that the Central Theatre of Laporte, Indiana, the Metro of Redwing, Minn., the Star of Potsdam, N. Y., the Everett Theatre of Everett, Washington, the Row of Long Beach, Washington, have all increased their seating capacities.

Theatres Projected

LOS ANGELES, CALIF.—Agnes M. Damree will erect theatre and store building at West Adams and Calvis streets. Theatre will have seating capacity of 900.

PASADENA, CALIF.—Community Playhouse Association plans to erect community theatre on South El Molino avenue and Colorado street, to cost $25,000. Address William E. Reise, Jr.

POMONA, CALIF.—West Coast Theatres Company will erect new theatre, to cost $200,000.

RICHMOND, CALIF.—Alex E. Levin has plans by Reid Brothers for theatre to be erected at Geary street and 18th avenue, to cost $250,000.

SAN FRANCISCO, CALIF.—S. H. Levin plans to erect new theatre on Ocean avenue in Westwood district to be called the Balboa.

SAWTELLE, CALIF.—New theatre is planned for Third street and Arizona avenue, to cost $500,000. Thomas Spearman and George J. Cleveland, of Venice Investment Company and others are interested in project.

WILMINGTON, CALIF.—Louis Demi and M. Barie, of Long Beach, will erect new theatre on Canal avenue, north of Anshen street.

WILLOWBROOK, CALIF.—J. Miers will erect moving picture theatre, bank and store building at southwest corner Burton avenue and Willowbrook street.

WASHINGTON, D. C.—D. G. Joseph, 61st and Dix streets, N. E., has plans by J. Wong, 721 Tenth street, N. W., for two-story brick and concrete Classic (moving picture) Theatre, 45 by 110 feet, to be erected at southeast corner 61st and Dix street, N. E., to cost $50,000.

CHICAGO, ILL.—Marks, Goodman, Marks & Harrison, 1641 West Roosevelt road, have purchased school building at southwest corner Sheridan road and Albion avenue as site for erection of large moving picture theatre, to cost approximately $1,500,000.

MALDEN, MASS.—David and Samuel Pearlswig are erecting a commercial building, to include 500-seat moving picture theatre, to cost $45,000.

PORT ROYAL, MICH.—John Finn & Son, 7720 Plymouth road, have contracted for Northwest Building Corporation, to cost $2,000,000. Theatre will have seating capacity of 3,600.

MINNEAPOLIS, MINN.—Oscar Fatkin, 145 West Seventh street, has plans by C. A. Hauser, 609 Pittsburgh Building, for one-story brick, terra-cotta and stone trimming to be erected on Grand avenue, between Cambridge and Baldwin streets, to cost $52,000.

ST. LOUIS, MO.—E. J. Lawler, Chemical Building, is preparing plans for one-story brick and stone trimming fireproof moving picture theatre and stone building, 67 by 135 feet, to be erected at Easton street and Deer avenue at cost $25,000.

HAVELOCK, NEB.—J. T. McLaughlin will erect theatre at 14th and K streets, to cost $10,000.

PIERCE, NEB.—New moving picture house has opened.

FREEHOLD, N. J.—Orpheum Amusement Building, has leased garage on West Main street, which will be converted into theatre and conducted as the Ten Eyck’s Orpheum.

ALBUQUERQUE, NEW MEXICO.—Joseph Barnett is having plans prepared for new theatre and office building to be erected at southeast corner Central avenue and Second street.

HEMPSTEAD, L. I., N. Y.—Max Weiss of Weiss Brothers, 1540 Broadway, New York, has plans by J. Fisher, 25 Avenue A, New York, for brick moving picture theatre, 125 by 83 feet.

NEW YORK, N. Y.—Nathan Wilson has purchased site at Second and Bartmas avenues for erection of new theatre.

MT. VERNON, N. Y.—Little Playhouse Corporation, 45-50 South Broadway, has plans by M. M. Polansky, 226 South Broadway, for one-story brick moving picture theatre to be erected on South Fifth avenue between First and Second streets, to cost $150,000.

TUPPER LAKE, N. Y.—Pond Theatre Company will break ground about April 1 for new Pond Theatre, to cost approximately $35,000.
CINCINNATI, 0.—Charles Weigel will erect moving picture theatre and office building at southeast corner Madison road and Ward avenue, to cost $50,000.

MIDDLETOWN, 0.—J. Lorenzo has plans by Thomas H. Scott & Son, P. A. Sorg, Building, for one-story brick moving picture theatre, 36 by 35 feet, to be erected on Crawford avenue, to cost about $15,000.

TULSA, OKLA.—O. Kubatsky, 161 South Rockford avenue, will erect moving picture theatre at 1437-39 South Peoria avenue, to cost about $5,000.

TULSA, OKLA.—William M. Smith has purchased incomplete Edwards Building and will finish the construction work. Orpheum Theatre will occupy ground floor.

BANDON, ORE.—Mrs. F. A. Hartman will erect new theatre.

PORTLAND, ORE.—Max L. Skibbe and M. Palley plan to erect moving picture theatre at northeast corner Jefferson and 12th streets.

DOYLESTOWN, PA.—Strand Amusement Company will erect moving picture house at Oakland avenue and Hamilton street, with seating capacity of 650, as soon as arrangements are completed.

*LEIGHTON, PA.—Ground has been broken for new theatre for Andrew Bayer & Son, for $50,000.

NEWBERRY, PA.—George A. Mears, 707 Diamond street, has plans by Arthur Rhinhard, Masonic Building, Williamsport, for one-story brick and terra-cotta moving picture theatre, 60 by 72 feet.

OIL CITY, PA.—Liberty Theatre Corporation has purchased site for erection of a large theatre.

PHILADELPHIA, PA.—Burton C. Simon, 20th street and Passyunk avenue, plans to erect one-story brick moving picture theatre, 60 by 146 feet, at 28th and Reed streets.

PHILADELPHIA, PA.—C. F. Kline, 110 North 60th street, has plans by John C. Norton, 20 West Lancaster avenue, Ardmore, for two-story brick theatre and store building, 85 by 200 feet.

PITTSTON, PA.—M. E. Comerford Amusement Company, 303 Lackawanna avenue, Scranton, has plans by Leon Lempert & Son, Cutler Building, Rochester, N. Y., for three-story brick and reinforced concrete moving picture theatre, 150 by 144 feet.

READING, PA.—Edward Z. Schall, 136 Robeson street, is preparing plans for two-story brick theatre, 90 by 115 feet.

WEATHERBY, PA.—Fred Domott has plans by C. F. Storch, of Summit Hill, for one-story brick moving picture theatre, 30 by 95 feet, to cost $10,000.

EAST PROVIDENCE, R. I.—Chemical Industrial Company, 139 Knight street, has plans by Frandes Chiaverini, 32 Broadway, for brick and concrete-block moving picture theatre and store building to be erected at Taunton and Waterman avenues, to cost $50,000.

LULING, TEXAS.—New theatre will be opened by D. D. Davis.

MARLIN, TEXAS.—Plans are being considered for rebuilding Orpheum Theatre, destroyed by fire some months ago.

ROANOKE, VA.—Raymond Capers, 618 Madison avenue, has plans by Eulau & Caldwell, Express Building, for one-story brick, self-proof moving picture theatre, 27 by 50 feet, to be erected on North East street, to cost $10,000.

COLUMBIA CITY, WASH.—Alfred Goddard plans to erect moving picture theatre, to cost $10,000.

WENATCHEE, WASH.—Permit has been issued to People's Theatre Company for erection of new theatre.

MADISON, WIS.—F. W. Fischer, who recently purchased Grand Theatre, has re-modelled house and re-opened it as the New Madison.

MADISON, WIS.—Grand Theatre, owned by F. W. Fischer, will be remodelled.

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15th and 30th of Each Month
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Via Cumiana, 31, Turin, Italy

Innovating Theatres

BLOOMINGTON, IND.—Robert H. Harris, owner of Grand and Princess Theatres, has plans by John L. Nichols, 204 South Indiana avenue, for remodeling theatre.

LA FORTE, IND.—O. R. Reddington, owner of Strand Theatre, has plans by Joe H. Newell, 204 South Indiana avenue, for remodeling theatre.

NEW ULM, MINN.—Lyric Theatre has been remodeled and reopened.

RED WING, MINN.—Extensive improvements are being made to Metro Theatre, including 100 additional seats.

ST. PAUL, MINN.—Blue Mouse Theatre has been thoroughly renovated and re-opened.

POTS DAM, N. Y.—Sum $20,000 will be expended for improvements to Star Theatre, incorporating new theatre. The seating capacity will be increased from 500 to 1,000.

CINCINNATI, O.—Frank W. Foltz has contract to remodell Lyceum Theatre at 424 Central avenue into modern theatre and office building for Mary Thomas, to cost $42,000.

MINGO JUNCTION, O.—Palace Theatre recently purchased by Charles R. Rosen- son, has been remodeled and reopened with first-class equipment.

BARTLESVILLE, OKLA.—Odeon Thea- tre has been enlarged and an $18,000 pipe organ installed.

DURANT, OKLA.—Liberty Theatre will be remodeled.

PROVIDENCE, R. I.—Newport Opera House has been remodeled and opened un- der management of Harry R. Horgan with first-class picture policy.

CHATTANOOGA, TENN.—Reported that W. E. Wilkerson will expend $25,000 to re-model old Alcazar Theatre.

EVERETT, WASH.—Improvements will be made to Elks Theatre and seating capacity increased to about 1,500, to cost approximately $100,000.

KIRKWOOD, Mo.—Pipe organ costing $20,000 has been installed in Vogue Theatre.

LONG BEACH, WASH.—Row Theatre has been enlarged and renovated.

SEATTLE, WASH.—Wilco Theatre at Fifth avenue and Pine street, owned by R. M. Kimmer, will be reconstructed.

WATERMAN, ILL.—Bennwood Thea- tre has been remodelled.

Albany Incorporations

There were six motion picture companies receiving charters in New York State the week ending January 29, following incorpora- tions at the state capitol.


Northwest Notes

The Palace Hip Theatre of Seattle, has installed two new Type "S" Simplex Pro- jectors, replacing Simplex machines in- stalled some seven years ago. B. F. Shearer, Inc., Northwest Simplex distributor, made the installation.

Recent power installations reported by the Theatre Equipment Co., of Seattle art 169, W. E. Incandescent lamps to the MacDonald School and similar equipment in The Ravenna School.

Management Changes

MERCED, CALIF.—M. G. Keller has been appointed manager of Merced Theatre.

WASHINGTON, B. A.—Strand Theatre has ceased under management of Strand Amusement Company.

CHICAGO, ILL.—Harry T. Loper has disposed of Kimbark Theatre, a moving picture house, 640 Kimbark avenue, to Charles Fecher and Fred Nortman.

CHICAGO, ILL.—Louis and Clara Brecka have purchased the New Palace, located at 25th street and Tribbuna avenue, for considerarion reported at $75,000.

CHICAGO, ILL.—President Theatre, on
SPECIAL TICKETS
Your own special ticket, any price, securely marked; every mail guaranteed.
Tickets for Prize Drawings $1.00.
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SPECIAL TICKET PRICES
Five Thousand $1.00
Ten Thousand .......................... 2.00
Fifteen Thousand ........................ 3.00
Twenty-five Thousand ........................ 4.00
Fifty Thousand ........................ 6.00
One Hundred Thousand 10.00

Garfield Boulevard, has been sold by Louis Amusement Company to Max Loeb for price reported at $5,000.

Waukegan, Ill.—Orpheum Theatre, on South Genesee street, has been sold by M. H. Hussey to A. F. Beaudine for consideration reported at $18,500.

Albion, Ia.—Old Comet Theatre has re-opened under new management.

Waterloo, Ia.—Frank Amusement Company has purchased Rialto Theatre.

Shelbyville, Mo.—Albert Copenhaver has disposed of his interest in Shelbyville Theatre to Ernest McBride.

Webb City, Mo.—Blake Theatre has been purchased by W. F. Hammond, of Kansas City.

Newark, N. J.—Leo Anis has taken over Colonial Theatre, a moving picture house, with seating capacity of 650 for price reported around $9,000.

Bath, N. Y.—Gem Theatre has been leased by Chauncy Goldner and will be opened soon with first-class picture program.

Newton Falls, O.—Strand Theatre has reopened under management of J. H. Ruben.

Altoona, Pa.—I. A. Farrar was recently appointed manager of Victoria Theatre at 11th avenue and 16th street.

Curryville, Texas.—Playhouse Theatre has been purchased by Charles Mason.

Eastland, Texas.—Majestic Theatre has been purchased by W. B. Wallace.

Fort Worth, Texas.—Utopia Theatre, formerly known as the Strand, has been reopened by A. L. Mitchell.

Gatesville, Texas.—Royal Theatre has been taken over by Brown.

Marshall, Texas.—Clude Dorough has purchased a half interest in Queen Theatre.

Marshall, Texas.—G. T. Trammell has taken over management of Palace Theatre.

Mission, Texas.—Mission Theatre has been purchased by Smith & Mason.

Nacogdoches, Texas.—Queen Theatre has changed its name to the Palace.

La Crosse, Wis.—La Crosse Theatre Company has sold old Bijou Theatre to Harry D. and Edward P. Newburg for price reported at $20,000.

New Auditoriums
San Jose, Calif.—Scottish Rite Temple will erect building at St. James and Third streets, to include an auditorium, with seating capacity of 1,000.

Shreveport, La.—A. F. & A. M. will erect Masonic Temple, including an auditorium, with seating capacity of 1,800, to cost $25,000.

Odesa, Mo.—Proposition being considered for erection of new auditorium.

St. Louis, Mo.—City Club will erect building at Eleventh and Locust streets, including an auditorium, with seating capacity of 1,200, to cost $1,000,000.

Address George B. Logan.

Adams, Neb.—Board of Education has plans by J. W. Taylor, 418 Richards Building, Omaha, for enlarging high school auditorium.
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Hallberg A.C. Economizers save money and increase screen illumination. A recognized standard for years in motion picture theatres. Unequalled as an emergency device in theatres equipped with motor generators. Write to us today! It will save you time, money and worry. Hallberg D.C. to D.C. Motor Generators and Multiple Unit Rheostats is the ideal combination for theatres supplied from D.C. power lines.

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The Greatest Money-Maker In All History!
Of Course It's A Paramount Picture

"THE COVERED WAGON" IS COMING!
A JAMES CRUZE PRODUCTION
"Driven"

The one picture they'll never want to forget!

Presented by CARL LAEMMLE with an extraordinary cast including

CHAS. MACK (COURTESY of D.W. GRIFFITH)
BURR MCKINTOSH
ELINOR FAIR
GEO. BANCROFT
EMILY FITZROY

From the story as published in Cosmopolitan Magazine "Flower of the Flock" by Jay Gelzer

A CHAS. BRABIN Production

UNIVERSAL JEWEL

OPENS CRITERION THEATRE,
NEW YORK CITY, FEB. 11th
Absolutely
The Only New Thing
In Motion Pictures
This Year!

From exhibitors—from audiences—from critics—from picture experts—comes this comment, again and again, after viewing that great photoplay sensation

D. W. Griffith's
"One Exciting Night"

Here is a picture that has EVERYTHING any exhibitor can ask. It satisfies box-office demands and also pleases immensely any type of audience. In all sections of the country it has set new attendance records in theatre after theatre. It is that "something new" in pictures that exhibitors everywhere are seeking.

Miss Louella Parsons Says
In The Morning Telegraph

"Here is something entirely new—the first picture of its kind I have ever seen. D. W. Griffith has never made such a enjoyable picture. "Never in the history of pictures has there been anything so full of thrills, suspense and everything that makes for one hundred per cent interest."

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ADAMS, PRESIDENT
More Money From Philadelphia and a Record in Cleveland!

D. W. Griffith's "One Exciting Night," his latest picture sensation, did such a smashing box-office business at the Stanton Theatre, Philadelphia, that it brought this letter from Frank W. Buhler, managing director, to Albert Grey, general manager of the Griffith organization:

"Enclosed find check to cover additional rental on "One Exciting Night."

"We have extended the engagement of this picture owing to its great popularity in Philadelphia.

"'One Exciting Night' is a picture that appeals to all classes. It has an element of comedy, an element of drama and keeps the spectator interested every minute of the showing.

Big Box-Office Returns and a New Record in Cleveland!

Breaking all house records at popular prices at the Stillman Theatre, Cleveland, Mr. Griffith's "One Exciting Night" played to $18,113.80 the first week of the engagement. The second week brought $13,679.89.

As a result of the splendid box-office and audience value of the picture, N. M. Schenck, of the Loew organization, sent the following letter to Albert Grey:

"Thought you might like to know that 'One Exciting Night,' which completed a two weeks' run at the Stillman Theatre, Cleveland, has done remarkable business.

"The audiences received it enthusiastically, and I feel sure that it will go equally well anywhere."

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D. W. GRIFFITH
HIRAM ADAMSON. PRESIDENT
The Strand Theatre of New York
For Two Weeks Broke the Record
Made With "Way Down East" and
Also With "Orphans of the Storm"

And REMEMBER! "Way Down East" in stage and screen theatres, has played to twice as much business as any other two pictures ever made!
And this record was made during the most unfavorable weather in years.
$15,000 greater than "Way Down East"!
$8,000 greater than "Orphans of the Storm"!

Read What Joseph Plunkett Says
"Dear Mr. Abrams—I am glad to write you that D. W. Griffith's 'ONE EXCITING NIGHT' did bigger business for us than either 'Way Down East' or 'Orphans of the Storm.' We were compelled to stop the sale of seats many times during the engagement of the picture. It certainly is a great audience attraction, which was plainly shown by the way our audiences received it."

Now Read What "Variety" Had to Say
"Strand—'ONE EXCITING NIGHT!' (Griffith-United Artists.) Seats 2,900. Scale; 30-50-85. Was held over for second week and broke the house record on the business done by both 'Way Down East' and 'Orphans of the Storm,' previous Griffith's that played two weeks at the house. Got close to $29,000 on the week."

"Variety's" report for the first week at the Strand stated that "ONE EXCITING NIGHT" grossed "better than $31,000," adding that it was being held over.
"They Love It!

"Superior to anything of the sort the screen has ever known. Through every inch D. W. Griffith's art is most telling. — Moments when one thinks one's heart cannot last—then onslaughts of comedy."—N. Y. Sun.

"Griffith's picture will live among the immortals of the silver screen, for 'One Exciting Night' is one of the best photoplays ever produced."—N. Y. Evening Telegram.

"A magnificent piece of work—indeed a hilarious thriller."—N. Y. Times.

"A masterpiece—women screamed, everybody gasped—and then, the audience went into hysterics of laughter."—Chicago Herald and Examiner.

"Stupendous is the word! You will rise up on the edge of your seat and scream."—Boston Traveller.

"It will be THE popular evening's pleasure this year."—N. Y. Post.

"The audience as one man shivers at 'One Exciting Night'—The action is terrific. All highly successful."—N. Y. Herald.

"Even remembering what the master producer has done before, this surpasses all—and Griffith has added the funniest type of negro comedian."—N. Y. Journal.

"Everybody had a wonderful time."—Chicago Tribune.

"Gale after gale of applause—Titanic—A mighty spectacle."—N. Y. Mail.

"Stunning."—Boston Globe.

D. W. GRIFFITH'S

"One Exciting Night"

UNITED ARTISTS CORPORATION

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

HIRAM ABRAMS, PRESIDENT
New England Book
SLOMAN'S

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By Frank R. Adams

If you wait 'till the last minute
the Last Hour will be gone.

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Orpheum, Malden
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Dudley, Boston
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Franklin Park, Boston

February 17, 1923
What
"Fun from the Press"
Gives the Exhibitor

15,000 Literary Digest Salesmen calling upon 300,000 families daily are telling those families about "Fun from the Press" and urging them to attend the theaters showing it! Every exhibitor knows that "word of mouth" advertising is a tremendous force. Does any other short subject give you this help?

23,000 Street Cars carry colored cards advertising "Fun from the Press" to the public.

15,000,000 Newspaper Readers see a large advertisement featuring "Fun from the Press" every week.

5,000,000 Literary Digest Readers are told in its columns every week to go to theaters showing "Fun from the Press."

8,000,000 Letters featuring "Fun from the Press" and urging attendance at theaters showing it were mailed to telephone subscribers last November.

9,000,000 Letters in Sealed Envelopes featuring "Fun from the Press" have just been mailed to influential families throughout the country.

If The Literary Digest did not occupy the unique position that it does as America's greatest news weekly, the unparalleled cooperation which it is giving to exhibitors showing "Fun from the Press" would scarcely be possible. When you consider, however, that The Literary Digest regularly expends nearly two million dollars yearly in pushing the magazine and has been doing so for years, it is not only practicable but good business for the "Digest" to divert a liberal percentage of this expenditure for the benefit of exhibitors showing The Literary Digest reel "Fun from the Press."

WARNING—"Fun from the Press" is the only reel produced and sponsored by "The Literary Digest." Any use of the name in connection with any other reel is unauthorized and illegal.

"FUN FROM THE PRESS"

Produced by The Literary Digest
Distributed by W. W. Hodkinson Corporation
OVER big circuits, in important first run theatres and at neighborhood houses everywhere, "The Isle of Doubt" has brought forth the same expression: "An attractive feature that pleased our audiences."

Newspapers from all sections of the country have praised it as an offering which satisfies and which reflects the careful production of a spirited story by a capable cast.

Right from the start, the trade press agreed in recommending it. The Motion Picture News, for example, said, "This is a picture much above the average of those released by some of the veteran producers."

Exhibitors say that a paragraph of performance is worth more than an entire press book of promise. Here is a sample paragraph, taken from the news pages of the Moving Picture World, "Chicago—'The Isle of Doubt' did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage."

All of which proves that quality counts in the long run. "The Isle of Doubt" is running stronger every week, backed by the reputation it has gained through the expressed opinions of exhibitors who know by experience that it is a proven-by-performance box office attraction.

WYNDHAM STANDING heads the cast, supported by George Fawcett, Dorothy Mackaill, Warner Richmond and others. Hamilton Smith directed with Arthur Cadwell at the camera. The feature is presented by the Syracuse Motion Pictures Company.
We're shouting
About the WILLIAM FOX

The
TOWN
FORGOT

BECAUSE
IT TRIUMPHED ON BROADWAY
DURING A 3 MONTHS' RUN

BECAUSE
IT WILL GIVE YOUR PATRONS
THE BIGGEST THRILL THEY EVER HAD

FOX FILM CORPORATION
Soon - IF WINTER COMES
from the housetops
Special Production

THAT GOD

DIRECTED BY HARRY MILLARDE
WHO STAGED "OVER THE HILL"

BECAUSE
IT WILL MAKE MORE MONEY FOR YOU THAN ANY PICTURE YOU PLAYED THIS SEASON

BECAUSE
IT SMASHED RECORDS IN EVERY THEATRE IN WHICH IT HAS PLAYED

FOX FILM CORPORATION

Soon – IF WINTER COMES
Corrals the Crowd
William Fox presents

Tom Mix
in
Romance Land

Story by
Kenneth Perkins
Directed by
Edward Sedgwick

A Thrilling Tale of a Two Fisted Knight of the Western Plains.

Fox Film Corporation.

Soon - IF WINTER COMES
NOW READY!

WILLIAM FOX presents
THE NET

DIRECTED BY
J. GORDON EDWARDS

WILLIAM FOX presents

A 1923 drama of mystery and thrills

A PICTURE EVERY WOMAN IN AMERICA WILL WANT TO SEE AND EVERY MAN, TOO, EVEN MORE.

DOES IT PAY
To break the ties of matrimonial happiness for the false lure of the siren's song?

WITH HOPE HAMPTON

HOPE HAMPTON

FOX FILM CORPORATION

Soon — IF WINTER COMES
The VILLAGE BLACKSMITH
from LONGFELLOW'S famous poem
A 1923 Melodrama of Thrills and Romance
Directed by JACK FORD

The FACE ON THE BARROOM FLOOR
A melodrama made for the box office
Directed by JACK FORD
Scenario by Eugene B. Lewis
Story by G. MARION BURTON

FOX FILM CORPORATION
Soon - IF WINTER COMES
FOX presents

MORE LINKS IN A CHAIN OF BOX OFFICE SUCCESSES

The CUSTARD CUP with MARY CARR
A story bubbling with laughter yet replete with thrills — Directed by HERBERT BRENON

Florence Bingham Livingston’s novel
Scenario by G. Marion Burton

Five Reels of Fun
LUPINO LANE in
A FRIENDLY HUSBAND
DIRECTED BY JACK BLYSTONE

FOX FILM CORPORATION
Soon - IF WINTER COMES
N.Y. Critics Unanimous in

A picture of compelling interest to both old and young—great audience picture, the news reviewers declare

COMPELLING INTEREST
"A picture of compelling interest to both young and old. Lewis Stone presents one of the most convincing and appealing characters."
—New York Mail.

SUPERB ACTING
"A fine picture, sensible, human and touching. The acting is superb. Cleo Madison and Lewis Stone give magnificent, subtle and moving performances touching the true feelings. Those who wish for the better and finer things of the screen had best go see this."—New York Sun.

AUDIENCE APPLAUDS
"We enjoyed every flicker of the picture, and the audience applauded. An interesting theme well acted and perfectly directed. We cheerfully recommend it."

IT'S ABSORBING
"An absorbing story in which Mr. Stahl transfers the dramatic side of American family life to the screen expertly."—New York Evening Telegram.

MOST ENJOYABLE
"An exceedingly entertaining picture in excellent taste, done in the manner we have come to expect from the better class of novelists and playwrights. Lewis Stone proves himself about the most finished actor of the screen. Cleo Madison's work is most brilliant. By all means go and see it—one of the most enjoyable in some time."—New York Globe.

ALL SHOULD SEE IT
"Go and see it. Everyone who is already married, about to be married or who never will be married, ought to see it."—New York Evening World.
Praising Superb Picture.

Big crowds at the New York Strand greet picture with enthusiastic applause; public gives unusual tribute.

INTERESTING AND TIMELY
"The entire production is interesting, ingeniously timely, and adheres faithfully to the question it asks and answers. Lewis Stone is excellent." — New York American.

MELODRAMATIC PUNCH
"It is entertaining and well done. It seems true, which means it is better entertainment. New, because Mr. Stahl has put life into it. He has vitalized his scenes with illuminating touches of life. There is plenty of melodramatic punch." — New York Times.

INTERESTING AND DRAMATIC
"Right interesting. Its execution is first rate, Mr. Stahl having arranged his continuity smoothly and dramatically. What is referred to as a good audience picture." — New York World.

TREMENDOUS PUNCH

EXCEPTIONAL PHOTOPLAY

SHOWS ORIGINALITY
"Well acted, well directed, and presented with originality." — New York Commercial.

HIGH CLASS PICTURE
"A high class picture and most entertaining—a combination of good story, fine acting and unusually intelligent directing. A very human document. Lewis Stone is at his best. The audiences received the picture with great enthusiasm." — New York Daily News.

Directed by John M. Stahl.
By Kirkpatrick Boone; scenario by J. H. Hawks and Bess Meredith; photographed by Jackson J. Rose; assistant director, Sydney Algier.
You CAN'T
Cover the Field
Without
Moving
Picture
World!
And We Can Prove It!
The Uniform Contract

As the Editor Sees It and as He Tried to See It—The Human Equation Must Still Be Considered

I GUESS I am just naturally Bolshevik.
Not, I assure you, through any desire to pose as a “wiseacre”; nor through any innate desire to throw bricks and see windows crash.
But probably because many years of this film scrambling has engendered a certain seed of suspicion which cannot be uprooted.
So we may as well make two confessions right at the outset of this week’s editorial rambling.
First: We entered Will Hays’ office last Friday to take part in the final discussion of the Uniform Contract with a chip on our shoulder.
Second: We left Will Hays’ office possessed of an awed admiration at the miracle that co-operation had performed.
So there’s the entrance and the exit of a Bolshevik.

LET’S get this clear and straight.
For some reason or other the impression had travelled about that the new Uniform Contract was to be some sort of “Emancipation Proclamation” for the exhibitor.
Perhaps we had ourselves fallen victim to this hazy idea, and had expected a document that would find the theatre man on a pedestal, with the distributor personifying the spirit “Please!”
The new contract is no Emancipation Proclamation.
It is, in our humble opinion, the strongest Distributor’s Contract ever presented to an exhibitor.
But—
Through being that, through being the first clear-cut, definite, straight, specific, business-English document ever covering the relations between exhibitor and distributor, it becomes, in the final analysis, the greatest single forward stride for the benefit of both buyer and seller that has been taken in years.

WE walked into Will Hays’ office looking for loopholes, smelling for jokers. Every piece of film printing must have its joker.
We found phrases and clauses that didn’t entirely satisfy us. As many exhibitors will. And some theatre men will probably howl about their discoveries.
But, strangely enough, we couldn’t seem to howl when we came to our final summing up of what had been accomplished.
Hair-splitting seemed out of place when we thought of the picture of many men, exhibitors, distributors, lawyers, for seven long months in session after session, fighting word by word and line by line.
Hard work. Well done. No time for pettifogging.

HERE are two fundamentals:
The seller, in any business, has the right to name his terms of sale, his form of contract.
The customer has the privilege of refusing to buy if the terms do not suit him.
So there was no actual necessity for picture sellers to come with practically united front to picture customers and say, “Let’s sit around a table and see what form of contract we can devise that will be the nearest to complete satisfaction for buyer and seller.”
Start your thoughts regarding the new Uniform Contract with those fundamentals in mind. And closely followed by this aspect: In addition to providing a legitimate business bond between the responsible distributor and the responsible exhibitor any form of contract evolved had also to present the maximum of protection for:
The responsible exhibitor against the irresponsible exhibitor;
The responsible distributor against the irresponsible exhibitor.
The responsible exhibitor against the irresponsible distributor;
The responsible distributor against the irresponsible distributor.

Admit that there are gentlemen meeting all these classifications. Then keep them all in mind as you go through the clauses of the Uniform Contract.

SUMMING up the contract brings these high-lights to the front:
1. For the first time in picture history we have a contract that will come pretty close to being a negotiable, bankable document for the distributor.

This helps the distributor. Obviously. But it will also help the exhibitor because it will remove the guess that now exists between the signing of the contract and the playing of the pictures contracted for; a guess that costs this industry millions of dollars because SOMEONE must pay the penalty.

Sellers in any walk of life who cannot depend on their CONTRACTS must charge the legitimate customer prices that protect them against the man who does not fulfill his bond.

2. Play dates will be speeded up. This benefits the distributor through making it possible for him to realize cash in reasonable time; but it will also benefit the second and third run exhibitor through offering protection against the "stalling" first run.

3. The exhibitor's liability for a print begins with its receipt by him and ends with its delivery to any common carrier used by the distributor.

4. The contract is an iron-bound "play and pay" agreement; there is no way of avoiding the obligation to "play and pay" without breaching its terms and bringing the parties before the Arbitration Board.

5. The contract is not binding upon the exhibitor "UNTIL ACCEPTED IN WRITING BY AN OFFICER OF THE DISTRIBUTOR AND NOTICE OF ACCEPTANCE SENT TO THE EXHIBITOR."

6. Specific time limits are set within which the distributor must accept the contract—and if not accepted within those definite limits it is deemed an application which is automatically withdrawn.

7. In the event of an exhibitor refusing to abide by the rulings of the local Board of Arbitration in any dispute arising under the new contract, all distributors may—though not compelled to—call for bonds from him in amounts from $100 to $500.

8. In the event of any distributor refusing to abide by the rulings of the arbitration committee he is barred from all further redress through the arbitration body and the exhibitor is empowered to cancel any other contracts he may hold with the particular distributor.

THE bonding feature may at first reading strike the exhibitor as a harsh holdup. But recollect that it does not come into operation until the exhibitor has refused to abide by the rules of a body in which theatre men and distributors have equal representation.

So it is made clear that the bonding feature will never be levied on any exhibitors other than those who "won't play ball."

Which brings us to the meat of the entire matter.
The Uniform Contract will stand or fall by the actions of the arbitration committees throughout the country.

The human equation is still with us.
"All the king's horses and all the king's men" cannot make contracts any more than pieces of paper—whose value depends upon the actions of human beings.

It has not been the contract of the past that has been an abuse. It has been what managers, salesmen and exhibitors have said and have done in spite of and in addition to the terms of contracts.

The Uniform Contract comes close to being a miracle of achievement.

But the miracle will turn out to be an itinerant magician's trick if the Arbitration Boards fail to function in harmony with the SPIRIT of the contract, with the SPIRIT that brought it about.

THE terms of the arbitration agreement have not yet been fully settled. If we are to believe an amazing statement from the T. O. C. C. "there is some doubt as to whether it will be made public when finally adopted."

We greatly discount the latter statement.

The terms at present drafted call for fifty-fifty representation of exhibitors and exchangers in all territories; they call for full backing up, by the home offices, of all actions of the local boards.

They have been prepared in a spirit and a manner to achieve their purpose.

They must. For we think it important enough to repeat:
The Uniform Contract will stand or fall by the actions of the arbitration committees.

THERE are small points in the contract which at the outset will cause minor differences in some sections.

To our mind this is to some extent explainable by the fact the exhibitor's end of the discussion has been held by New York theatre men. The national organization, for example, has not yet expressed its opinion on the final draft.

But these are minute matters.

Points that we must rely on the Arbitration Boards to interpret, to recommend modifications, to suggest improvements.

We have in mind the clause making it obligatory for the exhibitor to purchase all advertising matter from the distributor; the clause concerning advance payments and its interpretation in view of conflicting advance deposit legislation; the play date clause that binds the exhibitor absolutely but still leaves a possible loophole for the exchange-man to say "play not available."

But let the Uniform Contract be the start.

Let the months to come carry on the work; let the spirit remain the same that held these workers together for seven months; and possible loopholes become pickle-y unhair-splitting.

WE cannot close without this word.

We can differ with Will Hays as often as the next man and more often than most.

But we never quarrel with Will Hays' sincerity, with Will Hays' ability to mold the human equation to his will.

And, because we do not always throw bouquets, we feel called upon to make it emphatic when we declare that:

The Uniform Contract could never have been possible in the picture industry that existed the day before Will Hays accepted his present job.

The Uniform Contract would still be a "scrap of paper" in a picture industry without Will Hays to hold the light of confidence and co-operation before the men who compose it.

The life of the Uniform Contract and the existence of the spirit that made it possible depend today on that same Will Hays.

If you don't believe those statements you should have been present last Friday and witnessed exhibitors and distributors ironing out their differences, planning for the future, LIKE HUMAN BEINGS.

Accepting each other's WORD!
The age of miracles!

Robert E. Welsh
Uniform Contract Ratified and in Full Use Soon

National Organization Not Represented in Final Sessions

At last the Uniform Contract is a reality. At a meeting held Friday, February 3d, at the offices of the M. P. P. D. A., committees representing the New York State Exhibitors' League and the Theatre Owners' Chamber of Commerce joined with the producers-distributors in ratifying the contract.

The national exhibitor body, the Motion Picture Theatre Owners of America, was not represented at this session. The statement was made that Sydney Cohen had not had time to hear all members of his executive committee and his unwillingness to participate in the forward discussion was ascribed to this. Efforts to secure a statement from the Cohen organization during the week were unsuccessful.

The new contract form will now be put into operation by all distributors belonging to the Hays organization at the earliest possible moment.

Pathe's United Artists are the principal national distributors not represented in the Hays organization.

Elmer Pearson, general manager of Pathe Exchanges, Inc., had no statement to make. Hiram Abrams, president of United Artists, was out of town and no statement was forthcoming from his office during his absence.

Independents Will Follow

Considerable interest was shown at Friday's meeting as to what action will be taken by State rights exchanges throughout the country concerning the new contract. Saul Rogers, of the Legal Committee, was authority for the statement that the independent exchanges in New York belonging to the local F. I. L. M. Club have been participants in the framing of the contract and will adopt it.

As the new contract contains many features stabilizing all relations with exhibitors it is most likely that independent exchanges throughout the country affiliated with various Boards of Trade and other local organizations will be more than anxious to avail themselves of its provisions.

The new contract represents several months' hard work on the part of the legal representatives of the distributors and the exhibitor committees and every feature in it has been the burden of considerable argument.

At Friday's session only two points were taken up for clarifying—one regarding the advance payment clause, an interpretation being secured from the attorneys by which it is declared that this does not avoid the New York State advance deposit legislation.

The other point cleared up makes it specific that the constitution and procedure of the arbitration boards throughout the country are at all times to be under the control of the articles of agreement adopted by representatives of both sides in New York.

Following the ratification of the contract William Brandt, Bernard Edelheit, for the Theatre Owners' Chamber of Commerce, and Charles L. O'Reilly for the State League, spoke of their gratification at the successful conclusion of the task. Carl Kirschwey made a few remarks for the distributors, while Senator James J. Walker closed with a tribute to Will Hays as the inspiration responsible for the contract, and a few gentle digs at the absent national organization heads.

The Summary Presented.

A typewritten summary of the chief features of the new contract was prepared at the Hays office and follows in full:

MEMORANDUM REGARDING CHANGES EFFECTED BY UNIFORM CONTRACT

The important changes in the form of exhibition contract heretofore utilized by the leading producers and distributors which will be brought about by the adoption of the proposed uniform exhibition contract, may be briefly summarized as follows:

A—Changes Primarily Advantageous to Exhibitor

1. The photoplays to be delivered under the contract are specifically described and identified either by name or by the star who is to appear in them, and the distributor expressly agrees to deliver and the exhibitor to accept all such photoplays, whether released within the contract period or at a later date.

2. The period by which payment for each picture is to precede exhibition has been shortened from seven days to three days in advance of the date of shipment from the exchange.

3. The contract makes it clear that proper delivery of a copy of a print by an exhibitor to a common carrier for shipment to the exchange shall constitute the return of the print by the exhibitor, and that in "contingent" prints the exhibitor is not responsible for transportation charges to the next exhibitor.

(Continued on following page)

Maybe the Salesmen Will Stop This

Will Hays is authority for the statement that the committee that worked out the Uniform contract is also engaged in drafting something that might be generally described as "a code of ethics."

Accomplishments to date include the preparation of a document headed "Instructions to Salesmen" which, it is declared, will be attached to the contracts in the future. The statement was made that it was not found feasible to include them in the terms of the contract.

Maybe the instructions will mean something. At any rate, here is the start of the "code of ethics":

1. DIRECTIONS TO SALESMEN. (To be printed on the form of contract.)

While a salesman has every right to trade among respective customers to obtain the best offer possible for his product, after he has selected a particular exhibitor whose offer he believes to be the best, and takes a written application from such exhibitor, he should forward the same to the home office and make no further effort to sell the same service to any other exhibitor until the application so forwarded has been formally rejected or accepted.

2. No paid advertising should be inserted in any feature picture, comedy, scenic or news reels.
Carries Fight on Music Tax, Up Before Congress of U. S.

TAKING the fight against the music tax to the Congress of the United States, Sydney Cohen, president of the Motion Picture Theatre Owners of America, has addressed letters to each member of the Senate and the House of Representatives, calling attention to what the exhibitors claim is the unjustness of the tax.

The letter states that the authors of music and the publishers have pooled their copyrights, and have in this way formed a body which the exhibitor and demand oppressive charges for the music.

Mr. Cohen says that he does not believe that Congress intended the copyright law should be put to such purpose and asks that a law be enacted to make pooling of copyrights illegal. It is stated in the letter that such a tax is not only a burden to authors affected but that the combination is enabled to dictate to restaurants, dance halls, radio broadcasting stations, and other places where music is incidental to the main business.

A letter has also been sent to the exhibitors themselves, protesting to their Congressman and Senators against the tax and asking that immediate consideration be given to their petition.

It is also suggested that the theatre proprietors communicate with other businesses where music is used, and which are paying the tax, and have these businesses also protest to their Congressmen against the levy, use their best efforts to have a date set for a hearing to give complainants before the Senate Committee.

Natother big motion picture star, Hobart Bosworth, has been placed under a five year contract by Goldwyn Pictures Corporation. He has just been signed to appear in some big Goldwyn productions now being made or in preparation.

Mr. Bosworth has been a motion picture star for thirteen years. The demand for his services is so great that he is now working in three different productions in as many studios. His present role for Goldwyn is in "Hobart and Nellian's new picture the "Phenomenal Three." He has just finished acting the role of the Marquis of Stye in Thackeray's "Vanity Fair" and before that he was Keogh in Marshall Nellian's production of "The Strangers' Banquet." The actor will be prepared in the Goldwyn photoplays in which he appears. Under the terms of his contract, he will be permitted to continue making his own independent starting productions, at the Goldwyn studios, before the condition that Goldwyn has an option on releasing them.

The independent film will be "The Blood Ship," from Norman Springer's novel.

Lynde Denig Resigns

Lynde Denig, assistant publicity director of Goldwyn Pictures Corporation, has resigned after nearly four years with company. He was first in charge of trade-paper publicity and for the past two years as assistant to Howard Diets, director of advertising and publicity.

Referring to his comments in Variety, Mr. Denig had achieved an enviable reputation as a motion picture critic, associated with various trade publications.

It is reported that Mr. Denig has been commissioned to write a series of special articles for a new national publication.

Picture Official Denies Story

Bernhard Benson, vice-president of Pathé, and head of Thackeray-Winkler Co., characterized the published statement in a recent issue of Variety to the effect that "a change of ownership of the Pathé part of the agreement of the parties is about to be made, and the company is about to be sold" as entirely unfounded and absolutely contrary to fact.
R. A. Rowland Warns Against Reduction of Admission Price

The idea of reducing box office admission prices to increase patronage is a fallacy and in direct opposition to the progress of motion pictures, says Richard A. Rowland, general manager of Associated First National Pictures, Inc., in answer to a recent article in a trade journal recommending a reduction in prices as a solution to poor business.

"Every day newspapers and theatre patrons are reading of the better Universal is in the final analysis means pictures requiring a greater outlay of money, more time for their production and greater artistry. Exhibition standards are constantly being raised to meet the more critical tastes of amusement seekers and exceptional pictures are beginning to be played without protest advanced admission prices.

"In view of these favorable signs of the times, any widespread reduction in box office prices could only result in disaster for the industry by reducing the quality of productions and destroying respect for the screen that has been won by the careful effort on the part of producers, exhibitors and the public.

"The purchase of a theatre's admission ticket is regulated by the cost of production, plus an expectancy of profit, just the same as any other commodity, and it is illogical to expect box office prices to be lowered in the face of continually rising costs of operation of the theatre. In the making of motion pictures it is

unlikely that there will ever be a decline in production costs. Every day the creative minds of the art are being taxed to bring new thoughts and ideas to the screen and the check books of producers must meet the demand for better talent, greater artistry and more lavish mounting.

"I am sure you are spoiling the public. That is a foolish assertion. The public mind is simply growing in appreciation and developing in its taste. That demand will not last as long as the human mind continues to function and there can be no backtracking. The trend will always be forward, not backward, and the motion picture industry must meet the demand for better pictures and more artistic presentation if it is to continue to fit into its very important niche in our civilization.

"But not alone in the cost of film production is the price of an admission ticket based. Other costs have entered in as a result of public demand and advance in public taste, and it is unlikely that theatre patrons would accept less in service, surroundings and quality if by such remote economies. One theatre, it has been stated, reduced its admission price one-half and more than doubled its attendance. If such is true, it is a remarkable result, but it is possible that other elements entered into the increase in business, 'A reduction of 50 per cent. in admission prices means that an exhibitor must double his attendance to secure the same receipts, and if he is to increase his receipts must create a clientele perhaps three times as large as he formerly enjoyed. Is such an achievement possible in even one per cent. of the theatres of this country? Is your competitor going to suffer such a tremendous increase in attendance? Are there enough potential patrons in your neighborhood to justify such a gamble?'

"Finally, what is the effect on competition?

"Theatre patrons do not come out of thin air. The majority of them must be pulled from other theatres and as a result your competitor must slash his prices to meet yours, with the result that soon all are selling admissions at reduced prices, while the new flow of patrons that has brightened your doors for a period gradually drift back to the theatres that are offering a better entertainment half as good for half the admission price.

"In other cases a reduction in price of less desirable seats will probably achieve good results without sacrifice of quality, but in the case of an admission price is a dangerous path to take. Superior showmanship, better advertising, creative exploitation and a constant striving for a higher quality of entertainment will do more toward meeting the public's constantly changing demands than any other course the thoughtful exhibitor can pursue."

Cochrane and Laemmle on Coast; Policy Changes Are in Prospect

R. H. COCHRANE, vice president of the Universal Pictures Corporation, has gone to Universal City, Cal., to confer with Carl Laemmle, president of the corporation, concerning Universal's 1924 product. For the first time in a number of years Universal is so far advanced in production, the company's output a year and more hence can be taken up in detail and definitely planned.

Upon the eve of his departure, Mr. Cochrane and Laemmle, president of the corporation, have lined up six big pictures for 1924. This constitutes one-half of the Universal-Jewel product for the year, under the present system of releasing one picture a month.

The Universal vice-president took with him options and offers on certain other big stories and plays which are likely to be chosen for the remaining pictures in the 1924 Jewel schedule.

Mr. Cochrane would not disclose the names of these manuscripts he is carrying to the Coast.

The list of six 1924 Jewels already selected was made public, however. It is one of the most outstanding lists of forthcoming productions ever announced. It consists of five plays of national prominence and one world-famed novel. The screen rights represent an investment by the Universal corporation of many thousands of dollars.

The most important, perhaps, is "The Acc-Luittal," the stage success from the pen of Rita Weiman, produced by Cohan & Harris a year ago. "The Acc-Luittal," which originally was a novel by Mrs. Frances Hodgson Burnett, and which later was dramatized as a starring vehicle for Miss Maude Adams. Both the novel and the play were very popular. Universal also will use this story as a vehicle for Miss Valli.

Another mark of equal reputation is "The Co-Respondent," written by Rita Weiman and Alice Leal Pollock, and which Universal has just acquired for filming. It may be used as a picture for Mary Pickford.

The fifth play to be picturized at Universal City for the coming year will be "The Burglar," a film first produced as a dramatic work. It was adapted from "Edith's Burglar," a delightful little story by Mrs. Frances Hodgson Burnett, which has become almost household legend in America.

The 1924 list also includes "The Vehement Flame," one of the best sellers of 1922. The novel is from the pen of Margaret Dendal and is one of the most popular stories of the past season.

Another reason for Mr. Cochrane's visit to the Coast, and one of no less importance, is an advanced agreement between Mr. Laemmle and him, in conference with production officials at the big studio plant, concerning Universal's late 1923 five-reel attractions.

Mr. Laemmle by experiments made during the past months of 1922 definitely established the fact that Universal attractions can be efficiently and artistically made so that they are near-Jewels in quality. Each group of nine Universal attractions released during the fall and early winter of 1922 reached a higher plane of production. The result has been that the Laemmle Nine, released during December, January and part of this month, has contained several pictures which were considered for news release. The forthcoming group, the Capitol Series, shows an increase in the number of extra good features, and the projected plans indicate that successive groups will approach even nearer to super-quality. It is to assure this betterment that Mr. Laemmle and Mr. R. H. Cochrane will confer at the Coast and decide upon next fall's policies.

In connection with Universal's plans for next season, a broad hint has been dropped that a number of surprises to the film world may be expected. Changes in production and release policies are said to be involved. It is expected that information of this forthcoming event will be made public at the West Coast within a few weeks.
Plans Are in Making to Force Slow Burning Film on Industry

That a world-wide agitation is under way to prohibit the use of inflammable motion picture film, technically known as nitrocellulose, is evidenced by the activity of the fire marshals' associations and other similar bodies in the United States, Canada and Europe, according to a statement issued by Frederick H. Elliott, vice-president of the Feaster Manufacturing Company, and formerly executive secretary of the National Association of the Motion Picture Industry.

Does Not Realize Seriousness

"I doubt if the motion picture industry fully realizes the seriousness of the situation," said Mr. Elliott, "as the substitution of metal, or other non-burning film will place a terrific tax upon the industry." This will not be alone in the increased cost of film, but the slow burning film cannot be compared to metal or glass in length of service and durability. Owing to its brittle quality the slow burning film will easily crack and break, practically an absolutely worthless and frequently ruining an entire feature production. This proposal should be given the most serious consideration by leading studios. It certainly merits the attention of those who have so many millions invested, as well as of the theatre owners and managers who may not be aware of the fact that with the substitution of slow burning film for nitrocellulose, the price of pictures must inevitably increase to meet the additional cost of prints, and their necessary frequent replacements."

Mr. Elliott calls attention to the activity of the Fire Marshals' Association of North America, which is urging Congress the passage of a bill which would prohibit the handling of inflammable motion picture film in interstate commerce after January 1, 1925.

Calls for Similar Action by Congress

Also the International Association of Fire Engineers, composed of fire chiefs, has adopted a resolution calling for similar action by Congress, and has instructed its members to call the subject to the attention of the authorities in their home states.

In Canada, the Dominion Association of Fire Chiefs has recommended the exclusive use of slow burning film. Newman T. Miller, Fire Marshal of Indiana and president of the Fire Marshal's Association of North America, has announced that the Federal bill introduced by Representative Sanders of Indiana which would prohibit "the importation and mailing, shipment, sending, carrying or transportation of inflammable films in interstate commerce after January 1, 1925," is being urged for passage by the fire marshals of the various States who are presenting convincing arguments to their Senators and Congressman upon the subject.

Other Branches Getting Attention

Considerable quantities of nitrocellulose film are reported as having been found in the department and toy stores during the holidays, placed on sale to amateur operators and others inexperienced in the handling of inflammable film. It is partly because of the danger implied by keeping the inflammable film out of the hands of non-professional users, that the fire marshals and film chiefs are moving to abolish its use altogether.

Attention is also being directed to other branches of the film business in addition to the theatres, according to advice from San Francisco, where an ordinance has been adopted governing film exchanges in that city. This ordinance prohibits the housing of film exchanges in buildings exceeding two stories in height, or where more than fifty people not connected with the exchange itself are employed. The Bureau of Foreign Affairs is distributing copies of the ordinance of April 10, 1922, prohibiting the display of the nitrocellulose motion picture film in Paris after July 1, 1922.

"There is an ever present danger in connection with the non-professional use of nitrocellulose film," the ordinance states. "Thus every precaution is taken to safeguard the film while being projected, also while in transit or storage and particularly when not in use. Where motion picture exhibitions are given without the enclosed fireproof booth, the promoters are acting contrary to the regulations adopted in practically all localities and they are likewise jeopardizing the life of every person in attendance at such performances."

A Menace to Life and Property

It is this use of nitrocellulose film which has brought about the agitation for its elimination entirely from the professional and non-professional field. The police officials also consider that this film is a menace to life and property and as there is available a safety standard, the expensive burden of international recognition and the motion picture industry's own professional standing can adopt a motion picture industry's own professional standing can adopt the use of acetate or slow burning film. While it is true that with the improvements which have been made in the projection machines and the attachments for them to better safeguard film, which have been perfected at tremendous expense, nevertheless, the professional film finds its way to homes, schools, churches and other places where there is always danger from exposed film in the hands of amateurs or inexperienced operators.

Opinions Differ

Women of New York State at Odds Over Censorship

Women of New York State are at odds over the question of retaining the present State Motion Picture Commission, according to advice from the Albany Film, the New York City Federation of Women's Clubs recently adopted a resolution to retain motion picture censorship in New York State, while some of the women's organizations about the state take an opposite view. Mrs. Russell Headley, president of the Albany Women's Club, has said that her organization undoubtedly support Governor Smith's plan of taking motion picture censorship out of politics and placing it in the State Department of Education.

"I believe there should be some sort of motion picture censorship," said Mrs. Headley today, "but I feel that no censorship had not come before the D. A. R. she present brand. Politics should have nothing to do with film."

Mrs. Charles W. Nash, State Regent of the D. A. R., also interested in the matter, said today that while the question of censorship had not come before the D. A. R., she believed that the general sentiment of the organization was for a better plan of censorship than the present.

LOYALTY

Every human being reads a number of magazines, a variety of advertising matter of all sorts.

But every human being also has the publication to which he pins his strongest faith.

Moving Picture World since 1907 has held the confidence and loyalty of its exhibitor readers in strong bonds. It has today more exhibitor readers who RECEIVE NO OTHER PAPER than any publication in the field.

This is a statement that can be proved by facts and figures.

We have the proof.
Pettijohn Says Publicity on the Screen Throttles Evil

CRIME and the narcotic evil are checked instead of fostered by what showing they get on the screen, Charles C. Pettijohn of New York, general counsel for the Motion Picture Producers and Distributors of America, Inc., and personal representative of Will Hays, told members of the Woman's City Club in Kansas City and their guests in an address recently. Mr. Pettijohn and his wife and several Kansas City distributors and producers were guests of the club at a dinner.

The speaker traced the development of the motion picture industry, told of its part during the World War, said some bitter things about censorship—especially political censorship—then asked for questions from his hearers.

In the general discussion the question was raised as to whether the motion picture contributes to the increase of crime by reproducing murder scenes and the like. To this Mr. Pettijohn answered:

"Every person already knows how to commit murder. It is this opinion that the cause of crime suffers through exposure on the screen, for the criminal always is shown as paying the penalty for his sins. Likewise the narcotic evil. Crime never is championed in the motion pictures."

You are not permitted to say what is good morals. You must depend on public opinion to say whether or not a picture is reputable. The public is not as jealous of the stage as it is of the screen and they permit things in the theatre which they will not permit on the motion picture screen."

Mr. Pettijohn was supported in his stand against censorship by Rabbi H. H. Mayer of the B'nai Jeshudah Temple. The Rev. James W. Gill, president of the First Congregational Church, took a stand for Federal censorship of the production of pictures, which, he said, would relieve individuals of the responsibility and the opportunities for political graft.

Mr. Fifield made the statement that different women's clubs, parent-teachers' associations, and other organizations were endorsing censorship. Mr. Pettijohn then told of the recent referendum on censorship in Massachusetts and of how 420 organizations had endorsed censorship but, after they had studied the question, voted against it.

A letter from the Rev. Burris A. Jenkins of the Linwood Boulevard Christian Church was read. Dr. Jenkins is a forceful figure in Kansas City, having been at one time editor of the Kansas City Post and the author of several books. His letter follows in part:

"Being unable on account of illness to attend the dinner tonight at the Woman's City Club, I venture to write a few things concerning censorship.

"The bill pending before the present legislature I hope will not pass. It would certainly be a step backward for this state, in my opinion. As you know I have never been convinced that censorship of motion pictures is right, any more than censorship of the press is right, in that official political censorship. The only kind of censorship that will work, it seems to me, is that of public opinion expressed through clubs, churches and other voluntary organizations."

Industry Is Threatened with Deluge of Drug Traffic Films

WHAT threatens to develop into a deluge of pictures touching on the various phases of the much discussed narcotic traffic in this country was uncovered this week in announcements that emanated from various reproducing and distributing sources in New York and on the Coast.

The first definite announcement concerning a production of this type came from Irving Cummings when he filed a telegram to his eastern representative in the Loew-State Theatre Building in New York. Embodied in this message was the information that Mr. Cummings is now at work on a picture entitled "The Drug Traffic," based on a story written by Harvey Gates, author of other screen plays on other screen plays, and starring Gladys Brockwell, Barbara Tennent, who was one of the most popular stars in the business years back, and Bob Walker. The picture will be distributed through independent exchanges.

Three other pictures dwelling on the drug traffic theme were announced. One, made two years ago also will be revived, according to talk heard in well-informed film circles. Another signifying that the drug traffic scene in production activity was noted in news items published by newspapers throughout the country. These reports have it that Dorothy Davenport, wife of the late Wallace Reid, is working on a picture dealing with the question. According to these newspapers, Miss Davenport supervised the writing of the story, her father wrote a report made prominent mention of Thomas Ince, saying that the latter will supervise the production, the proceeds from the distribution of which will be utilized in the erection of a hospital for the treatment of narcotic addicts.

During the past year for big "cope" pictures were produced in England and the American negatives of these pictures are already in this country. One of these is entitled "Cocaine," or Traffic in Drugs.

A State rights distributor has purchased the American rights to this picture, which will shortly be offered to the trade.

While none of the national distributing companies have been heard from, it is known that two of them have productions now working on west coast studios. These touch on the drug traffic in a mild way, but because of public demand for a remedy for the evil, the traffic phase will be capitalized although not featured in any sensational fashion.

Schenck Signs Herman

Vicotor Herman has been signed by Joseph M. Schenck to direct Constance Talmadge in the picture. Sidney Franklin is now working on the coast for First National release. John Emerson and Anita Loos will write the picture that Herman will direct.

No Progress Made in Censor Repeal

Although Joseph Levenson, Secretary, and George H. Cobb, chairman, of the New York State Motion Picture Commission, were in Albany a part of last week, without disclosing the exact nature of their mission, there were no new developments in connection with the censorship situation.

No progress was made in the two bills calling for the removal of the Commission and the repeal of the law, both bills reposing in committee. There was a rumor, however, that the Commission may remain and that censorship may not be repealed after all. It appears the reason for the delay is to the effect, that a statement made by the Commission in its annual report, that radical elements are using the films to spread propaganda in this country, has made a strong appeal to many as a reason why pictures should continue to be censored.

Griffith Goes on Tour

To Make Scenes in Five Southern States for "White Rose"

D. W. Griffith has left on a filming expedition through five southern states to get exterior scenes for his next production, "The White Rose."

He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Maceboro, studies for an extended time, as he expects to remain in the South for three months.

In the future he hopes to make less and less use of his studio as a permanent location, and to keep his company on locations the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack.

G. W. Bitter and Hendrik Sartov will head the camera staff.

The entire technical staff has been employed for the trip, with the company under the management of J. C. Epping, treasurer of the Griffith Corporation.

Mayer to Film "Climbing"

"Climbing," the Lee Hauty play, that is creating a sensation at the Majestic Theatre in Los Angeles, where it is having its premiere, has been selected by John M. Stahl as the vehicle for his next all-star production for Louis B. Mayer.

It will be transferred to the screen as a First National release under the personal direction of John M. Stahl.

Introduce Theatre Bills

Two bills of interest to projectionists, as well as owners of theatres, were introduced in the Legislature: one to exempt the sale of liquor at the houses of Sydney Franklin, now working on the coast for First National release. John Emerson and Anita Loos will write the picture that Herman will direct.
Putting Theory to Test

Vitagraph President on West Coast
 Supervising Big Productions

In an effort to put to the test his theory that big special productions with several well-known players in each cast will tend to stabilize the motion picture industry and give it a place which has already become occupied by the legitimate drama, Albert E. Smith, president of Vitagraph, has gone to California to supervise the making of the second of twelve big productions.

Mr. Smith left New York two weeks ago, but stopped in Chicago to make a survey of the industry in the Middle West. Last week he made an extended tour abroad to study conditions in England and France and as a result of his studies in this country and abroad, a schedule of announcement of twelve special productions, the first of which is already meeting with phenomenal success. This production, "Ninety and Nine," adapted from Ramsay Morris' play of the same name has gone far to prove that Mr. Smith's theory is a practical one. The second, "Masters of Men," written by Mr. Smith's personal story of the same name, will be produced under Mr. Smith's personal direction.

This production includes Earle Williams, Cullen Landis, Wanda Hawley and Alice Calhoun.

One of the first things Mr. Smith will do upon his return to New York will be to select the cast for the third of the series of twelve specials. This is an adaptation of Emerson Hough's famous novel, "The Man Next Door."

To Make Four Features

J. A. Fitzgerald has signed a contract with the Lee Bradford Corporation to make four of the special productions. These pictures will be known as J. A. Fitzgerald Productions, and will be made in conjunction with the Carl Thoede Productions Company, which has studios at Dayton, Ohio.

Mr. Fitzgerald, who is at present in New York, has arranged for the appearance of Martha Mansfield at the moving picture ball to be held at the Miami Hotel, Dayton, February 12.

"Unknowns" Get Chance

The Granada and California Theatres in San Francisco, two of a chain operated by Herbert L. Rothchild Entertainments, Inc., are presenting concerts every Sunday which are in line with the music-movie plan, and thus give an opportunity to appear before the public.

On the same bill a number of well known artists of the famous Players-Lasky Corporation have concerts they have been much favored with the public.

Pelley Joins Van Loan

Announcement is made of the association of William Morgan Pelley, of Tenneseee City, magazine writer and novelist, with H. H. Van Loan, photodramatist, and one of the most successful script writers in the trade. Mr. Pelley has arrived in Hollywood and taken offices with Mr. Van Loan in the Security Bank Building.

The announcement came about as the result of Mr. Van Loan's adaptation of Mr. Pelley's last novel, "The Fog," which Graf Productions are now screening for April release on the Metro program.

Zukor-Luncheon

Adolph Zukor and S. R. Kent, who sail Saturday on a two months' business trip to Europe, will be the honor guests at a bon voyage luncheon to be given by the executives of the famous Players-Lasky Corporation at the Hotel Commodore Friday noon. Jesse L. Lasky will act as toastmaster.

North Carolina Exhibitors
Preparing to Fight Music Tax

W E have employed six of the best attorneys in the United States to handle our defense in the forty-six cases brought against North Carolina theatre owners by the American Society of Composers, Authors and Publishers and intend to fight the matter to a finish," declares Colonel Henry B. Varner, secretary of the North Carolina M. P. T. O.

Colonel Varner held a preliminary meeting with leading exhibitors against whom suits have been started by the society in Greensboro on January 26, at which tentative plans were adopted for defending the theatre owners against the twenty-nine suits which will be heard in the Federal Court at Greensboro and seventeen cases which come within the jurisdiction of the United States Court at Raleigh. Bynum, Hobgood and Alderman, leading firm of attorneys of Greensboro, will prepare the answers and defend the suits in the Greensboro courts and Pou, Bailey and Pou, of Raleigh, will handle the defense for the theatre owners in the Raleigh courts. These attorneys have already met with the exhibitors and are at present preparing answers to Colonel Varner's defense that, contrary to general belief, very few exhibitors in the State have paid the tax, these few being located for the most part in the larger cities. They have a woman spy, according to Mr. Varner, who visits the theatres and after getting evidence notifies them of the fact and threatens suit if payment is not immediately made.

"This is almost a life and death case with us exhibitors," declares Mr. Varner, "and we must wins. There never was a more unjust law enacted on the statute books. It was lobbied through Congress when nobody was looking else such a law would never have passed."

Clifton Tells Why He Made
"Down to the Sea in Ships"

ELMER CLIFTON’S super-special production, "Down to the Sea in Ships," shortly to be released through the W. W. Hodkinson Corporation, is designed and intended as a lasting memorial to perpetual whaling. Carefully planned, filmed in the medium of the motion picture screen, the romantic thrill, and adventures of the whaling days of a century ago according to a statement made by Mr. Clifton.

The old whaling days, now gone forever, form one of the most fascinating and significant pages in America's history. The adventures that a whaler met on a single voyage would often supply enough exciting material to fill a dozen volumes. Only a few of the men who in their prime frequently heard the cry of "there she blows," are still alive, and before they are all gone, the idea was conceived by John L. E. Poll, of New Bedford, Mass., a descendant of one of New England's foremost whaling families, to utilize the knowledge of these men in staging for the screen a whaling voyage just as it would have been carried out eighty years ago.

New Bedford, long the recognized center of the whaling industry in the United States, responded financially to the plan, and there was organized little more than a year ago the Whaling Film Corporation. To Elmer Clifton, who long has been identified with "big" times in the production line, was entrusted the task of producing features that easily take rank with the foremost screen presentations of the age, and which, from the viewpoint of thrills, heart-interest and photography, should live on and on, a fitting tribute to the brave men of the sea who risked their lives in pursuit of the greatest of ocean monsters.

The production was completed, after eighteen months of hardships, and recently Mr. Clifton's boat equipped with motive power, every minute particular of the perilous chase, exactly as it was done a century ago, has been vividly recorded for the screen.

New Company Formed

Reports received at the Department of Commerce, Washington, D. C., of a new moving picture company has been formed at Madras, India, under the name of "The Star of the East Films, Ltd." The new company has an authorized capital of 4,000,000 rupees (one rupee, 3.24 cents), of which 2,000,000 rupees is to be issued in 80,000 shares of 25 rupees each. The directors and promoters are reserving 10,000 shares.
Walker Is Through

In the course of a remarkable eulogy of Will Hays at last Friday's discussion of the Uniform Contract, Senator James J. Walker made the announcement that on March 1st he would entirely sever his connection with the motion picture industry.

Walker is this year majority leader of the Senate, a post entailing labors that leave it impossible for him to continue to represent the state and city exhibitor organizations. Further, he is prominently talked of on every occasion as the next Democratic candidate for Governor of the Empire State.

Zagreb Likes Westerns

The wildest of our "Westerns" are the most popular in Zagreb, kingdom of the Serbs, Croats and Slovenes, according to a report to the Department of Commerce, Washington, D. C., from vice-consul Megill. In other respects, however, the moving picture market is dotted by German and Italian films, it is stated. There are four or five motion picture theatres in Zagreb, which has a population of approximately 100,000.

Tax Revenue Falls

The revenue derived from the various cities of Ontario during 1923 through the amusement tax bill be the provincial government of Ontario was announced by Provincial Treasurer Smith on February 2. The figures show that the receipts fell off slightly in Toronto during the year, this being due to reductions in admission prices on which the tax is based. Hamilton and Windsor also showed decreases, while Ottawa showed a substantial increase, thus indicating that the theatre business in the Canadian capital was unusually good on the whole during the twelve months.

Thalberg Resigns

Irvig G. Thalberg has tendered his resignation as director-general of the Universal Pictures Corporation, and will leave Universal City on February 15 to become an executive at the Louis B. Mayer studios. His new post will carry with it the title of vice-president and will include a substantial interest in the company, which was donated him upon the signing of the contract.

To Fight Censorship

E. T. Woodle, of Will Hays' office, representing the Motion Picture Producers and Distributors National Council, left New York Tuesday for St. Joseph, Mo., to lend a hand in the fight against censorship in the Missouri Legislature. The censorship hearing is slated for Thursday, February 15.

Tully Back from Abroad

Richard Walton Tully, famous playwright and film producer of First National releases, has returned from abroad and is now in New York making preparations to again start producing. He is expected to return to Hollywood some time next week with complete plans for the next Tully production to follow "Omar, The Tentmaker."

 Tells How Public's Taste Has Been Elevated by Films

As an illustration of the vastly higher level which the public's taste has reached in the amusement line since the advent of the moving picture, J. W. Donaldson, of the New York office of the Motion Picture Producers and Distributors of America, Inc., took a film to St. Louis recently and demonstrated before the College Club of that city the big advance which has been made.

In conjunction with the showing of the film, which carried many explanatory subtitles, Mr. Donaldson gave a talk which is said to have made a fine impression on the assemblage.

The College Club of St. Louis is a woman's organization. Mr. Donaldson undertook to show by means of his talk and his pictures the different degrees by which the amusement plane had risen from the time of the Roman Empire when gladiatorial combats and fights between wild beasts were the public's chief entertainment. A slightly advanced stage showed bear-baiting and cock-fighting, and the episodes were brought down to later times within the memory of college students when vulgar burlesque and the showing of suggestive pictures in penny-arcades were considered fine entertainment by the masses.

With the coming of moving pictures and the ability of pictures to reach out to populations which heretofore had been left neglected as far as film concern is concerned, Mr. Donaldson showed that the public's taste had been materially heightened, and as his pictures were needed to meet the requirements the producers had kept pace with it.

The reel which Mr. Donaldson showed in St. Louis is said to be too long, at present, for all practical purposes, and it is his intention to make it into a two-reeler, with which he can go on the road showing the uplifting quality of films, and it is expected that these showings will go a long way to overcome the prejudices of the "reformers" against moving pictures.

Made Realty Board Officer

Charles H. Christie a Vice-President of Real Estate Body

Charles H. Christie, vice-president of the film company of his name and president of the Christie Realty Company, has been made a vice-president of the Los Angeles Realty Board, thus giving recognition on the latter board to Hollywood, which is probably the most active center around Los Angeles in realty trading and improvement.

Mr. Christie is one of the film men most actively interested in civic affairs and is also one of the officers of the Hollywood Chamber of Commerce, as well as president of the Motion Picture Producers' Association, which is now the center of public interest in Los Angeles as producers of the big Motion Picture libraries.

During this coming summer, commemorating of the Hundredth Anniversary of the Monroe Doctrine, an industry is to be launched which is to require government attention and support as well as co-operation from a large number of foreign countries.

Muir and Ruffner in Town

Vancouver Theatre Men Come to See the White Light Shows

John R. Muir, district manager for British Columbia for the Famous Players Canadian Company, with headquarters in Vancouver, and Ralph R. Ruffner, manager of the Capital Theatre, Vancouver, the star house of Western Canada, arrived in town Tuesday to see what was doing in New York theatrically. They managed to get some sleep because there are no film showings after midnight and the business offices are not open until 9 o'clock but between three and four shows a day and between the 6 a.m. and 7 a.m. in the morning, the trip has not all the aspects of a junket. They will return home the latter part of this week, after mapping up the best of the Broadway productions.

Crawford on Trip

Roy Crawford, vice-president, and treasurer of Associated Exhibitors, has recently been for Topeka, Kan., his former home, expecting to be away from New York about ten days.

Back From Cuba

E. E. Shauer Returns after Arranging for Paramount Showings

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, returned recently from a ten days' business trip to Havana, Cuba, where he conferred with officials of the Caribbean Film Company concerning plans for the distribution and exploitation of Paramount Pictures during the coming year. Contracts were signed for the continuation of Paramount representation in Cuba, Porto Rico, Hayti and Santo Domingo, and plans perfected for increased exploitation for Paramount Pictures in this territory.

Goldwyn Signs Nagel

Popular Leading Man to Play Featured Roles in Big Productions

Goldwyn Pictures Corporation has placed another popular screen player under a long-term contract in the person of Conrad Nagel, who has been playing featured in Famous Players-Lasky productions for the past three years. The young actor's rise in the screen world has been very rapid and he is now one of the most popular leading men in the business.

Raymond Griffith Signed

The most recent addition to the rapidly growing Goldwyn stock company is Raymond Griffith, who has been signed to a long-term contract. He was recently engaged by Sher-idan Scott, the "crime defector" of "The Rear Car," which, in Carey Wilson's screen version is entitled "Red Lights," to be directed by Clarence Badger.

Elected a Director

A distinguished International figure, Sir William Wiseman, Bart., was elected a director of the Famous Players Canadian Corporation Limited, at the annual meeting of the corporation's directors on January 31. Announcement to this effect was made on the occasion of a visit of Sir William to Ottawa, the Canadian Capital on February 2, during which he went to New York, where he is now connected with the financial house of Kahn, Loeb & Company.
A MAN WITH

BACKBONE

WILL HAVE A SMASHING SUCCESS!

When you want a thing and smash your way through competition to get it—you have BACKBONE!

BACKBONE is a Distinctive Picture—the first of the 1923 list of big, smashing features which will get what exhibitors want: Box-office returns and artistic success! Profits and Good Will!

When you know what you want and fight for it without fear—you have BACKBONE!

BACKBONE is a story of courage, fortitude and power! Its characters know what they want in love and romance—and they fight their way through opposition, intrigue, mystery, tragedy! They triumph because they have BACKBONE! Alfred Lunt and Edith Roberts head a Distinctive cast, directed by Edward Sloman. Harry Fischbeck's photography is supreme.

BACKBONE is a great asset for any man. It drives away fear.

will be a golden asset for all exhibitors. It will drive away the fear of an empty house. It will bring Profits and Good Will! Charles Whittaker made it into a screen play from Clarence Budington Kelland's story in the Saturday Evening Post.

Address inquiries to
Distinctive Pictures Corporation
366 Madison Ave., New York
Arthur S. Friend, President   Henry M. Hobart, Vice-President

A DISTINCTIVE PICTURE
ENTERTAINMENT ARTISTRY ENTERTAINMENT
“How Far Away It’s Read”

John C. Green, general manager of the Capitol and Regent Theatres, Guelph, Canada, the dean of exhibitors in the Dominion, sends us a letter he has received from the Agudilla, Porto Rico, Star Theatre that asks of him, "Would you mind sending me samples of the cards mentioned in the MOVING PICTURE WORLD issue of the first of last month that think might be useful to us down here?" Canada's Daddy of 'Em All comments, "Shows how far away your department is read.

And the Capitol News, published by and for employees of the Famous Players Canadian Corporation, Ltd., sends its issue of January 13, including an editorial on the same John C. Green, titled "Perennial Green." It says that he is just as enthusiastic about the business today as he was a score of years ago, and apparently as likely to be when he admitted to the world that he had "as many ideas as a prairie dog has fleeces."

Some men grow stale by being too long in service," it continues. "Instead of keeping busy bodies busy in trying to figure out of what they call 'a rut.' Others, like John Green, keep the younger men guessing by never letting up. They love their business, always have loved it and always will."

F. G. Hall Makes Success of Community Owned Theatres

(The following article on community owned theatres is published at the request of the exhibitor who wanted to know if these propositions are really working out successfully in the East. This department will be glad to publish letters on this subject, preferably from the smaller community owned theatres.)

The idea of community owned theatres is not an entirely new one, for back in the days following the Civil War, the celebrated playwright, Augustus Thomas, and Mr. Manus, who was treasurer of one of the legitimate houses of St. Louis and father of the well-known newspaper cartoonist, has agitated the plan whereby the expenses of the theatre were defrayed to a certain extent through subscribed membership.

However, it remained for Frank G. Hall to inaugurate the first plan embracing the financing of a million dollar structure, the State-Capitol Twin Theatres at Union Hill, N. J., through a membership that provided, in addition to interest bearing preferred stock in the corporation, the privilege of free entertainment for life, which means that 1,000 members were accepted in the organization and provided with a life pass to the theatre built.

This membership plan was launched in Union Hill, N. J., a little over one year ago, and today the advertising campaign called "The Birth of a New Idea," under the direction of Harry P. Diggins, coupled with the work of a sales organization, put the plan over in a whirlwind fashion, with the result the theatres were financed, built and opened within one year, a record that has never before been equalled when the magnitude of the enterprise is considered.

The State-Capitol Twin Theatres, aside from being financed entirely through a membership plan, are the first twin theatres in the world with one grand lobby as entrance to each house. These theatres occupy an entire city block on Bergenline avenue, from Third to Fourth streets, and actually cover a larger ground area than the old Union Hill, New Jersey, New Jersey, New Jersey.

The structure, aside from housing two theatres with a combined seating capacity of 5,000, contains forty-eight modern offices, eight restaurants on the Boulevard avenue front, and a mammoth billiard and bowling academy in the basement.

The theatre, which opened November 27, is devoted to a combined program of Keith vaudeville and special photo-plays, and the Twin State, which opened on Christmas day, has been dedicated to exclusive presentations of the world's best screen attractions, with prologues, solists and musical settings by Symphony Orchestra and a mammoth $75,000 organ.

The combined costs of the two theatres and property is very close to the two million dollar mark; so close in fact that each of the "Twins" can be called a million dollar theatre in the world.

One question that has caused much speculation among theatre owners was, could two theatres of large capacities, operating next door to each other, attract sufficient business to the box office to prove successful financially.

When Mr. Hall launched his idea of twin theatres this point was a much mooted question, and many tried to discourage the idea claiming it to be too big an enterprise for the community, but with the courage of conviction that characterizes Frank G. Hall as one of the outstanding figures in the theatrical world Mr. Hall left no stone unturned nor let many seemingly insurmountable obstacles deter him in his efforts to carry his plan to completion, with the result that the two houses, playing in apparent opposition, are in fact co-ordinating in attracting capacity business to each box-office, and if present indications continue, the "Twins" should prove a highly profitable enterprise.

One other question that more or less puzzled the theatre-going public was, whether admitting 1,000 members free would seriously affect receipts? On the contrary, as Mr. Hall anticipated, these 1,000 members were attracted to the organization more through its investment idea, and if the truth were known, these members were formerly rather infrequent patrons of amusement, but now that they are accorded special free privileges they attend the Twin performances rather frequently, with the result that each of the members availing themselves of the free admission invariably carries one or more paid admissions to the theatre with him.

This again confirmed Mr. Hall's contention, which was that no man likes to go to the theatre alone, and as a member is only entitled to one admission and his pass is not transferable, the given membership free entertainment scattered throughout the week, 2,000 paid admissions come to the box-office that possibly otherwise would remain away.

Then there is the added month to month advertising which each member of the organization carries on for the personal benefit and which is reflected at the box-office in no mean degree, for each member delivers his business of the day by every possible means to boost at all times to help swell their annual dividends.

Taking both ideas combined, the membership of this plan, the most exciting undertaking, Frank G. Hall in giving the magnificent "Twins" to his large family of 1,000 and the citizens of Union Hill and environs, has set a precedent in the show business that is truly epochal and well for any other showmen in other communities to consider.

Dallas

The latest Robb and Rowley theatre opened in Durant, Okla., January 18. The opera house is known as the Liberty Theatre, and its acquisition brings about the fact that Robb and Rowley are now intrenched in virtually every small city over a large area of East and West Texas and South Oklahoma.

C. A. Doerr, of Waco, owner and manager of the Auditorium Theatre, has taken a lease on the Temple Opera House, Temple, Texas, for the balance of the 1923 theatrical season.

A change of most importance to the Dallas territory was that whereby the Yale Theatre, the largest combined picture and legitimate house in Cleburn, Texas, was sold late in January by Mrs. Josie Fitzpatrick to R. A. Kelly, of Cleburn. While the building is practically new, many improvements will be made. Mr. Kelly has leased the theatre to W. A. McDonald.

Through arrangements with an exhibitor of Fort Worth, the Parent-Teachers' Association is to give a show every Saturday morning for the benefit of the students. Educational pictures will be shown.

John Galvin, manager of the new Majestic Theatre at Houston, formerly general representative for pictures, has been engaged by the twin theatre operators of Boston and New York, has arrived to take up his duties.

Ed Harrison, who has been connected with a number of picture theatres in Breckinridge, has accepted a position as auditor with the Jem Theatre, Sherman, Texas.

The Durham, N. C., Situation

"The Academy of Music, Durham, N. C., contrary to false rumors, is not going to be a community-operated city theatre," says a telegram from City Manager R. W. Freeman to Mr. Doerr, the agent in charge of the lease, which was granted him permission to have moving pictures.

The statement recently published the rumor referred to and drew the reply given above. We also have received a statement from Mr. Freeman, which is gladly published, in part, to clear up the situation.

"Several times during the last few years," he writes, "there has been a public demand for the Academy of Music. The Academy has this property, and it has always been a matter for the City Council to decide, the lease having prevented me from playing other than road attractions. About two months ago the public demanded pictures and the Council granted the necessary permission."

Mr. Freeman now is placing the equipment and house in order. On February 15, his house seats 1,500, and has two balconies and a thirty-six-foot stage.
Saxe and Reid Renew Feud at Meeting in Milwaukee

The feud between Thomas Saxe, Milwauk ee and Milwaukee motion picture man, and George Reid, a former partner in his business, has been renewed after a lapse of six months, the occasion being the annual meeting of the Miller Theatre Owners Association. The Miller shows pictures and vaudeville.

Two days before the meeting, Reid succeeded in purchasing fifty shares of stock, Saxe being the other partner. "I have been asked to deal," Reid said at first. "I have not yet decided whether to accept or not to accept the offer."

Although the audit was refused, it was finally agreed to allow stockholders to examine the accounts themselves.

Reid said two weeks ago that Saxe had charged him with embezzlement. Reid replied by suing for money he alleged was due him. The matter finally was settled out of court.

The election of officers at the meeting resulted as follows: Thomas Saxe, president; John Saxe, vice-president; and Charles Brown, secretary.

A letter of protest from a Rhinelander, Wis., exhibitor, reiterating charges made previously by other theatre men, has caused the Motion Picture Theatre Owners of Wisconsin to announce that it is mapping out an attack against certain releasing companies which use alleged questionable methods to obtain peak prices for their products.

"For the second time within a few weeks we have been informed by this company shortly after contracting for a picture that the main office has refused to approve the deal," read the letter in question. "Upon investigation, we have discovered that the contract has been used merely to influence a competitor to pay money in order that the picture may run in the main office being unaware of our contract."

"This practice has got to stop. If they do not live up to the contract, I am going to sue. I'm not going to call it quits."

According to Walter F. Baumann, executive secretary of Motion Picture Theatre Owners of Wisconsin, this method of doing business has become general on the part of certain concerns. He refused to reveal the name of the Rhinelander exhibitor, and declined to make known to many who have sought help from the association.

The Standard Time League, organized by a group of business men and other private citizens, has appealed to the Motion Picture Theatre Owners of Wisconsin for aid in a concerted campaign against the return of daylight saving, it has been announced by Walter F. Baumann, executive secretary of the exhibitors' organization.

At the request of the league, which charges that business in general suffers greatly from daylight saving, the exhibitors have agreed to flash slides upon their screens and to aid in the circulation of petitions urging abolition of the system. The petitions are prepared by the Standard Time League for distribution among business houses in the county.

The petitions are also supplied by the league, read: "Caution: Daylight saving. Can law improve it? Think it over. Public opinion does not want daylight saving. Sign the petition in the lobby asking your alderman to work for its repeal. Signed, The Standard Time League."

Alderman Thomas Reynolds has announced that he will start a move shortly in the council for the repeal of the daylight saving ordinance.

"The showing of motion pictures is one of the coming activities of the church. The possibilities of the movie in the teaching of religion are unlimited."

Sending forth this message, the Rev. A. A. Hobson, pastor of the First Baptist church in Milwaukee, has announced that certain Sundays have been set aside for the showing of motion pictures in the church in place of the usual sermons. It is the first time this has been attempted in Milwaukee. The intention, it seems, is to draw to the church those people who might be tempted by various forms of amusement to stay away.

Failing one of the recommendations made at the recent mid-winter convention, the joint legislative committee of the Motion Picture Theatre Owners of Wisconsin has obtained for distribution 150 copies of the Motion Picture, a pamphlet carrying the message that censorship is a fallacy.

The pamphlet, prepared by the Indiana Indorsers of Photoplays, gives a complete résumé of the motion picture situation as to be understandable by the layman. The majority of the copies on hand will go to local aldermen, in an effort to keep the people informed on the dangers of strict censorship which reformers are expected to seek. Other copies will go to prominent business men and public officials who may in any way be connected with the administration of censorship laws.

George H. Boutin, of the Opera House at Janesville, Wis., has purchased the Majestic Theatre there from Mrs. Sadie S. Smith. The Majestic is a 500-seat house. Mrs. Smith has announced that she will look for a new stand.

Leo Goetz, of the Beverly Theatre at Janesville, Wis., has taken over the Wilson Theatre at Beloit, and has announced plans for extensive remodeling. The Wilson is a 600-seat house.

The Grand Opera House at Wausau, Wis., has been purchased by F. T. Welter from C. S. Cone. Remodeling work will be started soon.

Work has been started on the new Rex Theatre in Sheboygan, Wis. The showhouse will be equipped in modern fashion. It will be a three-story structure.

The Alhambra Theatre, Grand avenue and Fourth street, observed its second birthday under the management of Leo A. Landau during the week beginning February 10. In celebration of the event, Mr. Landau booked a program featuring Mary Miles Minter in "The Little Lord Fauntleroy" and beautiful girls in the Alhambra Follies of 1923.

Mr. Landau assumed the management of the Alhambra when he first arrived in town. The Alhambra had just come into the hands of new owners at the time and Mr. Landau set to work personally directing the remodeling of the big house. Chief among the improvements was the installation of the large light dome, the most beautiful of its kind in the city.

A few months ago Mr. Landau was also named manager of the Garden Theatre, newest of Milwaukee's downtown houses, at the time. Landau has been seen on various occasions conducted identical programs simultaneously in both places despite the fact that they are only a block away.

Milwaukee's First Flickers Out

Milwaukee's first picture theatre has flickered out. The Theatorium, opened by Tom Saxe in 1906, and for so many years standing as a relic of the dead past in the heart of a thriving city, at last has given way before the march of progress. Work of tearing it down was begun February 1.

With the closing of homes and restaurants at Grand avenue and Second street, the Theatorium served continuously from the day it opened until a few hours before wreckers began their work as a preliminary step to the building of a modern bank building on the site. The passing of the little showhouse, which continued to draw crowds until it drew its last breath, despite the competition offered by more modern houses, recalls to mind the infancy of the motion picture industry.

Some years ago, Saxe, when he became the owner of the Alhambra and other houses in Milwaukee and other cities, conceived the idea of operating what then was known as the Hales Teering Car. He fitted up the little place as a railroad parlor car. Patrons sat on an observation platform and gazed at a sheet upon which scenes were thrown from the rear by a crude projecting machine. A large audience assembled to watch the show, and occasionally one of the reflections would show through. A lever device rocked the floor in such a way as to give patrons the impression that they were really viewing the scenes from the observation platform of a train. There were forty seats in the Hales Car at that time.

Gradually the scénas gave way to the crude drama and the railroad equipment gave way to nickelodeon furnishings. Came then the five-cent books and the Koechlin and Branson sets, and from it all the industry has developed into the modern theatre.

"The pageant of the past has run its course," is a phrase which says much of the present state of the industry. The projectionist, who once had to allay the fears of the would-be speculators of their visions, now has but to satisfy the demands of the audience and work under laws which are understandable to the layman.

Meanwhile the quaint old Theatorium, in which Tom Saxe placed so much faith when the "movie" was born, drew its patronage despite the fact that the little boxoffice had no elaborate furnishings or settings. Now Tom Saxe's own theatre holdings in Milwaukee are almost double the entire number of theatres in the city in the early days of the first picture house.

The Theatorium stood on a site originally occupied by a church. Now the bank has a 99-year lease on the property.
New York Boy’s Bugle Proved Means of Winning Promotion

Max Cooper, house manager of the Criterion, can thank a youthful ambition to be bugler for his rise in life. He played many different roles with his bugle and even had a job at the Hippodrome under R. H. Burnside. After six years of traveling and band playing, he became assistant house manager of the Rialto during its early weeks and appreciated the entertainments to such a degree that he applied for and obtained the position of the Rialto’s chief of ushers. That was in September, 1917.

When the Rialto opened in December of the same year young Cooper was transferred to the bugler’s post at the new show house, with the added responsibilities of chief page. Then came another promotion, this time to the management of the Sixty-third Street Music Hall during the week of Christmas festivals for children, and young Cooper was chosen. In April, 1920, when the Criterion came under the management of Mr. Riesenfeld, the managing director, judging by Cooper’s previous success, appointed him house manager, a post he has held with credit ever since.

Frederick Cruse, house manager of the Rialto, has had more experience. Ten years ago he entered a local department store as assistant manager of the Rialto. That same year he became the store manager. In the summer of 1917 he opened a store in Brooklyn with the princely capital of five dollars. Today he is the owner of the house. Cruse is decorator of the store. He was the first to introduce a new type of store in the city.

Herman Krugman is the youngest of the trio of house managers at the Rialton theatres. At the age of 15 he set out to see the world, but later decided to become a jeweler. In 1914 he entered a Maiden Lane establishment. Two years among jewels was enough, and in 1916 he decided upon the theatre career, beginning as doorman at the Princess Theatre. In June, 1918, came another change in his career. He was the first of the three managers to get a position inside a theatre, the post of usher at the Rialto. In three months he was made assistant chief and in March, 1920, he rose to chief. Last November Mr. Riesenfeld promoted him to the important place of house manager of the Rialto.

James Kirkwood, star of “The Fool,” was the guest of honor at a dinner given by the Harlem Luncheon Club at the Hotel Theresa on January 11. Charles Fein, manager of the Apollo, 125th street, west of Seventh avenue, was chairman. Mr. Fein is an old resident of Harlem, having lived there for thirty-five years, and has been at the Apollo for nine years for the present management.

E. W. Gould, manager of the Morning-side Theatre at 116th street and Sixth avenue, spent quite a time down in the South, having owned three theatres before the war. He was busily engaged in buying. All Mr. Gould has been in the business twelve years and his houses were in Cartersville and Newnan, Georgia. He bought the Rialto at Eighth avenue and Fiftieth street, and was in charge for three months, and then took charge of the Morning-side. The house has a Photo Play room and an orchestra, and has a roof garden seating 800. The house is one of the many owned and controlled by the Consolidated Amusement.

Dave Friedlander is now in his fourth year as manager of Loew’s 116th Street Theatre. He has been with Loew for ten years and at one time acted as assistant to Mr. Vogel at the Victoria in 125th street, where Mr. Vogel was manager. Mr. Friedlander jumped right into the picture business from the start, and has lived on the heights all his life. He is one of the young managers on the Loew circuit of houses. You can’t fool Dave when it comes to “Selling the Picture to the Public,” and in the last few years he has pulled off some fine exploitation stunts.

Samuel Schuhalter, who was for a time connected in the contract department of William Fox, has been acting for quite some time as assistant manager to Manager Lipkowitz at the Polly Theatre, Brooklyn. Sam is a New York boy and says that he is very proud of it. Mr. Levin, general manager of the Fox circuit, was his sponsor for the position that he now holds and it looks as if his judgment was correct.

Charles S. Meyerson, manager of Loew’s Orpheum Theatre, Eighty-sixth street and Third avenue, New York City, has been made president of the Yorkville Chamber of Commerce. That he is such a keen student of people is probably due to his extended experience in the motion picture business, as he knows every angle of it. He has been with the circuit for the last fifteen years and has managed the Orpheum nine years.

The La Rochelle and Hudson theatres of New Rochelle, N. Y., have been sold by William A. Coghill to Shimberg Brothers, of New York City, and are now in the process of being remodeled for operation on a broader scale than before. Shimberg Brothers are well known, owning seven or eight picture theatres in New York City. This is their first acquisition outside the metropolis.

There is a new assistant manager at Fox’s Academy of Music, Fourteenth street, New York City, William Israel, who has been an assistant manager at Mr. Fox’s enterprises for the last two years. He was an assistant manager at the Terminal, Newark; the City Theatre, New York City; the Crotona, New York, and the New Britain, New Britain, Conn. Mr. Israel, the manager, should be glad to have him, as Bill is a hustler and knows his business.

Dropping in upon Manny Green, assistant manager of Loew’s Orpheum, is like seeing the latter after a week of hard work. Friends wonder how he would look if he frowned, and suggest that a frown or a scowl are all Manny will ever need in the way of a disguise, should one be necessary. Incidentally, that smile of his helps to keep the theatre operating smoothly.

Jerome L. Davis is manager of Fox’s American Theatre in Paterson, N. J. Mr. Davis was formerly assistant manager at the Academy of Music. He has been with the Fox theatres a very short time and his advancement has been rapid.

Nominations seem to be in order for the Ideal Banquet Orators. Here is one line-up of Marcus Loew’s managers that a Moving Picture World man submits: “Bill Stanley of the Victoria would be chosen. He is a good speaker and has a fund of stories to tell. Another candidate would be Benjamin Hull, manager of Loew’s Delaney Street Theatre. Ben used to tickle the ivories in the old days and he will do it again. He says that Gershwin is ‘awful high’ for him now.”

Exploiter Turns Retailer

Unlike most exhibitors, Fred V. Greene, Jr., of the Rialto Theatre, Jamaica, L. I., had all his exploitation education first. This enterprising exhibitor served for two years on the Paramount staff under Claud Saunders, where he gained the name of one of the soundest showmen in the business. After he left Paramount he spent several months as the New York exploitation representative of Universal, before he went into the exhibitor field.

Greene has been acclaimed as the world champion of ‘reviver’ for years. Many of the standard stunts in current use were dug up by him from the limbo of the forgotten. Among them are the split-heralds, the Howard heredals mailed from one town to another with the co-operation of some hotel, the scatter-ads with the celebrities as catch-lines, the telegraph tip-up and a number of others. He has enriched the exploitation resources of showmen the country over.

The Rialto Theatre at Jamaica had always been a theatre that never quite lived up to its promise until Greene took over the management. Now seating 450, a lobby dance every Monday night, a big art-gellery of stills in the lobby, special teaser posters, are among the new stunts that have made the Rialto the amusements center of this suburb of New York.
Marcus Loew Begins Work on Massive St. Louis Theatre

Wrecking of the commercial structures on the northeast corner of Washington avenue and Eight street, St. Louis, to make way for the theatre to be erected on the site for Marcus Loew's new theatre in New York is under way. It is planned to have it ready for opening the first week in September.

The theatre is to be the first only three stories high, but so planned and built that four floors may be added later. The estimated cost is not less than $1,000,000, the structure alone to represent about $750,000.

The lobby leading from the Washington avenue entrance to the ground floor, 100 feet back, is to be 40 feet wide and two stories high. The stairway, 20 feet wide, will be of marble and bronze, the purpose being to have it stand out as a distinctive feature. It will lead to the mezzanine floor with its 37x100-foot promenade, and on which is to be the auditorium seating 3,400.

The Aubert Theatre, completed last week at 4949 Aubert avenue, opened February 8 as a first-run picture house, showing only high-class films. It will also inaugurate a feature that distinguishes it from first-class movie houses throughout the country, that of a Robert-Morton syncophonic organ, the foremost development in that line, and costing $25,000. In all, the theatre represents an investment of approximately $250,000, including the adjoining open-air summer theatre.

The auditorium of the Aubert is 70x135, with capacity for comfortable accommodation of 2,500 persons. The open-air theatre seating capacity is 2,000, so that the Aubert constitutes the largest neighborhood movie house in St. Louis.

The theatre is controlled by the Shubert-Photo-Play Company, and will be under the management of Samuel D. Bromley, who operates the Broadway and Chippewa theatres and is recognized as one of the foremost motion picture theatre managers in the middle west. Individual interests in the enterprise include: Charles H. Becker, J. L. Emmons, Abraham Shubert, Mark Brickner, John R. Green, Harry Kaemmerer, Paul Moll, Emil J. Mannig, James F. Quisenberry, Peter S. Schmitt, Ernest M. Staudte and L. J. Wenmeker.

T. J. Price, owner of the Home Theatre, Oblong, Ill., was a city visitor the past week.

S. E. Pirtle, owner of a circuit of Illinois

Sensational Profits

The official report of finances of the Famous Players Lasky Corporation, Ltd., Toronto, for the first quarter of the fiscal year 1922-1923, borders upon the sensational, figures that have indicated a remarkable increase in business for the chain of Capitol theatres which is operated by the corporation throughout Canada.

The reports for the three months show profits, before allowance for depreciation and income taxes, of $175,743.80, this being an increase of no less than 85 per cent. over the same period of the previous year. The quarter for which the statement has been issued is the three months ending November 25, 1922, these comprising the fall theatre season.

V. A. Denny, of the Strand Theatre, Robison, Ill., has been laid up with a bad cold but is back on the job again.

Bill Mueller of Jefferson City opened his new theatre on February 1, "The Old Home-stead" being the attraction. The new house has seats for 1,200 and is said to have cost $150,000.

Charles Goodnight of De Soto, Mo., and John Rees of Wellsville, exhibitor members of the Missouri legislature, were in town Saturday. The week-end is the only chance they have to get away from their lawmaking duties.

Born to Mr. and Mrs. Phil Cohn, Lyric Theatre, East St. Louis, Ill., a baby boy, and already he has started his education as an exhibitor.

Judge Anthony Hochdofer, of the Court of Criminal Correction, St. Louis, on January 25 exonerated Arthur Robinson, owner-manager of the Hickory Theatre, of all blame for the fire at the theatre, January 7. He released Robinson and his porter from their bonds furnished after they were arrested following the fire.

Firefighters in the police they found a can of oil in the rear of the theatre and evidence that oil had been poured on the floor. Robinson informed the court that he did not carry a cent's insurance, that he was making money and had suffered financially because of the fire.

Judge Hochdofer said he was convinced that Robinson was blameless, and that if the fire was of incendiary origin the police would have to look elsewhere for the guilty party. The authorities are now working on the theory that possibly a gang in the neighborhood might have caused the blaze, because Robinson refused to permit them to attend his shows.

Fred L. Cornell, owner of the Delmonte Theatre, has a wire from Rudolph Valentino denying that he has signed a vaudeville contract for $6,000 a week.

Recently the church people of Louisiana, Mo., held a mass meeting in which censorship of motion pictures was indorsed. Many people thought the move was intended as a slap at W. A. Boyd, owner of the Star Theatre, Louisiana, Rev. Charles P. Foreman, president of the Ministerial Alliance of Louisiana, in his opening statement and that this is true, saying that will Hays' order restoring "Fatty" Arbuckle to films alone was to blame.

The Dreamland Theatre, Roodhouse, III., has been taken over by Ross Denny.

Morris Reichman is said to have disposed of his interest in several South St. Louis picture houses to Lehr Brothers.

Reports from Booneville, Mo., are that W. C. Sears is rapidly recovering from a recent illness.

In St. Louis film circles gossip has it that Spyros Skouaras' visit to New York may result in the final consummation of the consolidation of the New Grand Central and Missouri theatres. It will be recalled that several months back it looked as though a working agreement between the two houses was near, but the deal was called off at the eleventh hour. At that time it was whispered that a contract between Skouaras and Harry Klopfer, when they formed the St. Louis Amusement Company, which controls a number of neighborhood houses, had proved the stumbling block. Whether that obstacle has been surmounted cannot be ascertained. Perhaps Skouaras will have an important announcement to make upon his return from the White Lights of Broadway.

St. Louis contractors have been asked to submit new bids on the proposed $1,000,000 Loew State Theatre to be erected at Eighth street and Washington avenue. The theatre would seat 4,400 and be modeled after the Metropolitan Theatre, Brooklyn, N. Y., Marcus Loew will be in St. Louis for the latter part of the month.

When the wall of an adjoining building, in which a serious fire was raging, collapsed and fell onto the roof of the Kilcare Theatre, Woodlawn, III., January 3, the theatre was badly damaged. The loss caused by the fire was estimated at $100,000.

The Oliver Theatre, Creve Coeur, Mo., has reopened. It will play one night a week. This house, which is in a farming community, has been closed for several months.

Kansas City

Kansas City will be given some new picture theatres this year, although plans are not yet advanced enough to make any definite announcements. There are a great many desirable sites in and near the downtown section, but it is the suburban investors almost entirely who are interested in new theatres. Gossip about new houses downtown seems limited to a revival of talk which credits the Fox Film Corporation with seeking a site for a large picture theatre near Thirteenth and Main streets.

Harry Till of Brayer, Mo., was making the rounds of the film exchanges last month. Mr. Till has the Auditorium Theatre.

C. W. Hunt, of the Rex Theatre at Higginsville, Mo., was in town the other day.

The Circle Theatre, Kansas City suburban house, was threatened with destruction by fire recently for the second time in the last two months. No great damage was done.

B. A. Bradley of the Princess Theatre, Topeka, Kan., dropped into town recently.

Frank Jasper of the Princess Theatre at Laredo, Mo., was another Kansas City visitor last week.

F. W. Meade, of the Meade Theatre at Kingman, the Cozy and Elite theatres at Paola, the Palace at Paola, Kan., spent the week-end in Kansas City. Mr. Meade reports that work on the new 500-seat house at Eureka, Kan., is progressing very satisfactorily and that they will be ready to open in about a month.

F. G. Weary, of the Farris Theatre at Richmond, Mo., was in the exchange colony last week.

Lloyd Ware, of the Varsity Theatre at Lawrence, Kan., was visiting some of the exchanges recently.

H. H. Woody, of the Princess Theatre, Lincoln Center, Kan., was looking over some of the product of various film exchanges on his last trip to town.
New England Manager Shot; Blast Silences Orchestra

E. M. Loew, manager of the Dreamland Theatre, Lynn, Mass., and also financially interested in the Capitol and other theatres, accidentally shot himself in his left hand while in the act of cleaning his revolver. The bullet passed through the fleshy part of his hand. Mr. Loew was removed to Lynn Hospital where it was found that the wound would not result seriously.

Musicians of the Strand Theatre, Springfield, Mass., a picture house, felt the results of the explosion of a gigantic tank of gas here February 1. They were in the midst of playing an overture when the force of the blast threw all of the instruments out of tune.

Evel Clayton in "If I Were Queen" was the film feature of the sixteenth anniversary bill in Keith's Theatre in Portland, Me.

The Waldorf Theatre, Lynn, Mass., was damaged when a water main, supplying water to the automatic fire sprinklers, burst over the ceiling and flooded the main floor and a section of the balcony. Loss to plastering, decorations and carpeting will reach more than $300. The Waldorf is owned by Moe Mark.

Keith's has taken over the management of the Empire Theatre in Fall River, Mass., at a rental of $25,000 a year on a five-year lease.

Pilgrim Commandery, Knights Templar, of Lawrence, Mass., took over the Strand Theatre in that city for an entire evening last week and, after enjoying the picture program, an entertainment and a buffet lunch, devoted the rest of the evening to dancing in the spacious lobby.

Word comes from Springfield that the question of equipping members of the City Council with badges appropriate to their office, is being debated with considerable spirit in that city, and the charge has been made that one of the principal reasons why the badges are desired is that they may be used in lieu of tickets of admission to amusement places.

The management of the Park Theatre, Boston, was the host to more than 200 former service men at a matinee last week of "Robin Hood." The Community Service Bureau had planned to have the members of the cast, which is to give Reginald de Koven's operetta "Robin Hood" at the United States Naval Hospital soon, view the Fairbanks picture as a part of its study of their various roles. The management of the Park Theatre, learning of this, not only invited this cast to be its guests, but extended the invitation to include everyone in the hospital, and in the Adams Hospital, the West Roxbury Hospital and the Chelsea Hospital as well.

"When Knighthood Was in Flower" is scoring heavily in a number of the picture houses throughout Greater Boston and is billed this week in three of the Gordon chain in Boston, as well as at the Franklin Park Theatre. "A Little Child Shall Lead Them" also is showing this week at popular prices at the Fenway Theatre, and "One Exciting Night" is the popular price headliner at the Scollay Square Opera Theatre.

D'Angelis Brothers will shortly start the erection of a modern three-story brick and absolutely fireproof picture theatre and business building, to cost $125,000, on Broadway, East Providence, R. I.

Despite the fact that Waterbury, Conn., is having a period of comparative prosperity, the theatrical business is suffering one of the biggest upssets in several years. The Scenic and Hamilton Theatres, picture houses, have closed and two or three theatres in Waterbury's Broadway are known to be losing money. Since Christmas there has been a decided falling off in patronage. Many explain the condition as being due to too much competition.

Fire damaged the Star Theatre, Manchester, N. H., on January 23 to the extent of $35,000, not including a costly organ installed only recently, which it is expected will be a total loss. Origin of the fire is unknown. Arthur E. Smet, projectionist at the Star, donned a fireman's gas mask and entered the building four times, saving 17,000 feet of film. Manager Charest, of the Strand Theatre, professed the use of his theatre, so that the Couture Brothers, owners of the Star, could continue their film program. Plans already have been made to rebuild the house.

The total amount that Springfield, Mass., collected for licenses for Sunday picture shows during 1922 was $8,935.

This is the exhibitor's own department, the only one in the industry. It must have his co-operation. We want it not merely to exist but to prosper. So, come one, come all, with your suggestions for its betterment, with your letters on film topics, with news of your theatre.

Connecticut

Poli's Majestic Theatre, Main and Arch streets, Bridgeport, Conn., one of the new twin theatres recently built by the Poli Syndicate, and opened last October, will most likely change from its present stock company policy, to feature pictures, starting February 12.

Seth H. & W. H. Mosely, of Norfolks, Conn., have had plans prepared by Architects Taylor & Lord, 163 W 40 street, New York City, for a new $150,000 picture theatre on Main street, Winsted, Conn., and will take bids during the coming month.

L. J. Hoffmann, proprietor of the Capitol Theatre, Ansonia, Conn., has had plans prepared by E. C. Horn & Sons, of New York City, for a $250,000 brick, concrete and fireproof picture theatre to be erected on Elizabeth street, Derby, Conn., during the coming summer.

A First National Release

THIS IS A GOOD STUNT IF YOU KEEP A TAME CAMEL
You can hire them by the day, hour or week in New York, so they put one out for Guy Bates Post in "Omar the Tentmaker" when it had its initial run at the Strand Theatre. If you can't get a camel, try a really good-looking horse.

Re-locating Mr. Perkins

This department ended last week in stating that "David F. Perkins is handling the managerial reins of the new Empire Theatre, Lynn, Mass."

"As a matter of fact," writes Mr. Perkins, "it should be the Empire Theatre, New Bedford, Mass. I would not bother with making the correction if it was not for the fact that every manager I know in the business takes the World, and thus some of my friends might think I was in Lynn instead of New Bedford."

That's letting us off easily—thanks.
Pittsburgh's Duquesne Turns from Road Shows to Pictures

The Duquesne Theatre at Sixth and Penn, Pittsburgh, under the management of Max Engleberg, who is rebuilding his Elmoro Theatre on Centre avenue, promises to make it one of the finest houses in the city, managed to get a little time away this week from the scene of action to visit the theatre. Engleberg says all the boys with his new mouchache.

Sincere sympathy is extended to Max Engleberg, owner of the Strand and Liberty theatres, McKees Rocks, in the loss of his wife, whose death occurred January 28.

Manager W. C. Cramer has designated every Tuesday as "Jazz Day" at his Newbright Theatre in Brockline. On this day his program consists of comedies entirely, a five, two and one-reeler, and Cramer says the stum is making a big hit. He also stated that he will shortly open the neighborhood of $2,900 to improve his house.

Dave Silverman, well-known to local exhibitors as former booker at the Universal exchange, is now floor manager at Morris Tauber's Oakland Theatre here. Good luck, Dave.

Frank Klier, of the Colonel Theatre, Weirton, W. Va., was a visitor to Pittsburgh last week and said that business is only fair with him. Klier is popular here, and the exchange men always welcome him with a glad heart.

Atlanta

Manager DeSales Harrison, of the Howard Theatre, Atlanta, is justly proud of the plans of the new fashion reviews that are to be staged at this theatre the week of February 12. Ten of Atlanta's most beautiful girls, wearing the very cream of the new season's gowns, special music arranged by Enrico Leide and his symphony orchestra, a revolting stage with a runway into the audience is the Winter Garden—Mr. Harrison states that it is going to be the very finest thing of its kind that has ever been pulled off in the South. Which is going some!

Augusta

Vaudeville now is firmly intrenched in Augusta. The fifteenth week has just passed and was marked by capacity houses for each of the first night performances, a comfortably full house for matinees and good business for the last show each evening. It is due to Manager Frank Miller, for this is the first time in years that vaudeville has been possible, at a profit, in Augusta.

Business, as a whole, has been much better in the past two weeks in Augusta. The Murray Theatre has been played to excellent business with "The Stolen Million," "Dr. Jack," and "Tess of the Storm Country," while the Rialto has been enjoying good business with "Peter Chains," "Anna Ascends," John Barrymore's "Sherlock Holmes."

Business at the Dreamland Theatre is normal, which is very good indeed, for there isn't a more popular theatre in Augusta, offering a program of westerns, serials and comedies.

Manager James, of the Grand Theatre, reports nothing particularly new. The Constitution Follies, staged by this popular theatre recently, commenced last week managed by Mr. and Mrs. Billy Baskette, sponsored by the Atlanta Constitution, was a dazzling success. A large crowd has reached Mr. James for a "repeat."

Manager Willard C. Patterson, of the Metropolitan Theatre, was at the theatre last night to admit that he was surprised at the Monday afternoon business done by this week's picture, "The Beautiful and Damned." "I expected good business because it's a good picture, but—" and he shook his head a little, as he watched frantic ushers hunt for vacant seats for the housekneeling beside the red velvet ropes. Moments such as this warm the cockles of an exhibitor's heart.

The orchestra at the Metropolitan Theatre, under the leadership of Buel B. Risinger, who has been almost literally "grown up" with the movies—he played for the first five-reel picture ever produced and holds a copy of a clipping from an issue of Picture Play, commenting on the fact and praising the theatre, and enclosed so fast that it now stands head and shoulders above the average orchestra in a picture theatre, and is said to be as good as any in the country.

Manager William R. Bedell believes in contests, essays and the like. The grand prize of his latest contest, which was for the best essay of 200 words on the worth of a certain picture, was a white enameled kitchen cabinet.

Manager James Jackson, of the Tudor, is finding the Norma and Constance Talmane re-issues good box-office attractions. This theatre, in the very heart of town, is playing an excellent business with a 10-cent admission. It is a clean, comfortable and well-managed theatre, and its noon-day crowds fill the house daily.

Manager G. M. Phillips has led the basketball team of Draughon's College, of which team his couch, to victory, and the girls of the college are loud (but laudable) in his praise. They are enthusiastic over the prospects of "mopping up" with every other team within reach.

War in Beresford, S. D.

Last week readers of Regional News and Gossip learned about Ryan & Kundert's "Little Hell" out in Beresford, S. D., the discrimination against Sunday picture shows, and the exhibitors' promise to enforce the Blue Laws and make them apply equally to Sunday showings. We received a copy of the local newspaper, we learn that they did it and did it right, too.

Says the Beresford Republic, in part:

It's a cold day when Beresford hasn't something stirring. South Dakota has its bondy law, but Beresford went one better and last Sunday put on an air-tight day. About the only thing a fellow could get was three meals and a clear conscience. Did the people like it? We cannot say. Some did, others resented it, and the great majority of people were so educated that they were speechless.

The first to put on the lid, we learn, were the barbers shops. Then the hotel candy counter closed. Drug stores sold medicines only. Garages closed so that touring autoists had to spend the day in town for want of gasoline and tires. Men went around tobacco-less. But says the paper, church attendance did not suffer.

"Sunday dawned," it emphasizes, "and some thoughtless people caused a flag to fly upon the flagpole which announced that Beresford had come to life in 1883, and had died on January 21, 1923. The flag is black, thus carrying out the desired impression, but it was eventually removed."
Seaver Amusement Company, of Peoria, Elects Robinson

The Seaver Amusement Company of Peoria has elected the following officers for the year: D. W. Seaver, president; K. R. Francis, vice-president; H. J. Weissbruch, secretary-treasurer. Sam Robinson and Charles D. Off are the directors in addition to the officers. The company controls the Princess and Hippodrome Theatres.

One of the liveliest and most interesting house organs in the field is the Sub Rosa of the Ascher chain of theatres. The managers and employees all contribute and there is something worth while in every issue. The little weekly news sheet has brought a spirit of co-operation into the Ascher Theatres that is helping to fill the houses with satisfied patrons.

Happy Meiningen, manager of the Frolic Theatre at 951 East Fifty-fifth street, is responsible for the attack of pneumonia and several of his friends sent here a large bouquet of flowers as a token of their regard for him. Benny Cohen is acting as relief manager during his absence.

The Colored Theatre Corporation has been incorporated. C. T. O'Neill, W. H. Currence and Tenne Anderson, with offices at 1025 North Dearborn street.

George K. Spoon of Ezzanay is one of the live real estate operators of the North Shore district. His latest enterprise is a bachelor hotel for Winthrop avenue and Argyle, to be built at a cost of $200,000.

Jack Bartlett, formerly with Siegrist and Silbon, is now outside man for the Radio Theatre on State and Van Buren street.

Managers are warned to be careful of one W. A. Wallace who is traveling about the country taking orders for advertising trailers and then failing to deliver the goods, as reports have been received here of his methods.

A. Milo DeHaven, well known to the managers here, has been appointed district manager of the Schine Theatrical Enterprises of Glovesville, N. Y., a circuit of twenty-seven houses. He resigned recently as manager of the Bijou Theatre on Terre Haute to take up his new position.

The managers of several of the picture houses are circulating petitions among their patrons to secure the repeal of the daylight saving legislation that the city council put into effect a couple of years ago.

The employees of the Calo and Terminal Theatres have been told by the managers that there is plenty of room in the houses and the next show will start in a few minutes.

The ballyhoo seems to have come back to State street, as a couple of the big houses have the boys cut in front to tell the customers that there is plenty of room in the houses and the next show will start in a few minutes.

The two-day safety campaign conducted at the various theatres in Ft. Wayne was a success, as the managers co-operated with the authorities and the houses were found in good shape.

The Kingberton Amusement Company has been organized at Millstadt by Edmund Bangs, John R. Green and Ernest M. Staude, to operate a picture theatre.

The Woods Adelphi Theatre Corporation has been organized here by Alfred L. Schwerdt, Otto S. Bruhlmann and A. G. Johnson, to operate and manage theatres. The stock consists of 200 shares of no par value. The offices of the company are at 11 North Clark street. This company will take over the Columbia Theatre property.

Barbee's pulled two weeks of good business with Wally Reid's last picture, "Thirty Days."

Will O'Malley has opened the new Cozy Theatre at Chatsworth, Ill, that is modern in every way and a credit to the town. He has closed his old theatre in the Burns building.

To create interest in Thomas Meighan pictures, Manager Nelson of the Star at Quincy, distributed 200 real photographs of the star and packed his house.

L. Leihart is building a theatre at DeKalb and expects to open about May 1.

The big issue at Evanston, the home of the Y. W. C. A., a college town and the residence of many married men, is movie shows on Sunday. Mayor Harry Pearson is up for re-election and is opposed to Sunday shows. He has lined up all the forces in favor of keeping the movies closed on Sunday, but has plenty of opposition, as three candidates, Roy Metz, Ernest Palmer and Judge H. G. Williams, are for Sunday movies, so the battle royal is on. Naturally the theatre managers are supporting the open Sunday movement.

C. S. Cone has sold the Grand Theatre at Wassaui to F. T. Welter who will make many improvements in the house.

In any other city but Chicago the fact that there has been 452 deaths from pneumonia this year would be called an epidemic and the theatres and other places of amusement would be seriously affected. Here it has hardly caused a ripple.

Ted Samuelson and Charley Callahan are having plans made for a new picture house on the Red Oak that will be modern in every way.

Burett Stephens, architect, has completed plans for the new theatre to be erected at Homewood avenue and Monterey to seat 1,000 people. The house will cost $160,000 and work has already begun on the foundations.

The Dreamland Theatre at Roodhouse has been sold to Frank H. Davidson and John R. McConathy who will make some improvements in the house.

A nine-reel feature film was destroyed and Charley Mitchell, operating inspector for the American Film Company, at 6231 Broadway, was seriously burned when a spark ignited the film in the projection room of the plant. The fire was quickly brought under control without property damage.

A new theatre costing $200,000 has been opened in the New Thalian, Yermin and Hayes Company of DuQuoin. The house has been named the Capitol and as its name indicates is one of the real show theatres of Southern Illinois. Feature programs with good musical talent will be shown by the management.

A Compliment

Jacob Paley, manager of the Empire and Imperial theatres, Chicago, recently visited Moving Picture World's Chicago office especially to compliment the publication on its "Club 480" Independent Section and regional news service. He is an enthusiastic client of Progress Pictures and believes that the independent producer needs the best friends of intelligent exhibitors.

Mr. Paley's recent acquisition of the Imperial Theatre has been a success. He has been a local sensation, for the house always had the reputation of being a "lemon."

The big stir in movie musical circles last week was the arrest of Edmund Fitch, organist for the Stratford Theatre on East Sixty-third street. The police said he had an automobile that was stolen. The cooper's fail to prove the charge and three of them are facing expulsion from force for the injunction beating they gave Fitch in trying to wrench a confession from him. Alderman Lyle had a council meeting of the police committee and the officers involved faced some stiff grilling themselves.

Lee Morris, G. E. Holmes and A. J. DeVo have organized the Central Amusement Company with a capital of $10,000 and offices on Dearborn street.

Wallenstein Brothers expect to open their new house at Michigan City this month under the name of the Tivoli Theatre. The house seats 1,500 and will show legitimate shows as well as pictures. They will have one of the cosiest houses in Northern Indiana.

The Peerless Theatre at Grand boulevard and Thirty-ninth street, under the management of Edward Wurtzburg, will cater to the colored trade in the district in which the house is located. The house belongs to the Ascher chain of theatres.

C. W. and G. L. Rapp, architects here, have completed plans for a $2,000,000 theatre for the Colosseum at North and West Grand boulevard in that city. John Atkinson is general manager of the company which will build the house.

Will Sohmn, manager of the Belasco Theatre at Quincy, is seriously ill at his home and many friends hope for a speedy recovery.

Joe Salter, formerly manager of the Village Theatre at Wilmette, is trying his hand at selling film for Goldwyn to his brother managers.

The ownership of the Apollo Theatre on East Forty-seventh street is to be settled by law, as both Vern Langford and John Krafts have been served with notice that Charles William. In the meanwhile E. J. Eisemfeld has been made manager of the house.

Sigmund Faller has been made auditor of the Jones, Linick and Schaefer Theatre chain, succeeding Emil Mayer who will leave for California at the end of the month for a long rest. George Moore has been named as manager of the Orpheum Theatre of the company.

The Ansell Ticket Company has increased the capital stock to $100,000, to take care of the expansion of the business.

The Capitol Theatre has been opened in the Albany Park district under the management of Max Schwartz, who has a mighty neighborhood house.
Ohio Censors Militant Again; Hertzler Asks for Jury Trial

The Ohio Censor Board has crashed the ax on another exhibitor. A few months ago Neilian's "Fools First" was held up until extensive changes were made. This time the censors viewed The Strangers' Banquet," and decided what to do, allowed a test run of it in Youngstown, Ohio. Immediately objections were raised by labor leaders, and the picture was taken off at the end of a three days' run.

R. L. Hertzler, Bucyrus, Ohio, exhibitor, arrested four times for keeping open on Sunday and fined $25 each time by the mayor, has petitioned the court for a jury trial, claiming he has never been charged with a second offense, which would entitle him to trial by jury. He claims the mayor's acts are an invasion of his rights under the constitution, and asks that the mayor be prevented from assuming final jurisdiction.

A most unique private screening of "Robin Hood" was given in Cleveland recently for a network Kohler in his living room by the Stillman Theatre. The machines were of the portable kind and a common bedsheet served for a screen.

Martin Printz, well known Cleveland theatre manager, has taken active management of the Circle Theatre for the trustees of the house, which has had a rather checked career. He started with "When Knighthood Was in Flower" and had a big week, living probably more business than the house has done any week since it opened two years ago.

B. C. Steele, formerly of the Lucerne Theatre, Lakewood, now associated with Flanigan & Nolen, is managing the Monarch Theatre, Cleveland.

The Cleveland Plain Dealer Screen Magazine has been transferred from the Allen Theatre to the Hippodrome. The Akron, Ohio, Times is now getting out a similar local news weekly.

The American Civic Reform Union has gone on record against a proposed law to allow Sunday opening of theatres in Ohio, and a resolution has been sent to Governor Doebby.

"The Headless Horseman" received a simultaneous run in four Loew houses in Cleveland. The Alhambra, Mall, Metropolitan and Liberty played it for three days.

Harold E. Wendi, owner of the Rivoli Theatre, will close the house, probably, for Harry Thomas and Frank Nafus. Wendi for several months has been on the staff of F. B. O., as a publicity man, and he has gone to New York for that firm.

Eugene O'Brien Is Guest of Manager Libson, Cincinnati

I. Libson, who manages all of the Cincinnati first-run houses, pulled another of his unique stunts during the stage engagement of Eugene O'Brien, who appeared at Cox Memorial Theatre in his new play. Manager Libson had booked "The Voice from the Minaret" at his Walnut Theatre for a week's run, opening Sunday. The O'Brien engagement was due to close the night before the picture opened here. When Cox learned that O'Brien had not seen the rehearsal run, Manager Libson arranged a pre-view for O'Brien and his company. Of course there were several "news hounds" among those present with the result that all of the dailies played the story up strong.

The Sharonville Theatre, one of the outlying houses, was damaged by fire as a result of an explosion in a nearby garage. However, owing to the prompt action of Management, the damage was small as nothing back in stock, then was but very little interruption to business.

The Hippodrome Theatre, Newport, Ky., just across the river from Cincinnati, was visited byburglars a few nights ago. En trance was made through a rear window, although the visitors only "glossed" a couple hundred "iron men" which they found in a drawer in the desk of the projectionist's booth.

Manager John F. Royal, of Keith's Theatre, Cleveland, was found "to be on-the-spot" when he showed pictures of the mammoth display of flowers used at the recent meeting of the rose and carnation growers held here.

Manager Libson has brought Francis Kromer from New York to handle the Capitol Theatre pipe organ.
Strand Theatre Bids Adieu to Buffalo; Ten Years Old

The Strand Theatre bid adieu to Buffalo Wednesday evening, January 31, after ten years’ residence at the corner of the better things in motion picture entertainment. Inability to renew the lease and the desire of a neighboring bank to use the auditorium for house are the reasons for the passing of the Strand. It is estimated that more than 3,000,000 persons passed through the doors in the decade. Eugene A. Beiler, who had been managing the Strand, is going to head a new producing company, The Cavalier Productions, Inc., an organization in which the patrons and bankers are interested. Mr. Beiler plans to go to New York about April 1 as general manager.

“Pop” Henry Pullman, the 86-year-old ticket taker at the Strand, said he was going to take a little vacation. He has been with the Strand for 50 years. A day or two ago Mr. Pullman presented Mr. Pullman with a check in appreciation of his long and faithful services.

Col. Zeb Strand, sometimes known as Charles Johnson, has been appointed major domo of the new Troy Theatre in Troy, N. Y. Zeb was a fixture at the Strand and along with his son, who has left the business, Zeb’s name will be missed. Zeb is about 65 years old himself, but doesn’t look a year over 30.

Today the Strand, after the Strand interests will build a business block and theatre on the Criterion site, which will soon be the heart of greater Buffalo’s business center. Thousands in Buffalo hope this rumor is true. Much of the Strand equipment was shipped to the Troy Theatre.

The Strand Theatre, the new house being built by the Kodeco Corporation in Endicott, N. Y., is nearing completion and will be opened this month. The house is located on Washington street and has a capacity of 900. The ceiling is domed and the walls are finished in bronze and white. An organ is being installed. There are two stores in front of the house, with the lobby and entrance between.

William G. O’Neill, the Frisco boy operator, is making a big hit at the Lafayette Square, where he is giving recitals on the organ. O’Neill stepped into C. Sharpe’s position when the Lafayette board of directors voted to terminate C. Sharpe’s contract. Manager Fred M. Shafer is having trouble with his tonsils – and he had to explain to patrons that seats will soon be available. M. Slotkin, president of the Management Corporation, is now in Atlantic City. Probably got an advance tip on this town’s week of zero weather.

Myron Bloom, of Fulton, N. Y., has taken over the Temple and Opera House in Cortland, N. Y., formerly owned by J. S. Burnham.

A large delegation of Buffalo exchange men journeyed to Jamestown last Monday evening for the opening of the new Palace Theatre. The house was built by Peterson & Woods and is being managed by Howard White. It is one of the most attractive theatres in Western New York. Its policy will be vaudeville and pictures. It seats about 1,800.

At last Buffalo is to see “Robin Hood.” Manager Vincent McPaul announces its coming to Shea’s in a hope to barring an indefinite run, commencing March 4.

Jim Cardino, manager of the Kensington Theatre, has installed a new crystal beaded screen in his house. It was supplied by Al Becker, who has also installed two new Simplex machines in Shea’s Court Street Theatre.

The Strand in Toronto, the first Canadian house operated by Buffalo’s man known as Sheas’s, for rent. It can be leased after May 15, according to advertisements in the Buffalo papers.

Al Beckerich, manager of the Loew’s State, probably seeking a stand-in with the cops booked the policeman’s band as an attraction at the State this week. Al undoubtedly thinks he can speed all over town now in that green sport model of his.

The old Lyric Theatre in Jamestown, N. Y., has been remodeled into an auditorium and dance hall which has been leased by Weyler & Culver.

Arthur L. Skinner, manager of the Victoria Theatre, introduced Pearl White’s new serial, “Plunder,” last Saturday matinee and as a drawing card took motion pictures of events in Cameron, Pa. The serial pictures will be shown at the next Saturday matinee.

The Olympic, which is operated by Universal, has changed its policy from week runs to two changes a week, Sunday and Thursday. Manager T. Cecil Leonard has designed Friday evening “Family Night,” when in addition to the regular bill he is showing “The Oregon Trail.” He has made arrangements to open the box office this night for 5 cents and a coupon from the newspapers.

The picture will be shown also at the Saturday matinees with the 5-cent offer prevailing.

“Former satisfied patrons of the Strand will find a welcome here,” reads a line in the Palace Theatre ads. Manager Howard Smith expects to get a lot of the Strand business. The Palace is only a few steps away from the old Mark house on Main street.

Charlie Reiner, of the Grant Theatre on Amherst street, still has a good bunch of Scotch in stock. Pardon us, we mean Scotch stories. Charlie told a few along Film Row this week on the subject of Scotch. Scotchiness is bad, Charlie invites the film men into his office and laughs it off with his rich line of stuff from the land of the thistle.

The Lafayette Square Theatre will celebrate its second anniversary the week of February 26, for which Manager Fred M. Shafer has arranged a gala vaudeville program and has booked “The Hottentot.”

Encourages Beginners

To stimulate interest in Oklahoma City talent and to further its development, James H. Cooper, manager of the Criterion Theatre, will co-operate with the City Club of Oklahoma City and women’s clubs in a plan which will place professionals on the Criterion stage with young artists from Oklahoma City. These performances will be paid for and they are invited to send their names and addresses to the theatre office. They will be paid for their performances. The money will be paid for their services, the money to go into a scholarship fund for their education.

There must be a certain degree of talent and soundness and must pass an examination before an examining board before they can appear.

The general plans will be arranged later.

Washington, D. C.

Visitors to Washington, D. C., are complaining of the weather. The conditions of the roads is reported to be one of the worst problems with which the small town exhibitor has to contend at present. There were great improvements this week in the immediate vicinity of Washington. Of course, places like Cumberland, Md., have witnessed real winter conditions.

Jim Smallwood, who operates the Opera House in Lovettville, Md., voiced the general complaint of the small town exhibitors that rain and snow make the purpose of booking films. He is dependent for a part of his business on the surrounding countryside and the people out of town when the weather or the roads are bad.

Washington exchange managers have been asked to use more care in placing address labels on film shipments. There is a general complaint on the part of the post offices that too many shipments of film are missing and the cause of the film shipments going astray is in the improper and careless labeling.

It is suggested that the shipping clerks are lax in removing old labels and there are cases that bear several shipping directions, the consequence being that the clerks are confused as to the proper destination. The latter have been reproved for "taking a chance" and sending films to corners where they think they should go, rather than returning them to the concern for better shipping directions.

Postal officials say that exhibitors also are careless in this respect, particularly with respect to films that are moving on a circuit. Their cooperation is being asked by the post office to the end that the chance of wrong shipments may be eliminated as much as possible. It is expected that the matter here will be taken up by the Washington Film Board of Trade.

F. D. Malone, formerly covering this territory for the Kid Canfield pictures, who recently decided to make Washington his home, has taken over the Virginia Theatre on Ninth street and turned it into a man’s smoking room. Smoking is permitted and efforts will be made to corral a part of the business that is available along the post office line operated along lines that appeal strictly to men.

To make possible the operation of this theatre along the lines laid out by Mr. Malone, many changes had to be made to come within the fire regulations. This included the putting in of a new metal ceiling, accompanied by complete redecoration of the interior and the remodeling of the front of the Virginia.

Willard C. McNaughton, former manager of Super-Films, Inc., has joined Tom O’Donnell as manager of the New Theatre on Eighth street, Southeast. Tom Watts, former manager of the Avenue in the Dixie when the latter was located at Eighth and H streets, Northeast, has gone to the Truxton as manager. The Truxton Theatre is located at North Capitol street and Florida avenue.

Sidney B. Lust, who has been running "Cabiria" at the Leader Theatre on Ninth street, made a special play to secure the presentation of the two thousand Italian residents of Washington through the distribution of handbills written in their native language. These were posted in conspicuous places as well as bolted to every door. The exchange managers, however, wanted to know why he posted some of these in the corridors of the Mather Building.
San Francisco. Exhibitors Note Business Improvement

A very marked improvement in business has been noted of late by exhibitors in greater San Francisco and capacity houses are again the rule when meritorious productions are offered. At the same time presentation costs have been curtailed and more attention has been given to the attraction in the pictures shown and less to extra stage attractions. Orchestras have been reduced in size, local bands have been eliminated and managerial staffs have been trimmed in the interests of economy. Attendance has increased as operating costs have come down and exhibitors, as a rule, are again making entries on the proper side of the ledger.

Long runs have been quite conspicuous of late and some interesting records have been established. The New Portola Theatre has established a Pacific Coast record for "Dr. Jekyll and Mr. Hyde" and a fine showing is expected to be made with Griffith's "One Exciting Night." The Imperial Theatre held "Teas of the Storm Country" for four weeks, while two week runs have been common at the Tivoli Theatre. "Oliver Twist" stayed at the Century Theatre and "Prose and Alarm" has an extended run there.

If there is anyone in San Francisco who has heard for some time the "Voice from the Minaret" to be shown at the Tivoli Theatre, he or she must be deaf. Director of exploitation Charles Thall interested the manufacturers of the Magnovox, a sound amplifying device, in setting up special equipment to broadcast this information, and the city was well covered. Additional publicity was secured by tying up this campaign with the Community Chest drive, which was also advertised in a stentorian voice.

The Meyer & Hyman interests have taken over the Haight Theatre, San Francisco, in conjunction with William Godfrey and Harry Attkisson. An announcement made that negotiations are pending for the purchase of other residential district houses. Other theatres controlled by Meyer & Hyman are the Liberty,同业 Square, Broadway and Crescent, which are owned in association with Martin Klein. These interests also own the Coliseum Theatre.

George M. Mann and Frederick Frisk, of the United Theatre Exchange, San Francisco, have taken over additional theatre interests at Eureka, Cal., and now control the amusement business there. Changes in house management have been made and all of the three theatres are being operated independently. H. P. Clark, son of William P. Clark, who has retired from the theatre business, has been made manager of the Rialto Theatre; James C. Chase, a former vaudeville man, has been placed in charge of the Hollow Theatre in that city. The Theatre has been placed under the direction of W. R. Hughes, formerly assistant manager of the Eureka Inn.

The T. & D., Jr., Circuit is steadily increasing the number of houses under its control and is now operating twenty-one, with twenty-three others to be added in the near future. Plans are being made for building a theatre at Monterey, Cal., and about $175,000 will be invested there.

Roth Makes Change

A telegram informs us that Eugene H. Roth has retired from the Herbert L. Rothchild Entertainments with which he has been connected for twelve years, having organized the Portola Theatre, the nucleus of the present organization. In the telegram, "Mrs. Rothchild" says, "and I desire to give more personal attention to 'Hunting Big Game in Africa.'"

San Francisco, Exhibitors Note Business Improvement

The Francesca Theatre and site at 1127 Market street, San Francisco, has been sold by the Finkelstein estate to William Cranston and Norwood B. Smith.

Sol Pincus, for several years assistant manager and director of publicity for the Imperial Theatre, San Francisco, has been made manager of this house, succeeding Van B. Clement, who recently resigned.

Carston Dahneke, son of Fred Dahneke, jr., and manager of the Oakland T. & D. Theatre, has left for New York to represent his father in transactions connected with the transfer of the Turner & Dahneke interests to Sol Lesser and Gore Bros. Incidentally, he is one of the youngest theatre managers in the country, being only 19 years of age.

A. M. Bowles, for some time manager of the Turner & Dahneke Circuit, with headquarters at San Francisco, will continue in the same capacity for the new owners. He will have added duties with the new interests, since extensive improvements are planned for many of the houses.

Fred Conley, of Clovis, Cal., has disposed of the Grand Theatre, conducted by him at Reedley, Cal.

The Manteca Theatre, Manteca, Cal., has changed hands and is now being operated by J. A. Seiter.

The Larkin Theatre, San Francisco, Cal., has been sold to Burrell & Miller through the agency of the United Theatre Exchange.

Fire of an unknown origin recently destroyed the Angels Theatre at Angels, Cal.

Harry David, formerly of San Francisco, but for the last few years manager of the Mission Theatre, Los Angeles, is a visitor in his old home town, coming up to assist in launching "Susanna" at the Strand Theatre, which about a month ago started a policy of showing large feature productions.

The State Theatre at Oakland, Cal., has installed Livingston's Symphonic Band as a permanent attraction.

Seattle

"Competition on the square" lends much spice to the fight for motion picture supremacy in Eugene, Oregon. "Live Wire" McKee operates the New Heilig, while A. H. MacDonald operates the Rex and Castle theatres. The two men are great friends, and can be found lunching together almost any day in the week. Notwithstanding, each exhibitor is keenly on the alert to put one over, though the game is a friendly one. McKee goes in for heavier exploitation than Mac-Donald. He has just hurled the deft into the enemy's camp by arranging for the Irene Castle show and "Slim Shoulders," with which he will probably hit up the entire town. Other Hodgkinson pictures are scheduled for early showings at the Heilig are "The Kingdom Within," "Bull Dog Drummond" and "White Park Sheep."

Sam Bernstein, who owns the National, a Portland suburban house, is reported to have taken over the Grant from A. Berg. Bernstein's son will probably operate the Grant.

C. E. Stillwell has secured the Nell Shipman release, "Grub Stakes," just finished in Spoleto. For his second feature picture, he has booked the picture for three weeks to show at 30 cents admission. The entire population of Spoleto is behind this one, and there is no end to its popularity.

Hugh McCredie, another Portland exhibitor, who operates the Multnomah, is planning the building of a new house in the spring.

W. E. Tibbitts, of the Highway, Portland, and Bob White, of the Arlites, both suburban houses, were in Seattle this week. White says he will have a new theatre at a not far distant date. He plans to call it the Bob White.

At Finkelstein, formerly manager of Jensen & Von Herberg interests in Bellingham, Wash., will now have charge in Bremerton.

Canada

The week of January 29 was a big one in the personal activities of a number of prominent exhibitors of the province. On January 30 Captain Frank Goodale, manager of Loew's Ottawa Theatre, was the "star" of the luncheon of the Lions Club of Ottawa at the Chateau Laurier, where his address, "Beach Ball," was given of Manager Goodale by Henri Lafreniere, a fellow member.

Captain Goodale was one of the original airmen in America. He was born in Bowling Green, Ohio, December 21, 1886, and was the first man to make a night flight over New York City. He was also among the first to attend the Montgolfier balloon on July 19, 1910. He was commissioned first lieutenant in the American Air Force on April 6, 1917, the day on which the United States entered the war. After he was discharged with the rank of captain, he became manager of Loew's Liberty Theatre, Cleveland, Ohio, and was transferred to Loew's Ottawa Theatre about one year ago.

Manager Goodale had a number of actors from the theatre as his guests to provide the entertainment portion of the program for the luncheon, and also distributed a number of passes to the theatre as prizes among the members.

On the following day announcement was made locally that Manager J. C. Kennedy, of Allen's Regent Theatre, Ottawa, had been accepted as a member of "The Club of Ottawa," an organization of local business boosters.

On February 2 Manager Don Stapleton, of the Centre Theatre, Ottawa, was the "silent booster" at the luncheon of the Kiwanis Club of Ottawa, of which he is an energetic member. A description of Mr. Stapleton's life was also presented at this meeting. He was born in Kentucky, but moved to Ottawa in early life, attending the schools there and also attending Montgomerie Institute. It was decided at the meeting that the Centre Theatre specialized in First National attractions, and members were invited to see "Omar, the Tentmaker" at the theatre during the following week. Don, who has succeeded his father, Ben Stapleton, in the active management of the theatre, also distributed a number of prizes in the form of theatre passes.
Albany

Charles Walder, known from one end to the other of New York State, and who became manager of the exchange which Goldwyn opened in this city on January 6, has been on his way to home the past week with a hard cold.

Manager Herman, of the First National Exchange, was brave enough to tackle Northern New York last week, returning to Albany with some bookings, but with more stories as to the depth of the snow and the antics of the mercury.

"The Voice from the Minaret" has just been booked by First National for the Strand in Albany, the Avon in Utica and the Olympic in Watertown.

Manager Herman, of the First National Exchange, is changing his collar twice a day at present. All because he has collars to spare, having received several boxes from the Lion Lion Lion Lion of Troy, in connection with a tie-up with "The Hottentot." Manager Herman expressed the hope that the next tie-up will be with some wholesaler clothing house.

Jimmy Rose, the Pathé salesman out of here, is back on the job once more after three weeks in the hospital.

"Dr. Jack" has been booked for the Troy in Troy and the Strand in Albany for the week of February 25.

Harry Berinstein, Buffalo manager for Universal and who looks after Albany as well, was in town last week, talking over matters with C. R. Halligan, local Universal manager.

E. F. Johnson, who handles Pathé product out of here, was up North the past week, hitting Lake Placid, Saranac Lake and other places where he found the snow five feet high, this the level and drifts that covered the trains.

Frank Bruner, manager of the Pathe exchange here, isn’t the sort who worries much, so when the engine hauling his train on the way from Syracuse here, broke down the other day, Mr. Bruner fished a paper from his pocket and waited developments. After an hour or so, along came a freight and its engine was hooked on the passenger train and Bruner arrived back in Albany a matter of three hours late.

If there is one exchange manager in all Albany who plugs for the Y. M. C. A., it’s C. R. Halligan, of the Universal. There is hardly a day that does not find Mr. Halligan devoting a portion of his noon hour for a dip at the tank and a few minutes of basketball.

And speaking of Halligan, there is an exhibitor by the name of H. B. McNamara in Valdosta, who is having so much success with the Buffalo Bill serial, that he wrote Mr. Halligan the past week that if the Leather Pushers measured up to Buffalo Bill he will close his letters hereafter "With Love" rather than "With Kind Regards."

San Francisco

S. J. Vogel, western district manager for Hodkinson, has returned from a six weeks’ trip to New York, coming by way of the Pacific Northwest. Assistant District Manager M. F. Lowery returned recently from a trip to Portland, made in connection with the Castle fashion show.

J. A. Clark, of the accessory department of Famous Players-Lasky, has been transferred to the New York office and has been succeeded at San Francisco by E. Hunter.

Jack Frazier, business scout for Universal, has returned from a Nevada trip.

H. B. Fish, western division manager for Vitagraph, with headquarters at San Francisco, left recently for New York.

W. R. Sheehan, vice president and general manager of Fox Film Corporation, arrived at San Francisco late in January for a stay of a week with his brother, Howard J. Sheehan, manager of the local branch. While here he looked over the field in connection with the proposition of opening with the chain of theatres, one of which is already in course of construction at Oakland, Cal.

Louis R. Lurie, who has built several of the buildings in San Francisco occupied as film exchanges, has returned from a business trip to New York. Work is to be started at once on a building on Turk street, near Leavenworth, to be occupied by the Select Pictures Corporation and other concerns.

Atlanta

Miss B. T. Bak, of the Goldwyn office, is back at her desk after a long absence due to illness. Miss Bak found it necessary to spend several convalescent weeks in New Jersey, before she was able to resume her strenuous duties as assistant manager.

Film Row grieves sincerely at the loss of one of its most distinguished and beloved members, Hugh M. Cardoza, who has been closely identified with the industry for more than sixteen years, who died at his home January 24, after an illness of several weeks. Mr. Cardoza had been, for the past year, exploitation manager in the Marietta street office of First National, and his loss will be keenly felt.

Frank W. Salley, who left Film Row nearly a year ago, to make his home in Miami, Fla., where he was connected with the National Motion Picture Finance Company, is back in Atlanta, and has already assumed the duties formerly performed by Hugh M. Cardoza as exploitation man for Associated First National’s Atlanta office.

The absence of Stephen A. Lynch is already being felt along Film Row. Mr. Lynch has been so closely associated with motion pictures in the Southeast that it was inevitable that he should be sadly missed.

Charles C. Kranz, formerly associated with Adolph Samuels in Atlanta, and now with Adagamalied Pictures, of New York, was a recent visitor to Film Row.

Seattle

If there’s anything in the "Cove Theory" it must have been working for some time in the mind of J. A. Gage, local Educational manager. The boy’s a fast worker, and he’s "getting better," he says. Before the wire announcing the arrangements with M. Couse, received from Educational headquarters, was cold, Gage had booked the picture for day and date openings at the Seattle Coliseum and Portland Liberty theatres, February 24. These are two of the largest theatres in the Northwest. Twenty-seven 24-sheets have been ordered for Portland and twenty-five for Seattle.

In addition, Gage wrote out his story for every newspaper in the Northwest with a circulation of over 1,000. There were ninety-three in all. Ninety-three editors grabbed it and printed it. Consequently long distance calls and telegrams are pouring into the Seattle office in regard to bookings. It is a perfectly safe bet that before this reaches print, Gage has the entire Northwest booked up to the minute. When it comes to "auto-suggestion," Gage hits on all the cylinders.

Walter S. Wessling, western district manager for the National, accompanied E. O. Brooks, serial sales manager out of New York, on his visit to the local exchange. They left for Portland January 31.

W. P. Nichol, special representative of the Canadian Releasing Corporation of Western Canada, Ltd., was in Seattle this week, looking over some new releases.

Announcement is made that Educational has secured the majority of contracts with Northwest exhibitors on Kinograms, which is replacing the Selznick News, this week to be discontinued.

Miss Helen Ogden, an oldtimer on Film Row, has returned to First National, making her office a source of congratulations to both parties.

S. J. Vogel, western district manager for Hodkinson, has just returned from a trip to New York.

Kansas City

Lee D. Balsly, exploitation manager for Universal, created quite a lot of trouble for himself last week when he put over an advertising stunt for "The Fift," which ran at the Liberty Theatre the week of January 28. Balsly was called before the postoffice inspector to explain why he sent postcards through the mail, having a very personal sounding message thereon. Despite the trouble involved the stunt proved to be a good business getter and aroused great interest in the picture.

Barett Kiesling, publicity representative for Cecil De Mille, visited the Kansas City branch of Famous Players-Lasky last week.

P. W. Meyers is the new booker at the Standard Film Company. Mr. Meyers hails from Dallas and Atlanta.

M. E. Maxwell, special representative for Cosmopolitan Productions, spent several days in Kansas City recently.
The Southwest

Fritz Friend, veteran Metro salesman in the Carolinas, and Jimmy Hicks, of Enterprise Distributing Corporation, detail harrowing experiences of being snowbound in the mountains of North Carolina around Chimney Rock early in January. They were traveling in an Essex coach and a Ford coupe respectively, said boats being unable to negotiate the tortuous mountain trails in the worst snow storm of the winter, the drivers suffering intensely from exposure before relief came.

John Scruggs, of the accessory department of the Atlanta Goldwyn office, was called to Greenville, S. C., last week by the death of his father.

"Bill" Sharpe is packing a portfolio through Florida for United Artists out of Atlanta. K. E. Lee is in Tennessee for them.

"Doc" Koch attended the opening of his F. B. O. feature, "What's Wrong With the Women?" in Birmingham the past week.

J. H. Harris, controller for Universal, was in Atlanta the past week attending to final details of closing the Consolidated Film and Supply Company head offices, which will be moved to New York.

Fred Creswell, district manager of Paramount exchanges, and Oscar A. Kantner, exploitation director in the Atlanta territory, have gone to Birmingham and will also visit Memphis and Bessemer City.

A proposition whereby they will be better prepared to aid the small town exhibitors with their exploitation has been discussed by the Paramount managers who have been in Atlanta conferring with Tom Bailey and Oscar Kantner during the past week.

Charles Simpson, Universal exploiter, has returned from Macon, Ga., where he put over "The Flint."  

Joseph L. Marentette, Goldwyn branch manager, is on the road screening "The Christian" in important key cities for exhibitors.

W. B. Corby, former salesman out of the Charlotte Universal office, has resigned his position effective February 3.

E. F. Dardine, Charlotte manager for Universal, has just returned from a trip through the Virginia territory. Mr. Dardine also visited R. I. E. at the grand opening of the Madison Theatre, Allentown, and met his many friends among the legislators, building anti-censorship fences, etc.

Milwaukee

The F. I. L. M. Club, which disbanded some time ago, has been reorganized, with every distributing company of the city represented in its membership. George Levine, of Universal, has been elected president. Other officers are: William A. Ashman, Pathe, vice-president; H. H. A. Fox, Wisconsin Film Co., treasurer; Attorney Robert Hess, secretary. The club, starting now with twenty members, has seven more on its roll than at the time it broke up.

Goldwyn offices finally have been opened in Milwaukee, with Samuel Sherman in charge. This marks the first step in a national program for great expansion by the company, with which Milwaukee exhibitors heretofore have had to deal through its Chicago office. Mr. Sherman formed the sale of Goldwyn and sales manager in the Chicago office.

Buffalo

Chester A. Saunders, manager of the United Artists' Exchange, has signed 'Robin Hood' for an indefinite engagement at Shea's Hippodrome. Hiram Abrams was a visitor at the U. A. office last week-end.

Rose Middleman and Rose Owen have resigned from the office force.

Clara Gross has resigned from the educational staff to accept a position with F. B. O. Educational is now installed in its new exchange in the former Nu-Art office, where Howard F. Brink has one of the finest private offices along Film Row.

Jackie Coogan was in Syracuse last week. So was Henry W. Kahn, Metro manager. The two celebrities met.

According to authentic reports, one H. L. Beebe, in charge of exploitation at the First National Exchange, is soon to wed a Syracuse girl. Brought the ring in everything. Ed Walsh, booker, beat H. L. to the wedding stuff when he eloped last week with Hazel McClellan, pianist at the Colonial Theatre. E. J. Hayes, branch manager, announced that the local office is going way over the top in its quota for First National week.

A. W. Carrick, Hodkinson sales manager, has engaged Paul Shaver to succeed Howard Rieth, as a member of the staff sales. Fenton Lawlor has resigned. Mr. Lawlor was formerly sales manager. John Gentille, shipper, has also resigned to enter business for himself. Elmer J. Tuck, formerly with F. B. O., is the new shipper.

Jim Savage, assistant manager at Universal, announces the appointment of Joe Fitzer, one of the famous Fitzer Brothers, as representative in the Syracuse district.

J. E. Dickman, of the Fox sales force, has signed up Fox products 100 per cent, with Herman Lorenz, manager of the Bellevue Theatre, Niagara Falls, N. Y. A large number of exhibitors is now attending the weekly screening parties staged by Manager C. N. Johnston in the Fox exchange screening room.

Archie Moses is still in Buffalo. There is still hope that he may connect up again with a local exchange. Buffalo Film Row would not like to lose Arch.

Pittsburgh

A. S. Davis, who has been appointed to succeed Joseph Skiboll as manager of the Pittsburgh First National Exchange, the latter having been promoted to position of western district manager, is already in the office and ready to make the acquaintance of all the exhibitors. Mr. Skiboll will remain in the city probably until the first of March, and assist the new manager in becoming familiar with the First National policy, and in getting him acquainted with the many new faces here. The World joins the entire film industry in wishing to each of these men the best of success in their new fields of endeavor.

John Davis, of the Columbia Film Service, Inc., is receiving congratulations on all sides, and accordingly is passing out the cigars. Mrs. Davis presented him with a 7½ pound baby boy February 28 and both mother and son are doing well. This makes the second child in the Davis household, the first also a boy, now 5 years old. Congratulations!

Montana

The First National office in Butte made February 3 a Red Letter day in commemorating the fifth birthday of First National. C. W. Koemer, manager of the Butte branch, says that the organization was first formed February 3, 1918, entering the arena of the American film producers as a small enterprise. In Butte the first week of February will be devoted to First National photoplays in the Rialto and the American.

B. T. Cale accompanied E. O. Brooks, serial sales manager from the Pathe office of New York, on a trip to Great Falls and Helena last week.

W. C. Pugh, of Great Falls, a Pathe field salesman, was in Butte recently in connection with his office.

E. J. McIvor, of the Film Booking Offices of Salt Lake, registered at the Grand this week.
Hooked a Contest to "Lorna Doone"

With the ready to hand hook ins on "Lorna Doone," F. C. Strazer, of the Strand Theatre, Asheville, N. C., figured that it would be helpful to hook in to the hook ins, and incidentally to make it worth while to get in line.

He sold all the local stores on the merchandise displays possible with the multiplicity of goods hook-ups, and then tied one of the local papers to a prize contest in which the entrants were required to name as many of the hook-up products as they could locate. This sent them on a tour of the stores and permitted the merchants to cash in on their window displays. One of the stores gave shoes at cost price for the top prizes and the third prize was a season ticket to the Strand.

This is a new and a good idea where you want to get all the help you possibly can from the merchant co-operation and do not see the chance to use a hook-up page.

The business was up around 40 per cent. on a three day run.

Novel Stands

Lithographs have been slapped onto pretty nearly everything, but it seems to have remained for A. L. Snell, of the Imperial Theatre, Gadsden, Ala., to use freight cars.

The railroad yards are "downtown" and the cars on the sidings face the main business street, so he obtained permission to banquet these cars for "To Have and To Hold," and the novelty got additional attention for the signs.

A miniature pirate ship was the lobby display and Mr. Snell says that the Bamberger hook-up page got more publicity for him than any other double truck he has ever used.

Made One Display Serve Two Titles

John B. Carroll, of the Imperial Theatre, Asheville, N. C., had an eye on two titles when he built one lobby display.

First off the scene showed the storm country for "Tess of the Storm Country," with a waterfall with real water, and canvas rocks. When the Pickford film was packed in the cans, he set in more pine trees, tacked on some icicles, scattered whitewash snow all over the set and told about "Brawn of the North."

It looked entirely different and the second phase was even more attractive than the first because of the interest excited in the transformation. It pulled better than an entirely new display could have drawn.

It is not often that this can be worked, but where it can, it will be found to be a fine idea for getting attention on two titles.

ANOTHER EXAMPLE OF THE USE OF TRADE PAPER DISPLAYS FOR LOBBY ADVERTISEMENT

F. H. Dowler, Jr., District Supervisor for Southern Enterprises, made up this set of three cards for the lobby of the Tivoli Theatre, Chattanooga, Tenn., using the trade paper advertisements of Paramount's "39." An equally good use can be made of the pages in rotogravure, either singly or in a series, if the latter are saved up from the various issues.
Advertised Change to Bring Ray Back

Charles Ray was practically through in Memphis when they booked "A Tailor Made Man" into the Strand Theatre. His preceding pictures had gotten him in bad with the patrons, and they took the S. R. O. sign down cellar when they knew he was coming.

But H. B. Clarke figured that he could do something, and what he did was to frame up a men's fashion show with a male quartet, which gave him a good prologue feature and also tied a tailor to a window display.

Dummies and Shears

For the lobby he made a combination of cutouts in an arched framework, suggesting a show window. There was also a pair of huge shears above and with tailor's dummies, cut from compboard, on either side.

Then he went into the newspapers, frankly admitting that Ray had been pretty poor in his last few plays, but called attention to the fact that this production was a United Artists' release, booked by the same company handling Mary Pickford and Doug Fairbanks, and that it had to measure up to that grade.

The argument must have been convincing, for the receipts were $700 better than on the previous Ray picture, which took it up above the house average as well. Now they are lined up for succeeding releases.

This is a good scheme to follow in any section where they did not care much for late Ray products.

A Big Display Cost But Eleven Dollars

Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, used a lot of brains and eleven dollars to get a lobby display which brought the elitist down the side street to see what everyone was talking about.

He brought in several loads of sand from the beach and put this down in the lobby, then got a supply of bamboo from the swamps to mix with some borrowed palms. In the centre of the sand he placed a capture armadillo. On either side he put cutouts of Jacqueline Logan as the dancer in "Ebb Tide," and across the top he ran a legend in the cutout letters usually reserved for titles. This read: "At its lowest ebb these two women changed his tide of life." As both cutouts were of the dancer, this did not exactly fit, but no one noticed this, and if they had, there was the three-sheet with the two women right alongside.

It was a fine layout, and would repay a greater expense.

If you will look at the cut, you will notice that H. B. Clemmons put a batten down to confine the sand. This keeps it from tracking into the street.

Bought Them Back

B. B. Garner, of the Casino Theatre, Lakeland, Fla., used the goggles and handbags on "Dr. Jack," and to make certain they would not be thrown away announced that they would be good for a ten cent admission in stead of the regular fifteen cent charge if brought back during the run.

As the distribution was a week in advance, the stunt stuck, though the novelties were in such demand that even the lobby supply was abducted when the regular supply was exhausted.

The teaser ads from the press book were also used, with the theatre address as the street number. They got a lot of attention before the gap was exploded.

It cost only $84 to get an increase of 40 per cent. in the business.

Mystery Poster

For "One Exciting Night," J. M. Edgar Hart, of the Palace Theatre, El Paso, used a frame in the lobby showing a window before which sat the lighthouse in the Griffith picture. The window panes were translucent and in back was a stooping figure with claw-like hands, apparently about to snatch the boy baldheaded.

A careful adjustment of the lights brought out this figure in just the required vague.

Too strong a shadow would detract from the suggestion of mystery. The vagueness is part of the sales value. Bill Johnson liked it so well he is routing it over the remainder of the territory. Hart does so well with his displays that it would pay to give him first crack at all the big stuff and then ship the display with the film. He has real ideas on lobby work.

They Called

Reversing the telephone stunt, L. B. Towns, of the Strand Theatre, Birmingham, got out 2,000 throwaways reading in large type "Kick In," and over in the corner "Call Main, 8694 before you." That was all there was to it, but the house got 750 calls out of the 2,000 sheets, which is a pretty fair average. Of course, each caller was told all about "Kick In," and each caller was already interested, and so half sold. It beats doing your own calling, particularly where there is an unlimited service.

Lem Stewart suggests that the same stunt can be worked as a classified ad or teaser.
Made His Ballyhoo a Vaudeville Act

D. N. Robinson, manager of Proctor's 125th Street Theatre, New York, had an escape act on his bill in which a woman was contracted to do a suspended straitjacket escape as a ballyhoo, so he tied the stunt to the picture and made a cleanup.

All Blame Snell

The chances are that if Gadsden, Ala., was rocked to its foundations by an earthquake, about half the town would call up the Imperial Theatre and ask A. L. Snell what attraction he was working that for.

Mr. Snell went to a lot of trouble to paint the sidewalks with the single word "Clarence" when he had that picture, but he might just as well have added the house name, for though he did it in the dead of night, the next morning the people were all asking him when he was going to play the picture.

Partly in answer to the often repeated question, he announced that "Clarence" would arrive in town the opening day of the picture on the 11:15 from Birmingham. The "Clarence" was a popular ex-service man, in his old uniform, with a saxophone case lettered with the name of the play. As he could play the instrument—and play it well—he carried his audience with him as he strolled around town and played solos on prominent street corners. He also played a solo before each showing of the picture at the big shows, and his popularity helped to get them in.

But the next time Mr. Snell stays out of bed to paint the sidewalks, the town will be older than it is now. They are all wise to him.

Bathing Pool Was Prosaic Bath Tub

Selecting the bathing party in "One Week of Love" as his selling point, E. B. Roberts, of the Majestic Theatre, Austin, Texas, used a bath tub for the foundation of a lobby miniature.

This was filled with water and surrounded by a compoboard platform, painted to suggest tiling, working into the lawn back of the pool. A house was painted in the rear. The compoboard which enclosed the tub was painted to suggest rocks with a pathway leading up the front to the platform.

Many Bathing Girls

In the tub was a float and a raft, with a diving board at the margin and bathing girls distributed over the landscape, three of them riding a donkey down to the pool. It made a striking display and as the water was dyed green, the figures did not show and the house was given credit for more building than it did. The whole thing left some change out of a five dollar bill and the box office got back the first session. Lobby miniatures are wonderfully good sellers, as the Southern Enterprises managers are demonstrating.

Blind Bargains Are a Local Sensation

One of the best stunts yet worked on a special sale idea was a "Blind Bargain" sale instigated by Pantages Theatre, Kansas City.

A local drug store announced a sale of blind bargains. Three thousand packages were wrapped, each containing some article of a value not below seventy-five cents and running from there to three dollars. All were to be sold, without privilege of examination, for 69 cents. In other words, it was the old grab bag idea.

The sale was worked up so strongly that the supply did not hold out, and the store got rid of a lot more material, while the house receipts werebetter by between two and three hundred dollars.

Auto Camp Tent Is 'Omar' Advertisement

Dealers in automobile accessories will welcome this hook in to "Omar the Tentmaker" supplied by H. B. Wright, of the Strand Theatre, Seattle. He hooked a Ford agency to a trailer tent and headed it "Omar up to date." A couple of rugs and a cutout from the 24-sheet were all that were required. It got a lot of comment, which the box office capitalized.

For the lobby he repainted the doors in Art Deco style and mostly in yellow and red, and Shireen's window was reproduced on one side of the inner lobby. The girl ushers wore oriental dress to help along and, of course, there was a prologue.

If you can hold one of the trailers, you can use that for a street ballyhoo, with old man Omar sitting in the rear writing some more poems.

Made His Ballyhoo a Vaudeville Act

D. N. Robinson, manager of Proctor's 125th Street Theatre, New York, had an escape act as part of the bill which included "Brothers Under the Skin." The woman in the act was supposed to do a suspension straitjacket stunt twice a day to ballyhoo the act.

Robinson decided he could use it to sell the film, so twice a day the woman was hoisted level with the third story windows, and then there was flashed a banner commencing "Would you treat your wife this way?" See 'Brothers Under the Skin,' etc.

It cost nothing but the rigging to work the stunt and it brought in a lot of extra money.

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If you can hold one of the trailers, you can use that for a street ballyhoo, with old man Omar sitting in the rear writing some more poems.
Race Was Fixed, but House Was a Winner

Perhaps there is some sympathetic connection between a hippodrome and a horse race, but anyhow "The Kentucky Derby" gave a fine idea to Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas.

He built a miniature race track for lobby display, framing it in with a backing and sides. On one side were the stables, while a lot of toy automobiles were parked down front, near the railing, and the stand was filled with rooters.

The track was a short one, but as large as the lobby permitted, and two sets of toy horses ran around and around, being geared to a motor underneath the stand.

There were two strings of horses and the gears were fixed to give greater speed to one string of mags, with the result that it looked like a race and was not suggestive of a procession.

It was both a sales feature and a prologue, and better than the old idea of a paddock display.

It was made with unusual care, and all of the minor details are well thought out. It helped to hoist the receipts 30 per cent. at the Hippodrome, and it is to be presumed that it will be sent along with the film to other Southern Enterprises houses.

J. M. Edgar Hart Got Display Free

J. M. Edgar Hart, of the Palace Theatre, El Paso, is sitting pretty when he can sell off one feature of a lobby display for the cost of the entire outfit, but that is what he did on "Broadway Rose."

Hart has two valuable assets—his head and a clever painter—and he achieves some notable results in his lobby, but this display for "Broadway Rose," is one of the best he has done yet.

Mae Murray is one of the six best sellers in the Texas town, and he knew it would pay to play up "Broadway Rose," so he went to it, and the stuff is all hand painted, though some of it is copied from the press book material, for example those two side frames. Like a portion of the centerpiece these are done in colors rich in glue, on which is sprinkled dry colored bronze, which may be

bad in a variety of colors as well as gold, silver and copper, which are the more generally known.

Even in the daytime this bronze is wonderfully effective, but at night it more than pays the extra cost at each performance in the additional business it draws.

The panel below the figure in the centerpiece is a Broadway skyline, with the title lettered across it in transparent material. Artificial flowers are used for the decoration and that rose jam just above Miss Murray's head is of tissue paper, made precisely as are the smaller flowers, but on a gigantic scale. Concealed lights give it vivid coloring.

After the run this was sold off to a store for more than the cost of the entire lobby. That's real stuff.

An Improvement

C. W. Irvin, of the Imperial Theatre, Columbia, S. C., broke the midweek record with the check stunt on "Back Home and Broke," originated by Macon and already described in this department.

Mr. Irvin improved the stunt by printing his checks on regular safety paper and adding a cut of Meighan on the left.

THE KENTUCKY DERBY WAS RUN ON A SHORT MILE TRACK

But Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, made it a sweepstakes in the box office, for the novel lobby display was almost as big a seller as the miniature railway train. This is a lobby show and not a window display.

Only ten of the 500 checks mailed out came back. Most of the recipients preferred to hold on to them for curiosities, valuing them at more than their one cent face value, but business was more than double the takings for the same three days the week before, and Mr. Irvin figures that the stunt helped.

Phoned "Dr. Jack"

Almost everywhere "Dr. Jack" has been put over by means of the series of teaser ads offered in the press book. Earl Settle, of the Palace Theatre, McAlester, Okla., worked it a little differently.

In place of the usual street number, which generally is the number of the theatre, he used a telephone address and readers were told to telephone for appointments.

For several days the calls were in excess of one hundred a day, and each caller was told that "Dr. Jack" was really Harold Lloyd in the funniest comedy he had ever made.

For the lobby a banner virtually reproducing the 24-sheet, but slightly smaller, was the main appeal, with two cutouts from the six main sheets on the lobby floor.

A free candy matinee was another stunt, the candy being donated by a local confectioner and distributed to the Saturday matinee preceding the showing. The confectioner got his return from the advertisements printed on the bags in which the candy was distributed.

Two-man Books

Texas is a large state and they have to do things in a big way. When Earl Settle, who has the Palace Theatre, McAlester, Okla., came to sell Guy Bates Post in "The Masquerader," he did things as they do across the border. He got out a perambulating book so large that it took two men to navigate it. It was eight feet high by three feet and just wide enough to contain slender men; which is perhaps why they needed two. It was so low hung that the feet of the motive power could not be seen and the effect was that of a book skidding down the street under its own power.

This, a cutout, hand painted and showing the dual characters, and letters written by the Dallas exploitation office sufficed to put the picture over to better business for two days.

Good exploitation is judged by results rather than cost. The good stunt is cheap at any price, but if ineptly—so much the better.
Designed New Lobby for "Old Homestead"

Even on "The Old Homestead" J. M. Edgar Hart, of the Palace Theatre, El Paso, found it possible to be different.

He used a homestead screen for the rear of the lobby, but that was merely the backing to a veritable bower of peach and apple blossoms, which his staff had made out of tissue paper in spare moments during the three weeks preceding the run. These were attached vines and tree branches, so disposed that they did not clog the lobby and yet conveyed the impression of an orchard in full bloom.

It was less characteristic of the play than the usual rural scene, but it sold the tickets, and that is Hart's main idea in any exploitation stunt.

Three Snow Windows

Most managers seem to feel that one miniature scene will put over a play for them, but Harry Gould, of the Hippodrome Theatre, Fort Worth, got three windows in which to advertise "The Trap."

In each of these he built a snowy landscape: all different, but along the same lines, with the result that he had the people going around looking for more. Than they came to see the show.

The decorations were not elaborate, but cotton snow, twig rail fences, some cardboard huts and similar details worked well and got a lot of attention.

Dangerous Ages

D. M. Bain, of the Howard-Wells Amusement Co., Wilmington, N. C., produced a nice set of painted posters for "The Dangerous Age," using for copy this trio of lines: "The Dangerous Age—when a wife wanders, when a woman wonders," "—flipper of 16; wife of 36, both know it," and "—when a man thinks of what marriage made him miss."

The panels were 18 by 54 inches, with the title in a red circle at the top and with conventionalized patterns below.

Got 60 Displays

Using the time-tried merchandise hook-up once more, Mabel Normand in Suzanne got 60 window displays in Los Angeles when the Bennett comedy played the Mission. There was also a double track and the rest of the hook-ins which seem to be as much a part of the campaign as the star name. Apparently the name has been hooked to almost everything except coffins.

Stolen Thunder

Wesley Barry is in the eaast making personal appearances on account of "From Rags to Riches." When he played Newburgh at a moving picture ball, William Fleming, of the Academy of Music, booked in Penrod; which he had not previously played, and shared in the harrahs.

Took Four Candles to Singe Bebe’s Wings

Some of the exploitation for "Singed Wings," suggests that Bebe must have asbestos flyers.

Several houses have used a whole bunch of candles and now Eddie Collins, of the Capitol Theatre, Houston, takes four.

Eddie has a problem in the Capitol, for the lobby is merely an entrance, and he cannot copy the stuff from the other fellows. He put two candles on the posts supporting the canopy, (it would be flattery to call it a marquee), and set two more just within the entrance. Each had an electrically lighted wick. A banner in front was flanked by cut-outs from the paper, and it made a display good enough to boost business above the average increase on a special.

Trained the Town

Ten days before he started to advertise "Kick In," Ray Beall started in to tease on the title, distributing cards, using newspaper teaders and painting the sidewalks with the title alone.

In a couple of days everyone was using the phrase conversationally and the conservatives were bewailing the new slang. Then with the title already sold, Mr. Beall had no trouble in selling the stars in the play. He ran the receipts up 60 per cent at very small cost.

Still Has Kick

When a house has been doing a good business right along, a 70 per cent increase means more than a doubling up in a house generally playing a third of its capacity.

Guy A. Kenimer, of the Arcade Theatre, Jacksonville, made that improvement in business on "Man Slasughter" and it broke not only the house record but the records for the city.

He did it with the same old safety first campaign but he worked it to the limit and backed it with teasers and out-of-town mailed cards.

A banner across the business streets, a hundred target signs in the business district and pasted trash cans were all accomplished through a hook-up with the police.

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Sells the Feature
on Itemized Cast

Roy Miller has a change of pace and does not always advertise the attractions at the California theatre along the same lines. For "Brothers Under the Skin" he changed his proportions to a 170 by four and sells the story on the character. The reproduction of advertising drawing. Room is left for the type and it does not have to be tucked away in the crevices between the outlines of the design. You can read every line, even all caps, and there is just enough of a scene cut to carry the story without being intrusive.

—P. T. A.—

**Woman Advertiser Widens Her Job**

Several years ago we had the pleasure of commenting upon the first displays used by Miss Annabel Davidson, of Brockton, Mass., and many times since she has sent in other examples of her work, showing a decided improvement. She handled the work for the Strand, Rialto and City Theatres. Lately a

| A Godwyn Release |
| THE ITEMIZED CAST |

will be too small to permit these to be read, but these samples will suggest the idea, which can be adapted to other plays:

**CLAIRE WINDSOR**
as Mrs. Kirtland, who knew all the tricks of managing a husband.

**HELEN CHADWICK**
as Mrs. Craddock, who would have bought the City Hall on convenient payments.

**PAT O'MALLEY**
as Newton Craddock, a terror among men, but a docile dishwasher at home.

These are set in ten point bold caps for the star and the rest in ten point italic with a face which looks more like an eight. The five characters listed give a general idea of the trend of the play and get more interest for the story than could be had from a straight description. The scenes are well and there is plenty of space for the smaller features and musical program, which is especially featured in the anniversary celebration. It is a pretty and characteristic display and a good use of the space.

—P. T. A.—

**Falls Into Poetry for Ming's Finale**

For the last week of the run of "East Is West" at the Kinema Theatre, Los Angeles, the passionate press agent drops into poetry for his play-up on Ming Toy's wink. It is a well balanced display with not too much cut, nor yet too little, and the verse cleverly hooks to the character portrait just above. Perhaps the line "a romance of white love and yellow" is not the happiest way of selling the story to a city where there is a marked prejudice against the Oriental races, but presumably Miss Talmadge's personal popularity is looked to to carry off the story of the slave girl with whom a white man falls in love. But the chief angle of this display is that it is in line with the change in Los Angeles to a cleaner style

| A For Release |

**FOR "MONTE CRISTO"**

house was opened in town by a circuit and she took over that work, too, while retaining her original job. They seemed to feel that they had to have her if they needed good work. One thing Miss Davidson has learned is not to use half tones if they can be avoided, and in sending in a sample for Johnny Hines she adds that the half tone is used because she could get no cuts on this picture. Generally she sticks to line work

| Paramount Releases |

**MISS DAVIDSON'S WORK**

room for improvement and study here, but in many ways her present work is a very decided advance. We do not believe that Miss Davidson realizes the value of analyzing the story for the big selling point. One of the reasons for the successful campaigns of the Southern Enterprises houses is the letter Lem Stewart sends all managers on each of the big productions. Seeing them in advance of

| Your last chance to laugh and cry with little Ming Toy |

Who comes cuddling close to your heart, in a romance of white love and yellow.

JOSEPH M. SCHENCK PRESENTS

| the last week of CONSTANCE TALMADGE |

| East is West |

Your last chance to laugh and cry with little Ming Toy

| A First National Release |

A LAST WEEK ANNOUNCEMENT FROM LOS ANGELES
the first run, he is able to study them and decide upon the best factor to offer. More than once on a score which hovers between success and failure, those houses which have following his advice have cleaned up where those managers who followed their own devices have had to register a flop. It’s not just a nice sounding line. It is the one line which can sell the picture to the best financial advantage, and this is not always the first line thought of.

—P. T. A.—

‘Omar’ Offers Chance for Fine Displays

The Guy Bates Post production of “Omar the Tentmaker,” offers the opportunity for decorative material in lobby and in newspaper spaces. The Circle Theatre, Indianapolis, with through a style of decoration using changed from its usual straight program to the use of a strong display which looks as though it might have been developed from ward use is made of quotes in the line just above the program which reads, “An unusual program in a class alone.” There is no call for quotes on something not quoted. The improper use of quotes and the use of parentheses for quotes are two of the besetting sins of a good poster. Not always can the patron reason out the fault, but there is a sense of something wrong. The use of quotes is not going to keep a man or woman from seeing a play, but it does not help the house any to make slips of sheer ignorance, and to use quotes to give emphasis is an imaginary misstep of punctuation.

—P. T. A.—

Teasers Hook Into Current News Events

Following the Weber and North press suggestions, the Circle Square Theatre, Albany, started “Notoriety” over with teasers which tie persons in the news to the title of the Nigh production. These are two-inch
doubles and were in several styles of copy, two or more being used in each issue, which accounts for the fact that they have to be hark back to Russian literature by so many names they had to include the return coupon king. After several days of use, the theatre slipped over to a ninety line fours using the press brash material, without signature and filling in with type below. It is a very good example of combination work, and the use of hand lettering, while not particularly

February 17, 1923

MOVING PICTURE WORLD

683

Sells Coogan Play on a Type Display

Because it figured that type would sell better than cuts, the Babcock Theatre, Billings, Mont., used all type on Jackie Coogan in “Oliver Twist” and, by picking its lines carefully got a far better convincing argument than the best of cuts would yield. There is real strength to the attractor line

Please, dear God, don’t ever let Jackie Coogan grow up!”

That’s what a famous eastern critic said after viewing our current attraction, and his words have either been repeated. Life’s critic says it was “an attractive picture over made; Chicago, New York and Los Angeles reviewers

to say it in its greatest. We don’t believe Billings ever saw a more entertaining photoplay!”

—P. T. A.—

“OLIVER TWIST”

A FIRST NATIONAL PICTURE CLASSIC

With

JACKIE COOGAN

LO CHANey and GLADYS BROCKWELL

A $2.00 Show

Don’t Let Your Friends Say

“YOU’VE MISSED IT!”

GOD TODAY

BABCOCK

BEGINS LEADING PLAYHOUSE

Special music by the

Babcock Orchestra

and—

Monnett at the Organ

A First National Release

GOOD IN ALL TYPE

and this is very cleverly hooked to the remainder of the text. Moreover, it gives a white space display which will get more attention than the average cut. There is no over-hyped praise. In the line of endorsement is merely, “We don’t believe Billings ever saw a more entertaining photoplay,” which carries more weight than a mess of superlatives which mean little or nothing, and there is punch to the “Don’t let your friends say you’ve missed it.” Go today. That is going to make money in.

—P. T. A.—

Watchful Waiting Broke Thick Ice

Omaha papers are not always easy to reach and the World was the longest boiled of the lot.

Just because it was not easy, Harry B. Watts, owner of the newspaper, didn’t want to break in there more than in any other paper. It did not seem to be possible, but he waited, and watched while he waited.

Then the paper started a campaign on potato raising and announced a contest for the best limericks on the subjects. Watts hustled over. In the chosen words he told them that the more prizes they offered, the more popular would be the contest. Theatre tickets, he explained, were the most appreciated prizes. The “free pass” is ever dear to the non-deadhead public. To show how closely he had the interests of the potato at heart, he was willing to give the World $85 worth of free tickets to “Burning Sands” and “Pink Gods.” All he asked was that occasional mention of the two attractions be made.
American Releasing

CARDIGAN. (5,800 feet). Star, Willie Collier, Jr. Fair enough; not as good as you might expect and inasmuch as it has great exploitation qualities, if you know the advertising slogan thoroughly, you might not "step on it" too strong, for it might not make good. Advertising: heralds, etc. Patronage: health seekers and tons like.

QUEEN OF MOULIN ROUGE. (6,700 feet). Star, Martha Mansfield. A dandy, b. c. and grab it. Advertised good. City of 32,000, we got 30c admission. Attendance was big. H. W. Perry, Ogden Theatre, Ogden, Utah.


Associated Exhibitors


F. B. O.

BOY CRAZY. (4,800 feet). Star, Doris May. Doris has good following here. We buy pictures right, and I hope we can buy twenty-five more for 1923. Advertising, regular. Town of about 3,000, draw regular small town patronage. Admission, 10-25. Attendance was good. F. W. Ender, Queen Theatre, Trinity, Texas.

CALL OF HOME. (6,000 feet). Featured cast. Five reels of film leading up to a fairly good flood scene. If your patrons like flood, you will find this quite a few times a year. Play it. Bolster it up with some good comedy, for between the "flood" and the tears shed—your theatre will be "all wet." Usual advertising. Patronage, health seekers and tourists. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.


IN THE NAME OF THE LAW. (6,126 feet). Star cast, including Johnny Walker. Fair picture, a little above the average; will please most of them. Played two days to very good business. Advertised with slides, photographs, heralds, three sheet cutout, six sheet. Town of 2,000, draw from town and country. Admission, 10-25. E. H. Elkin, Palace Theatre, Hico, Texas.


MY DAD. (5,600 feet). Star, Johnny Walker. A fine story of the Northwest. Walker at his best. Advertising did not draw, but this was likely due to playing many service houses and no extra exploitation used. Town of 1,800, principally factory attendance. Admission, 12-24. Attendance was fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

SHAMS OF SOCIETY. (6,000 feet). Featured cast. Society drama that pleased all the lady folks, and eighty per cent. of the men. Good program feature that teaches a lesson. Photography fair. Film in good condition and was all there! Advertised with one, three, slide. Town of about 700, pull general types. Admission, 10-20. Attendance was fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

First National


I AM GUILTY. (7,000 feet). Louise Gaum the star. A very interesting drama. Didn't pull in for some unknown reason. Advertised two letters, 1,00, getting admission of 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.


MAMMA'S AFFAIR. (5,000 feet). Star, Constance Talmadge. I think this the poorest Constance ever made, and the patrons thought so too. Business dropped badly the second night and a lot of them told me, "It was rather dull." Advertised angles: don't boost this one. Town of 7,125, drawing miners and railroad men. Get admission of 10-20. Gay Farrar, Orpheum Theatre, Harrisburg, Illinois.

MIDNIGHT BELL. (6,140 feet). Star, Charles Ray. A haunted church story, and very good. I ran it a Vitagraph, Aubrey comedies and it shot, and it was a good pitch show. Advertised with six, three, one, slide and lobby. Big city, drawing all classes. Get ten cents at all times. Attendance was fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


BRAVEN OF THE NORTH. (7,050 feet). Features "Strongheart." Something different and that is what the public nowadays demands. A next-to-human dog is a treat to see, featured in a picture, after looking at so many having the same plot. Business good, and picture was liked by all. Big city, draw neighborhood crowd. Admission, 10-17. Chas. H. Ryan, Garfield Theatre, Madison Avenue, Chicago, Illinois.

DADDY LONG LEGS. Star, Mary Pickford. This is best picture star ever made. Third time here, and drew full house. Advertising, usual. Patronage, family. Attendance was excellent. J. A. Flournoy, Criterion Theatre, Macon, Georgia.
Between Ourselves

A get-together place where we can talk things over.

Have you noticed the reports on all-short-subject nights that have been coming in lately?

It's been one day when everything was one and two reels in length—and that was the time when the motion picture was building a sound foundation of public favor.

Features naturally form the basis of the modern program; but reports show that the short stuff pulls 'em in strong once in a while.

For example, Chas. H. Ryan, of the Garfield Theatre, Chicago, sends in a report on an all-comedy night:

"Let 'Er Run," Educational, comedy horse race gets big laughs; 'Look Out Below,' Educational; "Son of a Sheik," Educational's burlesque on Sheik, fair; "I'm On My Way," Pathe, Lloyd stood up well with the new ones in spite of its age."

Attention is called to the all-short program in case you may have missed the reports. Maybe you read a weak night that might benefit by this treatment.

VAN.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. A good picture for Talmadge. I thought it played very well, but they did not like it so well; they did not expect it to be the picture it was. Advertising angles, play up the title. Town of 2,300, drawing regular small town sorts. At matinées get 10-15; night, 15-20. Attendance was fair.

W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. Extra good and very pleasing. Connie always pleases her Ohioans. A picture they have never failed and we are anxiously looking for the new one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SEVENTH DAY. (5,386 feet). Star, Richard Barthelmess. Considered a fairly good picture; the action is slow. Advertised with extra banner and twenty-four sheets. Town of 2,000, drawing working people, including railroad workers. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

SKIN DEEP. (6,500 feet). Star, Milton Sills. She's the best they have shown. Saw it as a justification for the soldier picture; don't fail to push it. G. W. M. Tockly, Dixie Theatre, Wynona, Oklahoma.

SMILIN' THROUGH. (8,000 feet). Star, Norma Talmadge. If everything has been said about it. Sweet story; acting the best ever. Pleased. Too bad we can't show more pictures like this. David Hess, Frinton, Sand Harbor, Northeaster, Colorado.


FOOL THERE WAS. (7,000 feet). In cast, Lewis Stone, Estelle Taylor. This picture is made from the same story that Theda Bara played in about five years back, but it is changed and modernized. I consider it a good picture. They came out well pleased. Advertised with ones, threes, photos, heralds, slide. Town of 952, draw mixed type. Attendance was 125, Mixed, Los Angeles, Goosly, Royal Theatre, Marvell, Arkansas.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. Come on, Tom Mix, give us a picture; the fans are "kidding" your stuff. Very well played. It is a big picture; may be, too many at one shot to suit even the great grass Kansans. Advertised usual way. Town of 2,850, drawing railroad people, transients, tourists and farmers. Get 15-25 regular, 15-35 Wednesday nights. Attendance on this was fair. S. H. Blair, Majestic Theatre, Bellville, Kansas.

IRON TO GOLD. (4,341 feet). Star, Dustin Farnum. Very good. Dustin is backing up his bid for the boards. If he continues to wear a blue shirt, all will be well. Advertising angles, play up title and stars. Advertised to 6,000,000 people. Admission is 10-25. Attendance was good.

L. A. Hoover, Gem Theatre, Durango, Colorado.

JUST TONY. (5,235 feet). Star, Tom Mix, and features his horse. Very good picture; one of Mix's best so far. Went over good and was liked by all. Mix usually goes good but the picture is better.

Advertised with posters and newspaper. City of 12,000, drawing all classes. Change addressed to L. N. Smith's, Piloth's Theatre, Old Forge, Pennsylvania.

LIGHTS OF NEW YORK. (5,588 feet). Special cast. This is like most Specials; did not take all with my patrons. Not enough action, too much dream, and no actual parts. Advertised with twenty-four, six, three, one, 11x14, slide, window cards, heralds. Attendance was very poor. Paul L. Grimes, Strand Theatre, Salisbury, North Carolina.

LITTLE MISS SMILES. (4,884 feet). Star, Shirley Mason. A good program picture of East Side Jewish life, that pleased at least some good audience; with regular newspaper, programs, etc. Draw from small town of 1,000, farming community. Admission is 10-30. Attendance fair.

H. Staneel, Ruleville Theatre, Ruleville, Mississippi.

LITTLE MISS SMILES. (4,884 feet). Star, Shirley Mason. Very cold and rainy. but picture didn't mean anything; bless her, sweet heart! she always cleans up for us. Liked by all, children, young men and women, mothers and dads. Most thought this was the best good cast. Give us some more like this one. And say—book this one! Advertised with regular threes, ones and photos. Box office and draw a mixed patronage. Admission, 15-25. Attendance was very good. John Cleva, Jr., Enterprise Theatre, Glenham, West Virginia.

LITTLE MISS SMILES. A much better picture than Shirley Mason has made lately. Shirley is O. K. but they give her too small a type of picture. Patronage, rural. Attendance was fair. B. A. Edmunson, Community Theatre, Lewinton, Ohio.

MONTRE CRISTO. (8,000 feet). Featured cast. Never before was this play produced on such an elaborate scale, or in such convincing manner. Advertised with slide and paper. Small town patrons. Fair attendance.

Mrs. J. B. Travelle, Elite Theatre, Placeroville, California.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Here is a very good picture. Advertising angles, don't boost the picture, just the star. I used threes, ones, photos, and small towns. Box office very well. Attendance. F. C. Butts, Ideal Theatre, Blue Ridge, Georgia.


OVER THE HILL. (11,000 feet). Feature cast with Mary Carr. Please everyone. One picture old and young should see. Town of 1,600, draw mixed crowd. Admission was good. Fred Schiller, Photo directors, Opera House, Belvidere, New Jersey.

PARSON MY NERVE. (4,093 feet). Star, Charles "Buck" Jones. First class Buck Jones Western. If your patrons are out for thrill, get one this. Please over eighty per cent. Photography good. Film
good. Advertising angles, told 'em Buck was coming, and used ones, threes, slide to do it. Town of around a thousand, general attendance was large. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

SKY HIGH. (4,546 feet). Star, Tom Mix This is the only star on the Fox program who advertised in the paper. Advertised with a twenty-four sheet. Patronage was regular, attendance good. S. H. McNeill, Rideau Theatre, Hamilton, Canada.

WHO ARE MY PARENTS? (8,361 feet). Special cast. Now this one will cost you some money—it is a big, nine-reel Special. But you can never get a better picture if you can get a great big! Max, attendance was capacity. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

WITHOUT COMPROMISE. (5,176 feet). Star, William Farnum. They didn't like this one at all. Story, what little there was of it, drags. Too much forcing by star and cast. Advertising was usual. Town of 7,000, drawing general class. Admission 35-40. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.


Goldwyn

ACE OF HEARTS. (5,883 feet). Featured cast, including Lon Chaney. Rather morbid and gruesome, but a good, strong picture that holds the interest. They won't walk out on it. Town of 800, draw ex-farmers and business men. Admission 10-25. Al C. Stewart, Empire Theatre, Waitsburg, Washington.

COME ON OVER. (5,550 feet.) Star, Colleen Moore. Picture trimming over with good, clean story. Our patrons liked this one fine. No kicks on it, lots of compliments. The cast selected for this picture is extra strong. Cast is as good as William. Patrons well pleased. Scenery beautiful. Dustin Farnum, Cozy Theatre, Decora, Iowa.

PARDON MY FRENCH. (5,500 feet). Star, May McAvoy. May even stops while showing this one; film in rotten condition, so did not get much of a chance to see much of the picture. Half my audience walked out and said the picture was bad. Advertised with newspaper, billboard, and lobby. Town of 1,500, draw residents. Attendance was good. J. A. McGill, Liberty Theatre, Port Orchard, Washington.


WET GOLD. (6,000 feet). Star, Ralph Ince. The most entertaining picture we have had the pleasure of showing for some time. Holds the interest all through. Advertised with photos, three-advances, one. Patronage was mostly men. Attendance, fair. E. E. Stevens, Devrell Theatre, South Dayton, New York.

Hodkinson

FREE AIR. (5,600 feet). Featured cast. At most pleasing automobile comedy. And if some big company had it with a box-office star in it they would want a million and a half for it. It did not draw business, but sure pleased them after they got in. Had exploiting angles that might enable you to make a winner out of it, as it will please the customers." Ben L. Morris, Temple, Olympic and Elk Grand Theatres, Bellaire, Ohio.


FASCINATION. (7,940 feet). Star, Mac Murray. "From every angle only a wonderful production. Splendid acting and beautiful scenery put this one over. Play it by all means, but one shouldn't pay too much. "Advertised heavily in local papers, newspaper, posters. Attendance was fair. Town of 4,000, drawing neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Atchison, Kansas.

FOUR HORSEMEN. (11,000 feet). Special cast. One of the best pictures we have ever played. Third time shown here, but we raised admission and packed them in at every show. Advertised with lobby, billboards, cards and heralds. Attendance was fine. We draw high class, admission being 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

HEARTS ARE TRUMPS. (6,000 feet). Featured cast, including Alice Terry. This can only be classed as a fair program picture. Cast is good, but does not hold money. "Adverting angles, Special. One of those dear old foreign affairs. There is, however, an avalanche scene in the Alps in the last reel which sort of takes the curse off it. Attendance was good, in a town of a couple-a-thousand, county seat and surroundings. I get 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

KISSES. (4,300 feet). Star, Alice Lake. Fair program picture. It pleased seventy-five per cent. This is a small town, draw average. Admission 10 cents. Attendance was good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec Canada.

PRISONER OF ZENDA. (10,467 feet). Star cast with Alice Terry. The season's best. Don't miss it! Everything to advertise. Drew big in city of 32,000, admission being 30. H. W. Perry, Ogden Theatre, Ogden, Utah.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. A good lively picture that gave satisfaction but did not get the sort of business the Reid picture we have played since the "dope story" came out. Did not seem to hurt him at the box office as we got about the same business with this as we always do with Reid. Advertising angles, star and Theodore Roberts. City of 14,000, drawing strong. Admission is 10-25. Attendance was average. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.


BURNING SANDS. (6,900 feet). Stars, Milton Sills, Wanda Hawley. Excellent picture and business. A picture hard to beat; in fact, it can't be done. Book this and you...
CAPPY RICKS. One of the best sea pictures we ever played. We also showed Harold Lloyd in "Sailor Made Man," but I will give you my word that you will all be satisfied and you'll get your money's worth. Advertising: three, sixes, window cards. Patronage: small town. Attendance: satisfactory. I went to see the picture and was pleased with it. Advertising: newspaper and posters. City of 16,000; mixed attendance. Admission: changeable. Attendance, good. In the Fireside Theatre, Old Forge, Pennsylvania.

CLARENL. Star: Wallace Reid. This is a good picture, but not as good as some of Reid's pictures. My patrons got a good deal of pleasantry out of it, and I am well pleased with it. Advertising: newspaper and posters. City of 16,000; mixed attendance. Admission: changeable. Attendance, good. In the Pontiac Theatre, British Columbia.


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CONQUEST OF CANAAN. (7,000 feet). Star, Thomas Meighan. A fairly good program. A good picture, except that it took an hour and a half to show time in examining it and then could not get them all out, which helped to make it look bad. Advertising with slides. Attendance: big. Claude E. Cady, Gladwin Theatre, Lansing, Michigan.

COWBOY AND THE LADY. Patrons seem to like it. A good picture. No kicks registered on this one. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.


DICTATOR. Above the average program picture. Patrons well pleased. L. M. Zug, Rialto Theatre, Jerome, Idaho.


DON'T TELL EVERYTHING. (5,000 feet). Stars, Reid, Swanson, Dexter. A good star. Combination that pull, and that should please a hundred per cent. I draw all classes, but no rough-neck stuff is acceptable to my patrons. Thos. L. Haynes, Town Hall Theatre, Old Lyne, Connecticut.

The Footage

Straight From the Shoulder aims to give the best possible aid to exhibitors in publicize their bookings by its dependable pages. This week the request of exhibitors "in the sticks," who say the footage of a film feature would help them to pick a suitable number of reels of short stuff, has resulted in the addition of the length of all subjects where this information is published.

Hope you'll like the addition.

EBB TIDE. (7,336 feet). A picture which should be run as a Special, as it is extra good and the people said so. George Fawcett was fine in this, and did some real acting. My advertising was unsatisfactory. Town of 2,000, drawing mixed patronage. Attendance, fine. Arthur V. Johnson, Farmers Theatre, Pittsfield, Illinois.

ENCHANTMENT. (6,000 feet). Star, Marion Davies. Here is one picture that should be played in every theatre in the country. Everyone is_same in every way. Story true to life. Children in particular will enjoy it. Book it now. Advertising with ones and threes. Attendance, good. Town of 4,200, drawing neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


FIND THE WOMAN. A good program picture that drew pretty well in bad weather. Harrison Ford and Norman Kerry supporting. Alna Rubens, grand Ford and Kerry have many friends here so their presence in the cast helped. It's a mystery story that holds the audience to the finish. Aesop's Fables and Topics of the Day, in connection, made a better-than-average program. W. C. Collins, Grand Theatre, Jonesboro, Arkansas.


FOOL'S PARADISE. Star: Dorothy Dalton. Wonderful picture. You can go wrong with this one. Two of my patrons lent J. Jones, Rialto Theatre, Nelson, Nebraska.

DON'T TELL EVERYTHING. (5,000 feet). Stars, Reid, Swanson, Dexter. A good star. Combination that will pull, and that should please a hundred per cent. I draw all classes, but no rough-neck stuff is acceptable to my patrons. Thos. L. Haynes, Town Hall Theatre, Old Lyne, Connecticut.

SHADES OF WHITE. (5,000 feet). Star, Ethel Clayton. A very good picture, only we think that it could have been improved had it not been so long. Patrons were tired before the picture was over, and to my mind this spoils the effect of the feature. Advertising: newspaper, three and one sheet. Town of 1,800, drawing mixed type patronage. Admission: 25 Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.


GILDED LILY. (6,000 feet). Mae Murray in a good one. Some colored effects that are really worth mentioning—this sort of stuff always adds about twenty-five per cent to any picture. Film in good condition. Fred Jones, Rialto Theatre, Nelson, Nebraska.


GHOST IN THE GARRET. Seems to have been very much enjoyed as a clean, clean picture. It is a picture in which people could come to see Reid out of curiosity, on account of the recent publicity he has been getting. Advertising: downtown, in town, country. Admission: 10 to 40. Attendance: good. Ben L. Morris, Olympic Theatre, Belleair, Ohio.

GOOD PROVIDER. (7,753 feet). Stars, Victor Gordon, Doris Davidson. A wonderful heart-interest picture. Nothing big about it, but a sure-fire audience picture. Would be better, however, if cut from eight to six reels. Advertised with big special exposition. Attendance was a little above average. Town of 2,500, usual small town classes: Admission: 50. R. E. Shuler, Grand Theatre, De Queen, Arkansas.

OVER THE BORDER. (6,736 feet). Stars, Betty Compson, Tom Moore. The picture enjoyed a pleased good business. However, the class of people but liked it and said so. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.


SIREN CALL. Fairly good Alaskan story. Have seen Dalton in better shows. David Hess, Princess Theatre, Del Norte, Colorado.

TESTING BLOCK. Star: Wm. S. Hart. Such a good picture that we are repeating it. One of the best we have run in two years. Advertising: lobby, newspaper and cutouts. Admission: half, Hart fans. J. H. Solomon, Bijou Theatre, Clarkburg, West Virginia.


THRU A GLASS WINDOW. One of McFarland's best. Sorry it is the last one I have coming from her. Patronage small town. Attendance: good. W. E. Traggsdorf, Trag's Theatre, Neillsville, Wisconsin.

WHITE AND UNMARRIED. Meighan always pleases. Good program picture, above crowd. Advertising: regular. Print in good condition. Showed to Christ-
MOVING PICTURE WORLD
February 17, 1923


WHILE SATAN SLEEPS. (2,675 feet). Star, Jack Holt. A story with suspense, portraying a man of character in a special, but a very high grade program picture. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.


WORLD'S CHAMPION. (5,030 feet). Star, Wallace Reid. Good picture. We happened to play the town one night that Reid died. Advertised with ones, threes, sixes, heralds, local paper. Town of 1,400, usual small town class. Admission, 25. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. Merely, for me, a program picture, which should please a certain percentage of Advertisers and a good lobby display will do. Attendance was fair. Town of 5,000, draw mixed class, all nationalities. Admission, 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

PLAYGOERS


SLEZNIK

LAND OF OPPORTUNITY. Star, Ralph Ince. We played this as a special feature on Armistice Day and from all reports from our patrons we believe they were satisfied. It was a dandy print and the film was in good physical condition. Pictures like this will bring your patrons back again. Town of 443, draw from small town and community. Kenneth W. Thompson, M. W. A. Hall, Manager.

WIDE OPEN TOWN. (4,650 feet). Star, Conway Tearle. Could not get anything out of this picture, it came in such bad shape that we could hardly run it. We lost lots of our new才发现 it. Only two reels of the five could be run through without stopping. Sprocket holes were split as much as two hundred feet straight from end of reel. Believe this picture would be good if you could get it in right condition. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

UNITED ARTISTS


TAILOR-MADE MAN. (8,649 feet). Star, Charles Ray. A good picture? Yes— in six reels! Too many long pictures padded out our patrons of balanced program or fillers, as people will not come before seven in the evening and are off streets at 8.45. Very few long pictures that are all picture. Advertised with twenty-four, window cards, shop windows. Attendance was fair.

A MAN YOU’LL LIKE

Mr. L. S. Goolsby, Royal Theatre, Marvell, Arkansas, says: “For the first time I am attaching reports on pictures I have played. “I have found your Straight From the Shoulder Reports very helpful. I usually turn to them first every week because I have found the reports good. “I will try to send in reports from now on, some one might get some good out of them.”

Mr. Goolsby. Your kindly sentiment is the sort that keeps Straight From the Shoulder going strong and growing stronger.

Town of 8,000, draw all classes. Olympia Amusement Company, Ray Theatre, Olympia, Washington.

UNIVERSAL


CONFIDENCE. (4,787 feet). Star, Herbert Rawlinson. Good all through. Advertised with two ones and 11x14s. Attendance was fair. City of 14,000 drawing working class. Town of 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

DANGEROUS GAME. (5,000 feet). Star, Gladys Walton. A very good picture, you won’t have any kicks on this one. Gladys is a crowd getter for me. J. N. Phillips, Ideal Theatre, Table Rocks, Nebraska.

DON’T GET PERSONAL. (5,000 feet). Star, Marie Prevost. The best Universal attraction we have shown. (We haven’t used any of the Universal series stories, acting, and lots of comedy. Advertising, photos and newspaper. Attendance was fair. Town of 600, admission is 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

FORSAKING ALL OTHERS. (4,462 feet). Stars, Cullin Landis, Colleen Moore. Just a fair little program picture. No kicks on it, and no boosts. Did not have to mortgage theatres to buy it, however, so we’re satisfied. Will say that Universal program pictures average mighty high and deserve the support of exhibitors. We seldom get a poor one. Advertising angles, the cast is your best bet. Attendance was fair. City of 14,000, draw clerks, merchants, farmers. Admission 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

FORSAKING ALL OTHERS. (4,462 feet). Stars, Cullen Landis, Colleen Moore. For 17-20. These have been given an impossible role. He’s a good drawing card for me, but another like that would see his limit in one week. Attendance was good. Town of 1,200, drawing residential class. Admission 10-25. J. A. McPhill, Liberty Theatre, Port Orchard, Washington.


KENTUCKY DERBY. (5,938 feet). Star, Reginald Owen. This is the picture for small town. Exciting story from start to finish. Reginald Owen made a big hit here with “The Leather Pushers,” which helped business. Is better than the picture was the first. Advertised with halybobs with two racing horses, signs attached. Attendance was excellent. Town of 3,000, drawing home class. C. L. Laws, T. & D. Theatre, Watsonville, California.

KISSED. (4,331 feet). Star, Marie Prevost. Pleased from the beginning. Just the kind University boys like and girls like. Good story. Settings and photography ok. Also ran first run of “Leather Pushers” (see report this week). Threw in five with five ones, slides, photos, one sheet, Attendance good, matinee and night. Town of 2,174, drawing all types. Admission, matinee night, 25.

LAVENDER BATH LADY. (5,070 feet). Star, Gladys Walton. Pleased. All good comedy drama. Photography medium, good. Advertising was just as good as we advertised all the Miss Co-Eds as well as the boys. Advertised with 11x14, six ones and six sheets.

R. X. Williams, Lyric Theatre, Oxford, Mississippi.

STORM. (7,400 feet). Star, House Peters. Here is a good one—and boost it, but look out for a kick-back. Build a big lobby and get them in, then play it up after you get them in; it needs music—good music! Boost the forest angle, and forest fire. Use the press book. But don’t exaggerate or you might get stuck with a basket load. Admission 20-30. L. A. Hoover, Gem Theatre, Durango, Colorado.

STORM. (7,400 feet). Star, House Peters. But this is a good one for the boys, and you are going to be told how marvelous and all that sort of thing, which is true in a way; but buy it right. Pleaseered here and got by advertising. Would not have it paid the original figure requested. Advertising with heralds, etc. Attendance was good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TRAP. (5,882 feet). Star, Lon Chaney. In which Chaney demonstrates again that he is the greatest character actor on the screen I have seen. (We think this of his splendid talents. Just a fair picture that proved somewhat disappointing to Chaney’s friends. Not a bad picture, but not big. Advertised with two ones and 11x14s. Town was fair. City of 14,000. Draw merchants, farmers, workers. Average admission 10-25.

W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

TRIMMED. (4,583 feet). Star, Hoot Gibson. I am showing all of Hoot Gibson’s pictures and this is the best I have had. A good picture. Advertised with four ones, one three sheet, cards. Patronage of good class. Attendance good. W. E. Piland, Victory Theatre, Cairo, Georgia.

UNDER TWO FLAGS. (7,407 feet). Star, Pud O’Donnell. This is an excellent patriotic picture called it a big picture. Advertised with window cards, attendance was big. City of 17,000, drawing family class. Get 10-17 at matinee, evening, 17-25. W. E. Piland, Strand Theatre, Sunbury, Pennsylvania.

WISE KID. (4,606 feet). Star, Gladys Walton. Audiences who enjoy the flapper will tell you that the character played by the sweeter and more refined the female actress is, the better she is liked. Advertised with ones and slides. Attendance was fair. Minersville town of 1,700. D. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.
Vitagraph

DEAD MEN TELL NO TALES. (7,000 feet). Catherine Calvert heads star cast. Although an old film, it was in excellent condition. The photography was almost perfect. My audience pronounced this to be one of the best pictures I have ever shown. Tom Terriss stars and gets his book's suspense from A to Z. If you haven't played it, boys, go after it strong and it will back up all the advertising you put behind it. Be sure film is in good condition, though, production being old. Advertised by parading street with coffin, used ones, sixes, slide. Attendance fair. Town of about a thousand, draw general class. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

A GIRL'S DESIRE. (4,950 feet). Star, Alice Calhoun. Very good. Miss Calhoun is very clever and pleased a hundred per cent. Advertised with lobby and newspaper. Attendance was fair. City of 19,000, draw mixed type. Admission 13-15. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GUILTY CONSCIENCE. (5,000 feet). Star, Antonio Moreno. After running him in serials, people were disappointed in having him in that slow picture; however, no one kicked. Advertised with two newspapers, photo, slide, one sheet. Attendance was fair. Town of 3,000, draw all classes. Admission 10-20. Chas. Martin, Family Theatre, Metairie, Louisiana.


WOMAN'S SACRIFICE. Star, Corinne Griffith. A very good picture; some extra good shots of snow stuff. Advertise it as a picture of North. In town of 2,200, regular small town, attendance was fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Comedies

BOW WOW. (First Natl.). A pleasing and attractive "funny picture." William Nobles in Empress Theatre, Oklahoma City, Oklahoma.

CHRISTIE COMEDIES (Educational). I've used over fifty; not a bad one yet.

The greatest service an exhibitor can render his patrons is to guide his bookings by Straight From the Shoulder, and give them the best.

The greatest service he can render the fine folks who take their time to send reports is to join their ranks and use the blank below—NOW.


GRAPHIC'S CHAPLINS. These Chaplins are no good in my opinion. They only serve to cheapen Charlie in the public eye. Jack Kaplan, Royal Theatre, South Fallsburg, New York.


LAZY BONES (Fox). Star, Clyde Cook. No "lazy bones" after seeing this one. By booking, no mistake will be made. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.


Serials

CAPTAIN KIDD (Federated). Eddie Polo story. This serial which did not start any too well, and was poorly photographed, picks up as it rolls along, and on the eleventh chapter is getting good business. There is more modern stuff now and Polo is in his element. It pleases both old and young, and makes a good one night business getter. City of 15,000, draw general class. Admission 10-25. Ben L. Morris, Elk Grand Theatre, Belleira, Ohio.

IN DAYS OF BUFFALO BILL (Univ.). At episode fourteen, an all-around good serial. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

State Rights


BETTER MAN WINS (Arrow). Star, Pete Morrison. A semi-Western of merit. Don't need theatre. Four one-reelers; one Advertise. Photography very good. Star and supporting cast are very good. Advertised with three hundreds, one Advertise. Admission was good. Big city, draw neighborhood class. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BLAZING ARROWS (Arrow). (5,000 feet). Star, Lester Cunco. This is a wonderful Indian picture; just the thrill and excitement. Lester Cunco is fine. Advertised with three hundreds, one Advertise. Admission was good. Big city, draw all classes. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COUNTY FAIR (Friedman). Star, Wesley Barry. We got fooled on this one; not much of a picture at all. Advertised usual ways. Attendance good. Town of 850, draw three classes. One Advertise. Jerry Werrin, Winter Theatre, Albany, Minnesota.

KAZAN (Geo. Hamilton). Very good; all my patrons walked out satisfied, saying it was "the best Northern picture ever screened at the Victory." The dog surely does wonderful work. Advertised usual ways. Draw mixed class. Good attendance. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

MAN FROM BEYOND (Equity). (6,000 feet). Star, Harry Houdini. Not a bad picture by any means, although it's going to make you stretch your imagination to believe it. It combines some of the Houdini tricks with a Niagara Falls rescue and a good cast plays it. Advertised usual ways. Attendance was fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Fill In

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Tear Out

Send Along

Title .................................
Star ..................................
Producer ..................................
Your own report ..................................

Advertising Angles ..................................
Size of Town ..................................
Type you draw from ..................................
Name ..................................
Theatre ..................................
City ..................................
State ..................................

Entry...
"Java Head"

George Melford Makes Artistic Production of Popular Hergesheimer Novel for Paramount
Reviewed by C. S. Sewell

George Melford, who directed "The Sheik" and " Burning Sands," has strikingly shown his versatility in "Java Head," his newest production for Paramount. In screening this popular novel by Joseph Hergesheimer he has gotten far away from deserts, laurels, and the sand dunes of the Arabian field, New England, among the seafaring folks of about sixty years ago. It is not a story of Java, as might be implied from the title, for "Java Head" is the simple and tender story of one of the principal characters gave his home in Salem, Mass, where, with the exception of a few scenes in China, almost the entire action is laid. All of the exteriors were filmed in that city and are therefore authentic.

Mr. Melford has transferred the story to the screen in a manner which will cause this picture to rank among the best of the year. Pictures from a standpoint of production and artistry. It has strong dramatic situations, a somewhat tragic theme, well-selected types, holds the attention at all times, and all appeal forcibly to discriminating patrons.

The quaint and picturesque costumes of the period have been faithfully reproduced, as have also the interior sets, and in fact the entire atmosphere of the story; which, combined with superb photography, makes the picture a treat to the eye.

Viewed from the standpoint of strictly popular appeal there is the drawback of having the hero marry a Chinese princess to save her life, only to find later that he still loves his native Salem. Leatrice Joy's unusually fine portrayal of the princess in her alien surroundings, who tries so hard to learn American ways, arouses so much sympathy that she is strong for the apparently hopeless love of the other girl, there is a feeling of disappointment when the Chinese wife sacrifices herself that her husband and the other girl may find happiness.

Prominent in a thoroughly excellent cast in addition to Leatrice Joy, who wins new laurels, are Jacqueline Logan, whose beauty, sincerity and fine acting as the unhappy American girl marks the best work of her screen career; Albert Roscoe as the hero, George Fawcett and Frederick Strong as two old-time enemies and Raymon Hatton as a drug fiend.

Story
Gerritt Amidon, a young captain of a sailing vessel, loves Nettie Vollar, but, because of a feud between his father and Nettie's grandfather, Barat Dunnack, Gerritt is ordered out of the house by Dunnack. Gerritt sails to China and seeks to forget Nettie. He rescues a Manchu princess, Taou Yuen, and to save her life he marries her and brings her back to Salem. Nettie is "eating her heart out" for love of Gerritt and he discovers she still loves her. Taou Yuen finally learning how the land lies takes opium and commits suicide, and Gerritt and Nettie find happiness.

"South of the Northern Lights"

Neal Hart Is Star, Author and Director of Western Made by William Steiner
Reviewed by Mary Kelly

There is an impression that Neal Hart has shouldered rather too much responsibility in this feature, as author, director and chief performer. The result is the drama is somewhat weak, and, except with one hundred percent admirers of the star, the picture will have no great following.

The performance of the others in the cast is so obviously subordinated to Neal Hart's that the effect is marred for those who like natural acting. The first half of the picture progresses without any woman taking part, and when the heroine does appear she is given practically no chances for acting. This makes the production almost entirely a man's entertainment.

The story opens with a few impressive scenes that introduce a conventional Western tale of a wrongly accused ranch owner's escape from prison and capture of his enemies.

CAST

Jack Hampton .......... Neal Hart
The Girl .......... Hazel Deane
Reminder of Cast Not Credit.
Written and Directed by Neal Hart.
Length, 6,402 feet.

Story
Jack Hampton is accused of murder which he did not commit. He spends his days eluding his pursuers and his fate gets tangled with that of a girl who is acting as detective for the Royal Mounted. He succeeds in rescuing her and eventually proves his innocence.

"The Bohemian Girl"

Favorite Opera Picture With Ivor Novello and Gladys Cooper by American Releasing.
Reviewed by Mary Kelly

For a number of reasons "The Bohemian Girl" is a distinguished production that is worth the attention of the discriminating. It shows the hand of a finished director, Harley Knobels. It is a romantic picturization of a recorded opera and it gives prominence to an actor in whom there is considerable interest at present—Ivor Novello.

Gypsy life has been luridly presented. A nest of caravans is the setting for a romantic betrothal scene in which a dark gypsy queen introduces the intrigue. This and many other picturesque moments show a marked appreciation of beauty. There are many number of beautiful shots—exterior, interiors and facial close-ups. The illustration of the Bohemian girl's dream, "I Dreamt I Dwelt in Marble Halls" shows a fine taste in the settings, the costumes, lighting and performance.

There are several distinguished names in the cast. Gladys Cooper, well known on the English stage, is a lovely type, and plays her part charmingly. In a cast composed almost entirely of dark types, she is a pleasing picture, her beautiful blond hair being especially featured.

Ivor Novello plays the role opposite. He has every quality of the popular screen hero, splendid features, a striking profile and a sensiveness that will appeal to women. He is an unusually romantic type well suited to the part. Among the splendid performers are Ellen Terry, C. Aubrey Smith and Constance Collier. The latter's characterization of the gypsy queen is a vivid piece of acting.

By calling attention to the cast, the opera by Balfe and the gypsy atmosphere, you should be able to attract not only your old patrons but many new ones, and having attracted them to please them as well.

CAST
Airline .......... Gladys Cooper
Thaddeus .......... Ivor Novello
Buda .......... Edward De Souza
The Gypsy Queen .......... Constance Collier
Devilshoof .......... C. Aubrey Smith
Count Arnhelm .......... Henry Vibart
Count Floreststein .......... Gibb Mclaughlin
Based Upon the Opera by Mieneh William Balfe.

SCENARIO NOT CREDITED.
Direction by Harley Knobels.
Photography by Rene Giussani.
Length, 6,402 feet.

Story
Airline is the little daughter of Count Arnhelm, governor of an Austrian province near a forest where a Gypsy Queen, her tribe and Devilshoof, her lieutenant, are encamped. Devilshoof saves Thaddeus, a Polish refugee, from the Austrian soldiers. In revenge for a slight Devilshoof has Airline and for twelve years she shares the wanderings of the gypsies. When the Queen discovers the love of Thaddeus and Airline she vows to accomplish the girl's downfall. From this point events move through scenes to a romantic climax.
Distribution Tactics and Evils in Certain Exchange Systems Have Divided Market Into Three Classes

Complaints that do anything but encourage independent distribution and production of pictures were registered by many independent distributors this week. A careful investigation by the Independent Department of Moving Picture World has developed many interesting points and incidentally has intended, in more ways than one, to substantiate the complaints of the distributors.

Some of the charges preferred against independent exchanges by the distributors are as follows:

1—The failure of exchanges to pick up prints after the latter have been forwarded upon receipt of telegrams instructing immediate delivery.

2—The failure of exchanges to lift C. O. D.'s on accessories when same are forwarded on "hurry" messages.

3—The switching of prints. This refers to the practice of some—a very few, but the practice is seemingly spreading in spots—in ordering prints from one exchange in a certain territory and then shooting a wire into the national distributor instructing the switching of that print to some other exchange, the latter refusing to accept it on the ground that it has already delivered and is therefore entitled to considerable negotiation, loss of time and money, etc.

4—The practice of certain exchanges of giving part payment on territorial rights and completing the deal with notes that are ignored because they are known that the latter will either return or simich for the first party. This practice is against the lines of the "borrow-from-Paul-to-pay Peter" tactics.

5—The existence of many exchanges to distribute pictures only on a percentage basis, but with reports on such transactions very irregular.

6—The exchanges in several territories have banded themselves together for seemingly protective purposes, but through this arrangement are in a position to dictate their own terms regardless of their status, a method that some distributors say is on a par with the "theft-syndicate producers." The smaller operatives have found the going set by the larger independent concerns too rapid and many of them have passed out of existence. As a matter of fact, the arrival of the co-partnership method of independent distribution of pictures has virtually split the independent market into three entirely different factions. These can be classified as follows:

1—Distributors and exchanges operating on a co-partnership (franchise) basis, releasing a specific number of pictures at definite dates, selling on a program basis, but purchasing other material from independent sources. This is the method that most exchanges are not more than 80 in number, covering the entire country and the Canadian provinces.

2—Exchanges and distributors, inter-related through ownership of independent production, the latter distributing product through exchanges on a strictly percentage basis, giving the independent producer a certain percentage of negative cost in advance, but playing virtually on a percentage arrangement with the exchange, allowing these arrangements to be required to advance a certain amount on the territory valuation.

3—Exchanges and distributors who operate along the accepted State lines, selling on an outright percentage basis or a method involving the advance payment of a certain percentage of the territory valuation, the remainder being paid at certain periods on which notes fall due.

Differences in the independent market during the past few months have been very numerous and the old-timer would find it impossible, if he returned, to identify the situation, which has, despite its present complicated condition, prospered and is somewhat stabilized.

The leading exchanges releasing independent pictures have virtually banded themselves into one group and most of these are doing business with the bigger independent producer-distributors, ignoring the little State righter entirely, leaving the latter to do business with smaller competitors. The former also seem to be adverse to being classified as independents, claiming that inasmuch as they are not connected co-partners with distributors who are affiliated with local exchanges, they cannot very well be termed "independent" in the accepted interpretation of that term within the motion picture industry, despite the fact that they are distributing independent pictures.

In regard to the complaints of distributors against certain exchanges, much surprise will be occasioned by publication of these facts, for the reason that despite the presence of these films the independents were never more strongly fortified. Certainly, they were never more prosperous, financially. The output of quality productions even at this stage of the season shows an increase of more than 800 per cent. over last season. Yet, ready cash is scarce.

The expanded interests of such firms as Warner Brothers, Al Lichtman and others have prompted theatre-owning combinations to enter the independent producing field. This situation prevails in almost every territory excepting New York, eastern Pennsylvania, Chicago and Harry Corman's 15 per cent. territory and the Denver district. In California are the Lesser-Rosenberg-Ramish-Gore interests, while in the Northwest the Rubin & Finkelstein. In New England are the Columbia-Gray interests, in the South the reorganized S. A. Lynch, despite the retirement of the latter, for the new owners of the Enterprise Distributing Company (formerly owned by S. A. Lynch Enterprises) have access to all the Famous Players houses there. The fact that some of the interest in independent productions is being received among those who are in close touch with the situation.

However, the fact remains that never before in the history of the industry was there such a big demand for independent productions. Independent producers are doing their share, for the quality of independent pictures has increased. The production end of the independent branch of the industry, on the face of conditions prevailing in the trade, has seemingly progressed considerably more than the distribution end.

That further improvements in the independent market depend almost entirely upon the shoulders of the distributors, and particularly exchangers, seems certain. The exchanges are threatened with a dire situation, for the practice of many independent exchanges is serving as a boomerang and certainly is discouraging no few independent producers.

The situation, from a strictly business operation standpoint, is indeed critical and must be remedied at once, if independent producers are expected to continue to furnish the high standard of photoplays that have been available this season.

The leading independent concerns are well organized and their exchanges are the most prosperous. They are giving service and not seeking to cover. The success of these should serve as an incentive to others—and must, if the 1923-24 season is to be an even greater one.

Ed Cline With Principal

LOS ANGELES—(Special)—Edward Cline, considered one of the ablest directors in the country, has been signed by Sol Lesser and Michael Rosenberg of Principal Pictures Corporation to direct that firm's initial George M. Cohan stage success, "The Measliest Man in the World," with Bert Lytell. Word to this effect was received by Eastern Manager Irving Lesser at his new quarters in the Loew-State Theatre Building in New York City this week.

There is a possibility that George M. Cohan, who recently returned to New York from England, where he supervised the production of several of his plays in that country, will go to Los Angeles to assist in the direction of the comedy. The continuity is now being prepared under the supervision of Leonore Coffee and John Goodrich.

Lou Berman Buys "Notoriety"

Sam Sax, sales manager for L. Lawrence Weber & Bobby North, announced this week he was under contract to Mr. Garsson, who recently sold his latest picture, "Success," to Metro.

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Tax Interpretation Expected by Treasury Department in Fortnight

Within the next fortnight some definite statement relative to the status of independent distributors and producers in connection with the five per cent. tax ruling which would work a hardship on independents, as interpreted some time ago, is expected to be made by the Treasury Department at Washington. If so, many independents are taking care of the matter through their own counsel.

William Alexander of the Film Distributors’ League announced this week that a representative of that association recently went to Washington to confer with Treasury officials representing Arrow Film Corporation and others, and has made several trips to Washington.

The Film Distributors’ League, which is handling former Triangle reissues, has raised the point that the tax does not come within the scope of the provisions of the Revenue Act, no matter what interpretation is given, because it is merely serving as a clearing house for its producer members.

From Washington has come the information that the Government has already filed judgments against several companies which are patiently awaiting word from the Treasury Department.

Meanwhile, independents in general are sitting tight and awaiting further developments.

Arrow’s Newest, “Broken Violin,” Is Completed

A short time ago Arrow Film Corporation announced that “The Broken Violin,” one of the company’s Arrowplays Deluxe, has to have one of the most thrilling climaxes ever seen upon the screen.

R. W. Wood, President of Atlantic Features, Inc., had taken his company to Stamford, Conn., to shoot the required scenes.

Reed Howes, the athletic young star, was scheduled to drop from a rope ladder dangling beneath a hydroaeroplane, into the narrow confines of a speed boat, already carrying three people. It was, in their opinion, a stunt unprecedented in cinema annals—one that should provide a tremendous thrill.

Jack Dillon, the director, had picked his location—a small bay near Stamford and everything was in readiness. There were two hydroaeroplanes, a speed boat, and a squad of cameramen upon the beach and representatives of Arrow Film Corporation and the trade papers anxiously awaited the big scene.

Unfortunately, due to the fact that the location was which was heightened by a sixty-mile gale, there were many serious mishaps. Captain Nim, the hydroaeroplane, and other unforeseen interruptions and the thrilling stunt was never caught by the cameras.

For this reason Mr. Wood deemed it advisable to take his company to a warmer climate. Accordingly, a couple of weeks ago they left for Miami, Fla., and Arrow officials have waited expectantly for some word from them.

On February second they were much pleased to receive the following telegram: Arrow Film Corp., 200 West 42nd Street, New York, N. Y.

Atlantic Features today finished: of local exchanges comprising its when Howes climbed down rope contracts, etc. to George Chamber speed boat. For close shots Camera shot three cameras together as a hydroplane and then strapped himself on end of wing. To photograph long shots three cameras flew in Instead of paper aeroplane. Howes finally hung by his knees on rope ladder and flew over Miami, electrifying entire audience.

Very costly stunt with wonderful stuff.

R. W. Wood.

Arrow officials feel sure that the ultimate screen result will more than compensate for the delays in filming. They confidently expect that “The Broken Violin” will be one of the biggest box-office attractions they ever handled.

Business Starts with a Bang in the South

ATLANTA, Ga.—(Staff Special)—William K. Jenkins, of Enterprise Distributing Corporation, announces the purchase of Elinor Glyn’s “The World’s a Stage” for entire territory, embracing fifteen Southern and Middle Western States, involving the largest territorial holdings controlled by any independent distributing organization. This is in pursuance of plans to reissue Enterprise exchanges to obtain at least one outstanding super-special for release approximately, and follows closely their record-breaking selling campaign on “Pellinor,” “East of St. Louis,” and “Pluck and Blood,” their two former big attractions.

Charles E. Krans, formerly with Southeastern Pictures, managing their territory, has been connected with Amalgamated Pictures and spent a few days in Atlanta the past week.

Enterprise Distributing Corporation announces the demand for their series of “Road Shows,” recently issued by S. Hart Chandler, as so great that they have placed orders for an additional print on each subject.

The first of the series, "The Last of the Stage Coach Bandits," opened in Atlanta at the Strand, for a full week on February 5. Enterprise furnishes their own original new paper program on all re-issue classics.

Major J. V. Quillian of Enterprise Distributing Corporation came to New Orleans to discuss sales problems with distributors of that office and to launch an exploitation campaign. His latest bay, "The World’s a Stage," is a release of the Franklyn Farnum series, which he has been handling this next week, will have a unique lobby display to attract the crowds. W. K. Jenkins of Enterprise Distributing Corporation, who handles its release in this territory, has imported a mammoth collection of Western relics, including many unusual types of firearms used in the earlier days, which will be used as a lobby attraction in Atlanta and other key cities for the first run of this production.

H. H. Anderson, formerly controlling a chain of theatres in the Carolinas, has succeeded to the operations of a territory formerly occupied by the Seaboard Theatre Corporation, which has been recently closed. It is rumored that Anderson will embark in the State Theatre House at Spartanburg and open an independent exchange in Charlotte.

"Main Street" is Nearly Completed

LOS ANGELES—(Special)—More than half of the scenes for Warner Brothers’ next classic production, "Main Street," have been completed and the completion of this production will mark the seventh and last classic production for which Warner Brothers are planning. Plans are now being made by Harry M. Warner for the picturization of eighteen pictures for 1923-24.

In producing Sinclair Lewis’ novel the Warner Brothers have employed the full operatic force of the Minneapolis Chamber of Commerce in order to faithfully reproduce the setting and they have erected the small town on the Warner lot. The leading roles are played by Florence Vidor and Monte Blue. Also in the cast are Noah Beery, Alan Hale, Louise Fazenda, Robert Gordon, Harry Myers, Ora Haver, Griffith, Joseph Crowell and others. Julian Josephson adapted the novel for the screen.

Coast Exchange Sells Pictures

LOS ANGELES—(Special)—Western States Film Exchange, Inc., has acquired some months, having as its director and control under the management of Bob Hasel, a number of local exchanges comprising its directorate, has sold its pictures. Vice President of the company is Will Lawton of the Independent Film Exchange, the building in the Western States. Independent Exchange was one of the local concerns burned out at the recent fire, suffering a heavy loss. In taking over the control of the territory, Western States, Mr. Chamberlain will combine it with his independent list, thus giving him an attractive program of features.

Western States Film Exchange, the All-Star down the San Joaquin and south, will adopt another business policy.

On the heels of Manager Bob Hasel’s return from Las Angeles last week, an entire change of policy was enacted in Western States Exchange.

The controlled product of the exchange is sold to independent theatres in Western States will take on special feature pictures and will show them under their own direction and management.

The first attraction of this policy will be Thomas Mott Osermann’s famous picture, “The Right Way.”

Osermann will be recalled as the reformer of convicts, and the prison of New York State who has in many cases turnedconvicts into the honest men in the prison inmates.

"The Right Way" will be played exclusively on a percentage basis and will not be advertised with any other picture. It is leading roles, now awaiting a definite release date; and "Faint Hearts," an All-Star comedy, featuring Fay McKe, Charlie Murray and Mary Anderson. "Faint Hearts," is distributed through the W. W. Hodkinson Corporation.

National Board
O. K.’s Burr Films

The National Board of Review announced this week that the Burr Pictures which in particularmente recommended to the national board and picture audiences. These are, "The Last Hour," a feature with Milton Sills, R. C. Sherrill’s production, "The King’s Heart," a feature, "Shore Leave," a production of Ray McKe, Charlie Murray and Mary Anderson. "Shore Leave," is distributed through the W. W. Hodkinson Corporation.
Warner Exploitation Man Takes Detroit ‘by Storm’

DETROIT—(Special)—Al Feinman, special exploitation representative for Warner Brothers, may have gone from these parts, but his exploits during the week of his stay here exploiting “Heroes of the Street,” starring Wesley Barry, preliminary to its run at Kunsky’s Madison Theatre, have not been forgotten. He accomplished the seemingly impossible andnegotiated stunts and tieups that brought thousands to the Madison with the expenditur of a remarkably small amount of money.

Working with the co-operation of the Kunsky advertising and publicity departments, this jubilant fellow, boulevards in hand, on the other downtown houses by tying up with the Detroit Times for a special “Heroes of the Street” matinee the morning before the opening day of the picture’s engagement. Fully 3,500 newspapers were published at the big affair. Samsonite police caps were presented to the newsboys as special gifts of the Kunsky Theatrical Enterprises and the Detroit Times.

Several hours before this matinee, hundreds—and soon thousands—of newsboys congregated in front of the Madison Theatre. With the cooperation of a police escort, a line, four blocks long, extending three blocks down Woodward Avenue, was formed. The newsboys were carrying on demonstration after demonstration, a motion picture camera was suspended over the scene, and for this occasion, clicked off five hundred feet of reelage to Feinman’s direction. Incidentally it might be mentioned that this film, suitably edited and assembled, was subsequently shown at the Adams and Capitol theatres, two Kunsky houses.

In connection with the special matinee that Detroit Times, under whose sponsorship the show was given, devoted considerable space to details of the picture each day of the week prior to the opening day of this Warner Bros. attraction. Feature stories illustrated with a plentiful supply of photographs appeared almost daily in the motion picture section of the Detroit Times. The day of the matinee, Joseph H. Kelly, motion picture editor of the Times, gave us practically an entire page to a detailed story of “Heroes of the Street.” The Sunday edition of the Times featured the matinee with the full-page story of the newsboys’ party, together with half a dozen photographs of a big affair.

Through the mediation and efforts of the Detroit Police Commission, Dr. Inches, the entire police department of the city was enlisted in the exploitation campaign. The lead taken by Detroit, the police departments of Hamtramck, Ecorse, Royal Oak, Grosse Point, Highland Park, Dearborn, Fort Wayne and other neighboring towns were subsequently interested, and through their co-operation of specially-prepared tickets, movie-goers for miles around were effective in the “Heroes of the Street” engagement at the Madison Theatre.

Additional co-operation was secured from the Detroit Police Department in the nature of a trip to school children. This accounted for a tremendous amount of word-of-mouth advertising. About ten thousand novelty puzzles were also distributed to the school children. Each prize puzzle showed Wesley Barry in a different pose, and in addition the name and date of his latest attraction at the Madison Theatre.

The Newcomb-Endicott Company, one of the distributors of “Perroq” novels which were decided within the past week, gave Wesley Barry, devoted three full windows to “Heroes of the Street” photographs. The window display lasted a full week, and its appeal was made doubly certain by featuring it during the very week of the opening of the production. The Newcomb-Endicott people furthermore circularized a twenty-five thousand mailing, in the letters each customer mentioned the name of “Heroes of the Street,” in addition to the date of its presentation at the Madison.

All of this unusual exploitation was effectively augmented with a mammoth advertising and publicity campaign in all of the Detroit daily newspapers. Personal interviews with Wesley Barry and feature articles with respect to the picture itself were published two weeks in advance of the production, and were constantly followed up throughout the length of the picture’s engagement at the Madison.

As a result of all this effort, the opening on Sunday was one of the biggest in the history of the Madison.

Warner’s Book, “Little Church,” in N. Y. Strand

The first public showing of the Warner Brothers classic of the screen, “Little Church Around the Corner,” will be given at the Strand Theatre, New York, during the week of March 11. This is the fifth production to be released by the Warner organization for this season, the remaining two being “Brass,” a Harry Rapf production, and “Main Street,” adapted from the Sinclair Lewis novel of the same name.

First Wes Barry Picture for 1924

“Little Johnny Jones,” the George M. Cohan stage success, which will be the first of three Warner Brother classics featuring Wesley Barry for the coming season, is being whipped into shape by William Beaudine and Julien Josephine at the West Coast studios. Beaudine, who directed Wesley in “Heroes of the Street,” has been engaged.

Three Features on C. B. C. Schedule for February

Completion of production on a new feature and the laying out of location and special effects campaigns on three big productions is the schedule that will make the current month a busy one for the C. B. C. Film Sales Corporation.

The feature on which production is to be completed is “Temptation,” third picture of the series, which is being produced at the company’s West Coast production centre, with an all-star cast directed by Edward J. LeSaint and directed the first two pictures on the series. It is planned to follow the regular releasing schedule in all of the Detroit dailies, which means that all possible concentration of effort is being put into the production of this third feature.

In addition to this feature there are two more features which will also be placed on the market this month. These are a picturization of H. G. Wells’ novel, “The Passionate Friends,” which is a George H. Davis production, and the Dalllas M. Fitzgerald production, on which the final week will be decided within the week, the cast including Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Monte Wayne and E. L. Lester.

It is planned that complete exploitation campaigns will be ready with the release of each feature, the importance of each necessitating a big campaign of the caliber that has been launched with “Only a Shop Girl.”

Toward this end the C. B. C. exploitation forces are being augmented with writers and artists who are known to have ability in this field, so that three separate campaigns may be mapped out, and each one be complete in every detail with nothing over-hanging for the possible use to exchanges and exhibitors.

C. B. C. Sales

Another sale was completed this week on the C. B. C. Film Sales Corporation pictures, “More to Be Pitted Than Scorched,” and “Don’t Miss Bryant Washburn in Temptation.”

The First Wes Barry Picture will be released by the Strand Film Service of Washington, D. C., and the Royalty Sales Corporation, who bought them for their territory.
Goodman Copyrights Scene in "Has World Gone Mad?"

Realizing that he has a scene in his latest "Special" that is a real innovation in film production, Daniel Carson Goodman, the author and producer of "Has the World Gone Mad?" has set about protecting his new idea fully and announces to film world that "The Ascending Stairs," the lavish cabaret scene in his production is now copyrighted and, as such, cannot be used, duplicated nor imitated in any other film production from now on.

The scene itself represents the highest type of showmanship and class that any Broadway cabaret could use as a design and it is so constructed that it seems to the eye of the individual onlooker to be a continual succession of gorgeous steps of beauty without end. This feature of it is accomplished by the ingenious curve given to the ascending stairs and fully conveys the effect and the idea that Daniel Carson Goodman has copyrighted.

Commenting upon his achievement with this novel set, Dr. Goodman said: "This idea suggested itself to me by a funny coincidence, I was out getting material and first hand information one evening for my next production for Equity Pictures Corporation, and my jaunt brought me to an old fashioned tenement dwelling on the lower west side of New York. My guide entered this house—were we visiting a family that was suffering from the hardships of unemployment and sickness—and when I followed, I noticed a long, winding staircase that seemed continual into the darkness on the next landing.

"Quickly the idea came to me to use this very construction with all the embellishments luxury and class for my cabaret scene in 'Has the World Gone Mad?' I did it and now the effect is so signal and so unique that I have had it copyrighted."

The underlying truth of Daniel Carson Goodman's idea can easily be seen and appreciated in this production. Basically, there is nothing new under the sun, but Dr. Goodman seized a basic idea of ascension and elaborated on it until he has produced a scene that is dazzling for its beauty and unique for its charm and illusion.

Independent in Buffalo Scoring

BUFFALO—(Staff Special)—A capacity audience attended the screening party staged by Robert T. Munphy, new manager of the Buffalo exchange of Renown Pictures, Inc. in Buffalo, yesterday afternoon. Friday, Feb. 1, as the feature of a day's activities in connection with the formal opening of the new exchange in the former Edendale office in a film building at 505 Pearl Street. The feature shown was "The World's Stage," starring Dorothy Phillips. A reception and dinner followed the screening. Walter Don was in charge of projection. Howard Riel, salesmen, assisted Mr. Murphy in arranging the party. and Southard Brown of the Buffalo office of Renown Pictures was present to help attract the crowd. Miss Ruth Rapoport is secretary to Mr. Murphy.

Independent Needs

"Unless independents adhere to the demand for stability in carrying through deals, unless they modernize their tactics and come up to the standard of other industries in this country, they can not prosper," said Michael Rosenberg, secretary of Principal Pictures Corporation, in the course of an interview given in Los Angeles this week to representatives of various industries. Mr. Rosenberg is one of the most important figures in the picture industry. In addition to being associated with Irving and Sol Lesser in Principal Pictures Corporation, which handles exhibition and distributing pictures, solely for the independent market, Mr. Rosenberg, as a member of the state theatre interests on the Coast. He is one of the important stockholders in the Jansen & Von Herberg circuits as well as a number of independent exchanges.

"Before investing money in the independent production and distribution field," said Mr. Rosenberg, "I made a careful investigation of conditions in general. I ascertained that the day of the real independent, the concern that produces for the open market, had at last come. I realized, too, the policy of Principal Pictures Corporation.
Special Audience Gives Warners' "Brass" Ovation

LOS ANGELES—(Special)—Before a special audience of prominent motion picture people at Glendale a preview showing of the Warner Brothers classic of the screen, "Brass," a Harry Rapf production directed by Sidney Franklin, was greeted with applause and hailed as being greater than Mr. Franklin's "East is West" and "Smilin' Thru," according to telegrams received at the Warner offices from the coast studios.

J. H. Goldberg, of the S. & O. Picture Exchange Company, Los Angeles, wired as follows: "Previewed 'Brass' and went over million percent. Absolutely the greatest picture released in months. Monte Blue simply wonderful. In fact, entire cast at its best. If 'Main Street' is as good as this, you will be sitting on top of the world."

Sam Warner wired: "You can put me down for saying that this is positively the last word in motion pictures. It is something entirely different. The story has been produced and is far superior to Franklin's 'Smilin' Thru' or 'East is West.' Harry Rapf and Mr. Warner are expected to arrive East this week with the production. Since the Strand Theatre, New York, has contracted for the Warner classics it is intimated that the feature will be given a first run show there before entering the theatre circuit within the very near future. "Brass" was adapted by Julien Josephson from the popular novel written by Charles G. Nordis.

The novel is in its fifty-third edition, and this means in the parlance of the publishing world that hundreds of thousands of copies have been purchased by the reading public. The subject of the novel has been widely discussed, as dealing as it does with marriage and divorce and the fact that marriage is the sweetest and most precious link in human society.

Prominent members of the cast include Monte Blue, Marie Prevost, Allen Kearns, Rosemary Rice, Helen Ferguson, Harris Myers, Miss DuPont, Pat O'Malley, Margaret Seddon, Vera Lewis, and Harvey Clark.

Business Getting Better in South

ATLANTA—(Staff Special)—Further evidence to the business in the Southeast is increasing was available this week when reports on various independent pictures being shown in this territory were received. The bigger pictures were generally given good reports by the exhibitors, and as an indication that the Southwest was never in better condition, the fact that independent exhibitors were not as bright as it is now.

Word was received here from New York that Oscar Oldknow had purchased the Southeast rights to the Dick Hatton pictures, having closed the deal in New York last week with Irving Lesser of Principal Picture Corporation.

The entire picture industry here extended cordial congratulations to Oscar Oldknow, president of Southern States Film Corporation, on his return to the industry and to Miss Loeser. Now one of the prettiest and most popular of this season's crop of debutantes, Mr. Oldknow is the only son of William Oldknow, one of the pioneers of the industry, and they are now honeymooning in the North.

Gervase B. Holt, former with Broderick Attractions, salutes on February 22 for Paris, accompanied by his wife and son. Back of the simple statement is a very pretty romance. When the Holt marriage was announced, it was said that Mr. Holt would make his home in Paris, he would act as cateurman for several commercial enterprises in this country.

The Warner Brothers exchange here, headed by H. J. Mitchell, is all "hit up" over the amazing success of "The Fallen Sparrow," a picture which played to his business at the Metropolitan Theatre here last week.

Philly Critics Praise "Thorns"

"Thorns and Orange Blossoms," one of the Paramount pictures, is a most successful run at the Alhine Theatre, Philadelphia, and was praised by the Philadelphia critics. Following are some of the comments:

SOUTH AMERICAN: "Thorns and Orange Blossoms," a picture that would be considered by the censors..."Thorns" will be a hit.

BETHESDA: "Thorns and Orange Blossoms," directed by Sir Alfred V. Taylor, with Benchin and Dreyfus playing the star roles, is the feature at the Aldine this week. Hiram Harrigan, who has been seen chiefly heretofore as Constance Talmadge's leading man, is the real star of the picture. As the hero depicts a very attractive and likable young man, who is torn between the fair love of a Spanish prima donna, who was sold him in the African jungles, and a sweet, demure little Southern belle.

INQUIRER: Bertha M. Clay's romance "Thorns and Orange Blossoms," has lost none of its throb in its transition to the screen, and the picture, set in all the picturesque spots of the South, will likely prove as popular as the book. The Aldine Theatre is playing the picture this week as the book was. The story is so simple and the actors are of sufficient quality the scenes are exceptionally good.

PHILADELPHIA: "Thorns and Orange Blossoms" has not heard much heretofore from Bertha M. Clay's stories on the screen, yet there is a wealth of material in her books which depicts the South as it is. For those who demand the very best in picture commercial purposes, "Thorns and Orange Blossoms" approaches the story in a sympathetic frame of mind and he has given it both beauty and a much honest as possible.

RECORD: The romance is worked out with considerable skill and the general result is satisfactory.

Gene Sarazen Signed by Warners

Gene Sarazen, the world's champion golfer player; has been engaged by Warner Brothers to be featured in a series of seven one-reelers for Warnar Pictures. The series is to be an exploitation of the golfing life under the supervision of Harry Rapf, according to announcement made this week by Harry M. Warner. Work will start immediately upon the arrival of the golf champion from Miami, Florida, where he has been spending the winter. He is expected in Los Angeles within a fortnight.

Warners to Make "Wolf Fangs"

Rintintin, the famous German police dog, is to be starred in a Chester M. Franklin production which will be supervised by Harry Warner Brothers. The working title is "Wolf Fangs." The plot and preparations are under way to make the picture at the Warner coast studios. Rintintin has appeared in "My Dad," "The Masqueraders," "The Africa Maze," "From Hell's River," "When Romance Rides," and "Wildfire" and others.

Whitman Bennett Organizes New Firm

Whitman Bennett has completed the organization of F. X. B. Pictures, Inc., of which he is vice president and general manager, created purposely to exploit and star Francis X. Bushman and Beverl Bayne in a series of pictures to be released on the independent market. The first of these pictures is now being produced at the Bennett studios in Yonkers, N. Y., and will be ready for release about the middle of March.

C. B. C. Signs June Elvidge

June Elvidge has been signed by C. B. C. to play opposite Bryan Washburn in the next release of the "Big Six" program of C. B. C. Film Sales Corporation, entitled "Temptation." Miss Elvidge has also signed under a contract with Joseph Meighan and "The Impossible Mrs. Bellows" with Gloria Swanson.
Many Contracts Made for "The Christian"

James R. Grainger, personal representative of F. J. Godso, president of Goldwyn Pictures Corporation, has completed his swing about the circuit of Goldwyn branch exchanges in the record time of one month. He left New York January 9 and on February 10 he reached Los Angeles, having made two and three-day stops in Pittsburgh, Cleveland, Chicago, Detroit, Buf- falo, Cincinnati, Indianapolis, St. Louis, Atlanta, New Orleans, Dallas, Kansas City, Omaha, Denver, Salt Lake City and San Francisco.

In this swing about the country Mr. Grainger closed deals for the early showing of "The Christian" in nearly all of the key cities of the country, and the majority of these will be at the time of release or very soon thereafter.

From Omaha on Mr. Grainger was accompanied by A. F. Brentlinger, of the Brentlinger chain of theatres in Indiana, who, having seen all the new Goldwyn releases run off, and having booked them all, put his enthusiasm on the pictures at the service of Mr. Grainger. He told every exhibitor with whom he came in contact on the trip from Omaha to Los Angeles how good he thinks the new Goldwyn pictures are and how he intends to get behind them and exploit them thoroughly for every theatre on his circuit.

Goldwyn Directors Writing Scenarios

Five of the directors at the Goldwyn Studios are writing their own adaptations of the stories which they are to direct.

Marshall Neilan is the author of his current story, "The Eternal Three," formerly called "The In-grate," though the adaptation was made by Carey Wilson. Eric von Stroheim is making his own script version of Frank Norris' novel, "McTeague," and King Vidor in writing the scenario for Austin Strong's successful stage play, "Three Wise Fools," which will be his first production under his new Goldwyn contract. Rupert Hughes has been for some time writing, directing, editing and making his own productions and has made an unqualified success of it. Hugo Ballin wrote the continuity for "Vanity Fair." This tendency is an answer to the criticism that too many cooks spoil the motion picture pudding. Goldwyn believes that the photo-play must of necessity be the product of many brains, but that it is possible to center control in one person. The director seems to be the logical person to bring about this unity, it is stated.

June Matthis, the newly appointed director of the Goldwyn Studios, who has achieved great success as an adapter of stories to the screen, contributes this comment: "Good pictures can be made only in complete harmony of thought and association. When director and author achieve this the combination is ideal, but when they don't the picture is bound to suffer. When the director is his own scenario writer he need only agree with himself."

Big Business by Gasnier Film

"Poor Men's Wives," the Preferred picture directed by Gasnier and released by the Al Lichtman Corporation, did a record business in its run of two weeks at the Criterion Theatre, New York, it is stated. Crowds were turned away at the evening performances and the mistaken were filled, according to reports.

One of the features of the showing was the big electric sign on the side of the Criterion facing Broadway. This is one of the largest amusement signs in the world. Another big sign was on the 44th street side of the theatre.

Al Lichtman, president of the Al Lichtman Corporation, arranged with Dr. Hugo Riesenfeld to present an elaborate prologue.

PRISCILLA DEAN

as she is in her next Universal-Jewel production, "White Tiger."

Hiers Working on Paramount Film

Walter Hiers, back at the Lasky studio from his honeymoon in the East, has started work in his second Paramount starring picture, "Seventy-five Cents an Hour," an original story by Frank Condon, which has been adapted for the screen by Grant Carpenter. Joseph Henabery is the director.

Jacqueline Logan will be featured as leading woman.

Brenon Starts First Paramount Film

Herbert Brenon has started at the Lasky studio his first Paramount picture, "The Rustle of Silk," in which are featured Betty Compson and Conway Tearle and which was adapted by Sada Cowan and Ouida Bergere from the novel by Cosmo Hamilton. Among the others in the cast are Anna Q. Nilsson and Cyril Chadwick, and the story is declared to be unusually pleasing.

'Bulldog Drummond' Going Well

Continued gratifying reports are coming into the home office of the W. W. Hodkinson Corporation regarding the Hollandia Film Corporation's production of "Bulldog Drummond." The latest important report is from the Philadelphia branch of the Hodkinson Corporation stating that an important contract has been signed with the Victoria Theatre, Philadelphia, for this production.

Hodkinson Picture at Loew's State

Following upon the heels of other announcements relative to the appearance of popular Hodkinson film successes at New York's leading film theatres, it is further added that the Victor Schertzinger production, "The Kingdom Within," made its bow to the New York public at Loew's State Theatre.

At the same time "Colonel Hezea Liar's Treasure Island," the first of the series of Bray comedies produced by the Bray Productions, Inc., has been booked by the Strand Theatre, New York.

"The Other Side" Has Strong Cast

Scheduled for distribution by American Releasing, Hugh Dierker's new picture, "The Other Side," is now under way in Los Angeles with a cast comprising Pat O'Malley, Fritz Brumette, David Butler, Harmon McGregor, Peter Burke, Charles Clary, Herbert Standing, Edward Kimball and Helen Lynch. "The Other Side" is described as a domestic drama of spiritual unfoldment and is expected to strengthen the impression made by Dierker's first picture, "When Dawn Came."
Work Progressing on Goldwyn Films

Victory Bateman, one time stage star, has been signed by Marshall Neilan for a starring role in his second production in association with Goldwyn, the story of which was written by himself. "The Eternal Three" is a story which has been filmed, and Good progress has been made filming the interiors and exteriors will soon be shot in Canada and in the Grand Canyon.

Leading roles in "The Eternal Three" are being played by Hobart Bosworth, Claire Windsor, Raymond Griffith, Doris Kenyon, Love, Victory Bateman, Tom Gallery, Alec Francic and others.

Eric von Stroheim is going to film Frank Norris' "McTeague" without the use of a single subtitle. All scenes will be in natural locations.

King Vidor has started production on Austin Strong's play, "Three Weeks with Fools," in which Claude Gillingwater will have the lead—the same role that he played in the stage production.

Director Clarence Badger has started photography on "Red Lights" with Marie Prevost, Raymond Griffith, Alice Lake, Johnnie Walker, Lionel Belmore, Frank Elliott and George H. Reed in the cast.

Music-Store Tieups for "Jazmania"

Taking early advantage of the exceptional appeal of its title, merchants all over the country dealing in sheet music, phonographs, records and the like, have flooded the offices of Metro Pictures Corporation with messages asking for tieups with "Jazmania," the latest Tiffany production in which Robert Z. Leonard presents Mae Murray.

To the exhibitor this interest has a very definite value, in that the usual manner of arranging tieups is reversed, and, from his angle, greatly simplified. To the showman it means that tieups with the photoplay are wanted by the merchant, instead of requiring the exhibitor's time and attention to attend to them personally. At the same time this advance publicity—coming as it does, several weeks before the actual presentation of the photoplay—creates a popular demand for the picture which can only have a wholesome effect on box-office receipts.

Jones Completes "Hell's Hole"

Charles Jones, the William Fox star, has completed a new western, "Hell's Hole," directed by Emmett J. Flynn. With the part of the femme lead in the William Fox special, "The Face on the Barroom Floor," he scored a personal success, it is said.

Jerry Storm Likes Ray Production

"It is the best picture I ever saw. To me it was the one picture I ever saw when I could say I would not change a character," said Jerry Storm, who was the first director for Charles Ray, in writing this star record of his new photoplay, "The Girl I Loved," a United Artists Corporation release.

"It is new in treatment, marvelous in comedy, deep in sincerity, its pathos; even its thrills were true to life and I felt as if I were in the runaway myself," he stated.

Fred Niblo Praises Charles Ray Film

"'The Girl I Loved' gripped me as no picture has in a long, long time," said Fred Niblo, screen director, in a letter to Charles Ray praising his new United Artists picture. "It is to the screen what 'The Music Master' was on the stage, and your characterization reaches heights of artistry which, in my judgment, have never been excelled in films."

Producers Starts in Chicago

Production of motion pictures has again been resumed in Chicago, after a lapse of several years, with the establishment of the Blair Coan Productions, Inc., an Illinois Corporation that has been engaged for the past several weeks in the filming of the picture, "The Little Girl Next Door," which is nearing the last stage of completion and which will be released within the next few weeks.

The cast, headed by such stars as Pauline Starke, Carmel Myers, James Morrison, Emily Glover, Mitchell Lewis, Edward Kennedy and Birdie Vogel, came to Chicago two months ago from the Coast and immediately began work. Numerous exterior locations, familiar sights to Chicago people, were used daily and it is the first time in many years that the residents of the city had an opportunity to act as extras.

"The Little Girl Next Door" was written by Doris Schroeder and will be six reels. It is said to have several novel points that have never before been developed by producers. It will be released to Chicago theatres shortly. W. S. Van Dyke is directing the production.

"The Little Girl Next Door" is being made at the Essany Studios, and will be the first of many high-class features of a character much desired by exhibitors throughout the country, the producers state. Blair Coan is said to have surrounded himself with an organization of high standing with long experience in motion pictures. He will announce dates for future productions within a short time.

Ray Film Praised by D. Z. Doty

Writing for the Photodramatist, of which he is the editor, Douglas Z. Doty, formerly editor of the Century magazine, refers to Charles Ray's latest production, "The Girl I Loved," which is being released by United Artists Corporation as "more than a step forward in the evolution of the screen—it is a full flight."

Two Fox's for Week of February 5

The week of February 5 brings two new films for the Fox release. "The Town That Forgot God," the special which recently completed a three months' run at the Astor Theatre, New York, and which played to record-making attendances in a number of other New York houses, will be ready for release February 11. It was directed by Harry Millarde, who also directed "Over the Hill."

"Romance Land," the Tom Mix starring vehicle, is the other production scheduled for the week. In the feminine lead was Bertha Borden, once a star in her own right.

32 Chicago Houses Book "Knighthood"

The amusement pages of the Chicago newspapers last week, particularly on Sunday, looked like special editorials given out for Marion Davies in "When Knighthood Was in Flower." It was all brought about by the fact that thirty-two theatres in the Windy City were playing week engagements of "When Knighthood Was in Flower" simultaneously. Every one of these theatres carried advertisements in the Sunday newspapers and some of them in the week-day newspapers as well.

So far as is known no other picture has ever played so many dates at the same time in one city, and it is recorded that every one of the theatres played to capacity during the engagement.

In order to provide sufficient prints for these record-breaking engagements it was necessary to draw upon New York, where the second run had not yet started, for a part of its quota of prints.

Everywhere throughout the country "Knighthood" is playing to enormous receipts.

Boyle Engaged

Jack Boyle has been engaged by Cosmopolitan Productions to make screen adaptations of two of his most famous stories, "Grand-dad's Girl" and "The Painted Child."

Newspaper Men Laud Vitagraph Film

The same night the writers and editors of New York dailies were being entertained at their Newspaper Club on West Forty-second street by a special pre-release screening of "A Front Page Story," produced by Jess Robbins for Vitagraph, the newspaper men and scenario writers in Los Angeles were having a similar treat. The Los Angeles newspapers printed laudatory articles about the picture, which stars Edward Horton.
East and West Like "Hearts Aflame"

Atlantic and Pacific both react to dramatic situations with equal enthusiasm—if the situations are there. Los Angeles' approval of "Hearts Aflame," the Reginald Barker, spectacle drama, was emphatic enough to please the most capricious. So was Boston's. East and west coasts are on a par when it comes to greeing the best. Their reception of this Metro-Louis B. Mayer attraction proves it.

After viewing the film at the first showing at Loew's State Theatre, Los Angeles, Allen Clarke, of the Los Angeles Record wrote: "The zenith of realism in motion pictures is reached in "Hearts Aflame," the wonder spectacle now showing at Loew's State Theatre."

The Los Angeles Evening Express reviews the performance at great length, devoting considerable space to the story and the excellence of the cast of thirty well-known players.

Loew's Orpheum Theatre housed "Hearts Aflame" at its opening showing in Boston. The Boston Herald of January 16 reported: "'Hearts Aflame,' the big screen production shown at Loew's Orpheum Theatre yesterday, is a thrilling photoplay. It's a fire and fire, the blowing up of a hillside, the spectacle of thousands of logs floating down a river after a dam had been wrecked.

Rex Ingram Film Is Being Edited

Rex Ingram, in New York, is putting the finishing touches to the editing of "Where the Pavement Ends," his production for Metro of John Russell's South Seas story.

The advance guard of Mr. Ingram's organization has arrived in Hollywood making preparations for the next big Ingram production for Metro, "Scaramouche." Rafael Sabatini's drama of the French Revolution, portrayed to be portrayed by arrangement with Charles L. Wagner. They are F. Seitz, photographer of all the Ingram productions, and Tom Storey, laboratory expert.

To Assist Willatt

Otto Brower has just come from the coast to be assistant to Irvin Willatt, who will direct "Fog Bound." With Dorothy Dalton at the Paramount Long Island studio.

Sets New Record

The New Portola Theatre, San Francisco, has the attention at the close of its seventh big week of "Dr. Jekyll and Mr. Hyde" and a new long run picture record for that city, says Pathe. The latest reports to Pathe state that patronage of the world-famed playwright feature comedy shows no more signs of falling off than it did at the close of the New Portola's first week.

Metro says the metropolitan critics have risen to new heights of praise to acclaim Laurette Taylor's complete conquest of the screen in "Peg O' My Heart," which opened at the Capitol Theatre January 21. Seldom, it is said, has a new screen actress met with such unanimous and wholehearted approval as has Miss Taylor. The picture is a Metro production of the stage play of J. Hartley Manners, adapted by Mary O'Hara and directed by King Vidor.

Harriette Underhill, motion picture critic for the New York Tribune, writes: "Laurette Taylor is the screen's newest and greatest comedienne." Her keen ability is also attested by Helen Pollock, who writes in the Morning Telegraph: "Miss Taylor leads in intelligence, in pantomime ability, in human understanding, in caprice and pathos, and one is driven again to use that word so much overworked by critics in just praise of this actress—magnetism.

The effectiveness and rapidly moving character of Miss Taylor's acting is proclaimed by the New York World: "One wink of her big, gray left eye, as a mischievous moment approached, expresses more than a great many comedienues could get over in three expository scenes and a subtitle.""A vivacious, whimsical, slender youngster, with a humorous twinkle in her eye," says The Evening Post. The Times says: "As an extra treat for those who want pictures, complete and expressive motion pictures, there is the true and painted pantomime of Miss Taylor."
Mae Murray Picture Is Completed

Work upon Robert Z. Leonard’s presentation of Mae Murray in “Jazzmania,” the Metro star’s newest and most lavish photoplay, is stated has been completed. The story has to do with a mythical kingdom in Europe, Jazzmania, which is succeeded with its own musical maskape. It was written by Edmund Goulding, directed by Mr. Leonard and photographed by Oliver Marsh. The settings were executed by Cedric Gibbons.

The picture, to be distributed by Dali Mo, was made by Tiffany Productions, Inc., of which M. H. Hoffman is vice-president and general manager.

“Suzanna” Scores Early Triumph

Mack Sennett’s new comedy drama is a success starring Mabel Normand, and being released through Allied Producers and Distributors Corporation, is a triumph in that it has won a big booking by the Associated Booking Corporation for showing in one hundred of the best theatres in the New York City Metropolitan district.

This booking gives the new Mack Sennett picture approximately 400 play days in this big territory, playing practically day and date. “Suzanna” is the second big picture to be thus booked by the Associated Booking Corporation.

Dwan Preparing Next

While making preparations for his next Paramount picture, “Lawful Larceny,” which Edmund Goulding is translating from the stage to screen form, Director Allan Dwan is about to embark on a forthcoming production, “The Glimpses of the Moon,” which was made at the Paramount Long Island studio, under the direction of Fred Niblo and stars Robert Armstrong, Priscilla Dean, and Joan Crawford.

Gilbert to Star in “Truxton King”

Fox Film Corporation announces an addition to Annette McCutcheon’s novel, “Truxton King,” as the next starring vehicle for John Gilbert, whose work in “Monte Cristo” and “Shame” won for him promotion to stardom. It is scheduled for release February 18.

Dorothy Dalton in New York

Dorothy Dalton arrived in New York Monday from the Coast to begin work on her new Paramount picture, “Fog Bound,” under the direction of Irvin Willat. Miss Dalton is now shooting “The Law of the Lawless.” “Fog Bound” will be made at the Long Island studio. Paul Dickie is writing the scenario.

Three New Universal Films Nearly Ready

Three new big Universal-Jewel productions have reached the last stage of production and now are in the cutting and editing rooms at Universal City, according to information just received from the Universal home office. They are the Abysmal Brute,” starring Reginald Denny, “White Tiger,” starring Priscilla Dean, and “Bavu,” with an all-star cast.

The early completion of these three Jewels will mark a great forward step in Universal’s super-picture schedule for 1923. It will assure a monthly release up to and including the month of June. “The Abysmal Brute” is due to reach the screen April 2; “White Tiger,” May 7, and “Bavu,” June 4.

Assurances of a further supply of Jewels for the succeeding months of 1923 are indicated in the report that four other Jewels are now in production at Universal City for release between June and December, and that into the monthly schedule, soon will be under way. The four now under production are “Jewel,” “Drifting,” “Merry-Go-Round,” and “The Hunchback of Notre Dame.” The two additional ones are to be “Up the Ladder” and “A Lady of Quality,” both scheduled as starring vehicles for Virginia Valli.

“Bavu” is a screen adaptation of Jack London’s noted novel. Denny, the star, recently created the “Kid Roberts” role in “The Leather Pushers” and “The New Leather Pushers,” Universal’s two-reel films of the romance of the ring.

“The Abysmal Brute,” when written, was startling an exposé of the ring conditions of that day. It portrays the drama and intrigue of fistic circles during the days when “framed” fights and crooked managers and boxers were the rule rather than the exception. The Abysmal Brute is the son of an old pugilist, who has been reared in seclusion and educated in refinement. Also his father has made a “white hope” out of him. The story deals with the son’s entry into the fight game, his clean-up, and his expose of conditions when he finally learns of the crookedness. The girl has much to do with his regeneration.

Mabel Julienne Scott, a star in her own right, plays the role of the girl opposite Denny. “The Abysmal Brute” is a Hobart Henley production.

“White Tiger,” the big Universal release for May, will cause a sensation among the followers of Priscilla Dean, Universal predicts. The story was written by Tod Browning, who also directed it. Browning has made a series of Priscilla Dean successes, and is said to know Miss Dean’s screen ability better than any one else. He wrote “White Tiger” especially as a Dean vehicle, and in it he incorporated a combination of drama, romance and criminal intrigue.

Matt Moore, Ray Griffith and Wallace Beery play the leading roles opposite Miss Dean.

“Bavu,” also known as “The Attic of Felix Babu,” is destined to be one of the most talked of films of the year, says Universal. It is a picture of Russian revolution, and is strong in its drama and mystery, it is stated. Stuart Paton is directing it.

The picture was adapted from the play, “Bavu,” written and produced by Earl Carroll in the Earl Carroll Theatre, New York City, last season. It deals with the conflict between the “low-brow” elements in the present Russian regime and the more intellectual elements constantly striving to save the soul of Russia from within.

Wallace Beery plays the title role — that of an illiterate and brutal peasant raised to power in the Soviet government. Others in the cast are Forrest Stanley, Sessue Hayakawa, Taylor, Sylvia Breamer, Martha Mattox, Nick de Ruiz, Harry Miller, Rollins, Joseph Swickard and others.

Big Houses Book “The Hero”

The Preferred Picture, “The Hero,” the most recent release on the program of Loew’s Corporation is gaining momentum through many of the largest first-run houses in the country who have booked this attraction for early dates.

Finkelstein & Ruben have contracted for the feature to play in the Middle West at their Strand in Minneapolis, the Lyric in Duluth, and the Astor in St. Paul.

An early showing of “The Hero” on the Pacific Coast will be at Rothchild’s Grenada in San Francisco. The Capitol in Houston, Texas, has also signed up. The Temple in Toledo is another large first-run house to book this attraction. In the East, Rowland & Clarke have arranged for a premiere at their Blackstone in Pittsburgh and in Atlantic City the Bijou and Capitol will also exhibit the picture.

“The Hero,” an adaptation of Gilbert Emery’s first success, is a Ganster production, presented by B. P. Schulberg. Its cast includes Barbara La Marr and Gaston Glass. The National Board of Review recently chose it as an “exceptional photoplay.”

VERA JAMES in a striking pose from the Universal-Jewel production “Bavu”

Playgoers Film for Release Feb. 18

Norma Shearer, Gladden James and little Yvonne Logan are featured in “A Cloned Name,” a five-reel drama which Playgoers Pictures has set for release February 18, lots of action, deep suspense and beautiful scenic effects are said to mark this photoplay.

Helpful Press Book for Goldwyn Film

A press book with box office magnetism—one that will help the exhibitor to draw money into his till, says Goldwyn—is that prepared for the Pola Negri picture, “Mad Love.” The service book is just off the press and is one of the most distinctive and helpful that has ever been prepared for the trade, it is stated.

“Salome” Praised by Newspaper Critics

“Salome” will be found the sensation of the week—the art sensation. This is Nazimova’s triumph. There never was better acting on the screen,” said the critic for the San Francisco Examiner when Nazimova’s screen version of Oscar Wilde’s “Salome,” was shown at the Imperial Theatre, San Francisco, under an Allied Producers and Distributors Corporation release.

Says the critic for the Chronicle: “Nazimova’s strange beauty lends itself well to the impersonation of Salome.”

To Direct ‘Red Lights’

Goldwyn has engaged Clarence Badger to direct the picturization of Edward E. Rose’s new mystery play, “Red Lights,” formerly called “The Rear Car.” This is the play which has had such a long and prosperous run in Los Angeles and is now being presented in the East.
New Film of “The Spoilers” for Goldwyn Distribution

Rex Beach's famous story, "The Spoilers," is to go into production within three weeks and Goldwyn is handling it. The picture will be produced and directed at Goldwyn's studios in Culver City, Calif., with exteriors probably being taken in Alaska.

Goldwyn has just signed a contract with Jesse L. Lompton, who has acquired the motion picture rights to all of Rex Beach's works, to produce the new film version of any story at its studios for distribution by Goldwyn.

"The Spoilers" is considered one of the greatest stories about the California gold rush ever written and is said to be one of the most widely read stories in the English language.

This new film version of "The Spoilers" will be one of the great special productions to which Goldwyn is confining itself and will keep a running "The Spoilers," "The Christian," "The Strangers' Banquet," "Vanity Fair" and "Ben Hur." It is stated that $100,000 was paid for the picture rights to "The Spoilers," said to be the highest figure ever paid for any story, with the exception of "Ben Hur," "War of the East" and "Turn to the Right."


Photography on "The Spoilers" is soon to start from the Goldwyn lot. The scenario is ready. Twelve players of stellar prominence will appear in the leading roles of the picture; some of these have already been signed. Rex Beach will assist in the picturization of his story.

"The Spoilers" was filmed once before—ten years ago by Colonel William Selig. It was the first of the big American photo plays and set records that are still remembered by every one connected with the industry. It was the first attraction ever shown at the Strand Theatre in New York.

Bill Composed of Pathe Pictures

The conspicuous success of the run of "Dr. Jack" and "Fruits of Faith" at the Stanley Theatre, Philadelphia, has caused the Stanley Circuit for the first time in its history to play two Pathe pictures back to back at two of its theatres in the same city.

At the close of the Stanley Theatre run of the Lloyd and Rogers pictures, those widely divergent yet practically equally popular comedies were booked together at the Carlton and Victoria. Uniformly enthusiastic reviews of both pictures in the Philadelphia newspapers are given part of the credit for this innovation in Stanley Circuit history.

At the Carlton and Victoria the entire bill is composed of Pathe product. In addition to "Dr. Jack" and "Fruits of Faith" it presents Pathe News and an Aesop's Film Fable.

Metro to Release Four in February

Four photo plays said to be of exceptional box-office power constitute the February schedule of releases of Metro Pictures Corporation.


February 5 is the date set for distribution of Miss Dana's new picture. A week later will come "Jazmania," with a similar period intervening between this Tiffany production and release of "The Woman of Bronze." Clara Kimball Young feature will follow on February 26.

"Backbone" Is Cut and Ready for Titling

"Backbone," the first of Distinctive Pictures Corporation's 1923 schedule of features, is now cut and ready for titling. This Clarence Budington Kelland's famous romance of a 400-year-old love, which was one of the most popular serials of the Saturday Evening Post last year. Edward S. Blumenfeld and edited by Charles Whittaker.

Alfred Lunt and Edith Roberts have the leads. Those who have seen the picture in the editing say the screen debut of the man who made "Clarence" famous will win him an immediate popular following in Fandango. Lunt has thrown aside the "backbone" of this tale and in "Backbone" he is a two-fisted, hard-hitting citizen of the Northen woods.

Edith Roberts has been getting good press notices on the screen work she has done in the last six months. In this new Distinctive feature she has accomplished some new and impressive things.

Will Soon Announce Cast of "The Fog"

Within a fortnight Max Graf will announce his selection of director and cast for the production for Metro at the Pacific Studios, San Francisco, of William Dudley Pelley's story, "The Fog."

The scenario of "The Fog" was prepared by H. H. Van Loan, author of "The Virgin of Stamboul," " Fighting Mad" and "The Great Redeemer."

Horton in Pictures and on Stage

Edward Horton who is featured in "A Front Page Story," the Jess Robbins production distributed by Vitagraph, enjoyed the unique distinction of appearing both in vaudeville and pictures at the Hillstreet Playhouse and in a vaudeville theatre in Los Angeles last week.

During the engagement of "A Front Page Story" at the Hillstreet Junior Orphan, Mr. Horton appeared in the vaudeville portion of the bill in a clever act entitled, "Ask Dad—He Knows."

"Driven" to Be at Criterion

"Driven," the Universal-Jewel production made by Charles J. Brabin, will have its world première in the Criterion Theatre, New York City, Sunday, February 11. It will be the first Universal feature to be shown in that house. It will run two weeks.

Early this week, the Brabin Universal was specially presented at the New York literary, stage, and screen figures, under the auspices of the National Board of Review.

In announcing the presentation, the National Board of Review characterized the picture as follows: "Driven" is a drama of the mountain men in the South, produced with an unusual success with an imaginative force seldom achieved on the screen in America. It is representative of the new type of Drama which should appeal to all perceptive patrons of the theatre—of the motion picture theatre in particular.

"Hottentot" Liked By Geddes

First National attraction was screened at the British Embassy recently. It was Thomas H. Ince's 'The Hottentot' and it was received with open arms by Ambassador Geddes and his guests. The steeplechase caused as much excitement among the little group as it is in the big theatres throughout the country, where big orchestras help the action along. Major General Bethell, who is the military attache and a great horseman, was especially delighted with the race and declared the photograph of the jumps was remarkable.

February 17, 1923
Exploitation a Big Factor, Says Showman
By E. Metzger, Manager, Strand Theatre, Creston, la., a First National Franchise Holder

Exploitation of moving pictures is, in my mind, one of the most important jobs an exhibitor has today and he should give it the same attention and thought as he does to the other details of his business. I first decided to try my hand at various little stunts after seeing some of my brother exhibitors were getting, according to their stories, wonderful success.

I, however, did not devote sufficient time to my ideas and the result was not a knockout. I learned that I must devote two or three hours in mapping our various exploitation ideas to be used and get things I needed to put over the ideas.

I awoke some years ago to the fact that I had been sleeping on this part of my business, and I did not really realize just what I had been missing until I put over a big stunt on "Unseen Forces," or a similar stunt, in which I did not cost me very little when I took in consideration that for three nights I put them out at both evening shows.

When you can do this with a theatre of almost one thousand seats, and a wild man stunts shows a night for three nights, showing the same picture, you have made people come by doing something they have not been known to do before. I am satisfied that while this big First National attraction, "Unseen Forces," was a fine picture, no amount of newspaper advertising or advertising in any other way would have gotten me the result that this simple little stunt did.

Or take for instance the wild man stunt which I pulled on "Go and Get It" at a small cost, but which column after column of free advertising in the local papers and which pamphlets and handbills throughout the city.

My plan for exploitation is simple. I work out at least three plans. I next figure just how big a house the picture should draw when exploited properly and then decide just how much of the gross receipts I can afford to spend to get the desired box office results. I next go over the three plans and pick the plan that fits the amount of money I have decided to spend. At least two days before the arrival of the big feature, maybe three, I am sure that I have completed to overcome anything that might go wrong just when I was already to pull my stunt.

Put over my stunt is very simple after you have had a little experience. The name of the feature will often suggest what to do. "Take Trouble!" Could you ask for a better title for exploitation purposes or could you look at that title without having ten or fifteen ways for putting this picture over? I put it over by making trouble on the main streets, such as having two autos appear to crash together in the busy downtown district and then display a banner which reads:

"If you think you are having trouble you ought to see Jackie Coogan at the Strand Theatre in First National Feature, 'Trouble!'" Also I had a man ride on the rear bumper of an auto trying to escape the wrath of the law and with a simple stunt like this I had kept my theatre filled and this is the reason I can afford to book the biggest pictures that First National and other companies produce and keep them going for three-day runs.

Exploitation is as valuable as the advertising is a fine feature. It can be made into the biggest pictures that First National and other companies produce and keep them going for three-day runs.

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F. W. Hawley Gives High Praise to "Grandma's Boy"

Frank W. Hawley, owner of the Kozy Theatre, Ludington, Mich., has written the following letter to the Associated Exhibitors' branch sales manager in Detroit:

"It is seldom that we have been able to enthrall so greatly over a picture at this house, for 'Grandma's Boy,' which has just completed a four day run. The picture broke all our house records for total receipts, and on the last day of its run broke the house record for the highest grossing picture, which was set in May of this year. We are the only theatre in the county in which this picture has run and we are pleased to say that it has been a wonderful success. The picture has made both the managers and us very happy. We are sure it will be a great favorite with our patrons. You are fortunate in having pictures of that class to offer."
Ad Men Entertained by Vitagraph

"A Front Page Story," a Vitagraph-Jess Robbins production, was made a special and extra attraction for the meeting of the Greater Buffalo Advertising Club, in Buffalo on January 29. Special notices were sent to the 270 members and the result was that it was one of the largest attended meetings of the club and the Buffalo newspapers in their notices of the meeting gave exceedingly high praise to the newspaper story as shown on the screen.

Weight Directing "Ragged Edge"

Harmon Weight, who is directing "The Ragged Edge," Distinctive Pictures' second big production of the 1923 schedule, is the veteran among directors for this organization. He was assistant to Henry Kolker in the first George Arliss picture, "Disraeli." When Mr. Kolker went to Europe, Mr. Weight was signed to make "The Ruling Passion" and this, so well that he went right on with the third Distinctive production, "The Man Who Played God."

"What Wives Want" Is Conway's Next

"What Wives Want," an original story by Perry Vekroff, director, writer and scenario editor, will be the next feature directed by Jack Conway at Universal City.

Conway just recently completed "Trimm'd in Scarlet," an all-star special presenting some prominent players as Kathlyn Williams, Lu-cille Ricksen, David Torrence, Robert Agnew, Raymond Hatton, Phillips Smalley, Gerard Alexander (Mrs. Bertram Grassby), Roy Stewart Wood and others. It was William Hurlbut's play.

Edward T. Lowe, Jr., has prepared the screen continuity of "What Wives Want," and Conway has been away from Universal City for several days studying the dramatic story. It expounds the fundamental idea of a happy married life. Players will be chosen of equal caliber to those in "Trimm'd in Scarlet."

To Film Stories from Comic Strip

Samuel Van Ronkelle, of New York, will enter the producing field at Universal City with a series of comedies depicting the romantic haps and mishaps of the comic strip family in which Archie Gump, chimes, is the pat-tern figure.

Taking his adventures that Sid Smith has drawn with graphic humor for a big newspaper syndicate Van Ronkelle will engage human counterparts of the Gump family, a director and writer, and the transcribing of the Gumps romances will be left to the screen. The two-reel comedies a month will be the schedule. The films will be produced by Van Ronkelle for Universal release.

Scene from "The Four Orphans," a Two-Reel All Star Comedy, with Mary Anderson, Charles Murray and Raymond McKee. It is a C. C. Burr production, released by W. W. Hodkinson, Inc.

Strong Accessories for Fox's "The Net"

Fox Film Corporation announces the release for national distribution on February 25th of "The Net," an elaborate special of unusual appeal. The picture is directed by J. Gordon Edwards. In the cast appear such well-known names as Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordonis and Helen Tracy.

The story deals with the folly and reckless abandon of the youth of today in their mad rush to gain the pleasures of an al-ready mad world. There are splendid scenes, in which beautiful women are whirled madly through lavish settings in the arms of men, and scenes of supper parties in gayly decorated studios. The picture is a succession of melodramatic flashes.

Special attention has been de-voted to the advertising possibili-ties and a bounteous array of ma-terial has been prepared by ex-perts to aid the exhibitor. There is a 16-page exploitation book, beautifully printed and replete with catching scenes as well as many useful suggestions that ought to be of great help. In the 12-page press book are many un-usual features, descriptive articles dealing with the story, sketches of some of the better known men and women in the cast, sugges-tions for newspaper contests and many other features.

The advertising accessories are many. There are 24-sheet, 6-sheet and 3-sheet pictorial posters in at-tractive colors bearing some of the most startling of the scenes. There are two styles of heralds with ample space on each for im-print, and a four-page folder in color with a strong appeal to patrons. The lobby displays are two art-colored photographs, 22 x 28, seven scenes and a title card, 11 x 14. There is a complete assort-ment of star, scene and advertising cuts and mats; slides in at-tractive colors. The music score is by Erno Rapee. A circus her-alid also has been prepared.

African Pictures Now in Sixth Week

The pulling power of H. A. Snow's Dark Continent thriller, "Hunting Big Game in Africa with Gun and Camera," is un-diminished at the Lyric, where it is now in its sixth week. The pro-duction contains comedy a-plenty and a wide range of the picturesque, novel and entertain-ing features of African life, as well as the thrilling encounters with wild beasts which give it its title.

There is not a dull moment in the two hours and a quarter of showing, for the variety is endless and the interest works up to a climax of highly dramatic char-acter. A most pleasing enhance-ment is provided by Gino Severi's music. In order to obviate dis-appointment of thousands who casually try to get in, especially around week-ends, only to find the house sold out, the management has the seats selling four weeks in advance, and patrons can pur-chase for any date up to March 11. Two performances are given daily, Sunday included.

Ayres Has Role in "Exciters"

Owing to the fact that Bebe Daniels has been taken up for appendicitis recently, will be con-fined to the hospital for at least four weeks more, the Para-mount Theatre Board announce that Agnes Ayres will replace Miss Daniels as co-star with Arley Raymond in "The Exciters," which Richard Ordynski will direct at the Long Island studio.

As soon as Miss Daniels has entirely recovered from her ill-ness she will assume the stellar role in "Contra-band," the Clar-ence Budington Kelland picture, which was originally assigned to Miss Ayres.

Bryson, Ramsay and Mr. Moreno are expected from the Coast in a few days to start work in "The Exciters," the scenario of which is being written by John Colton.

Eva Gordon Signed by Universal

Eva Gordon has been signed by Universal for a character role in "The Hunchback of Notre Dame" which Wallace Reid is next to play with Lon Chaney in the role of Quasimodo.

Miss Gordon, who has played in such films as Alice Lake, Viola Dana and Bert Lytell, has just returned to America to resume her motion picture career after a trip to the Orient.

Players now engaged for Per-ley Poore Sheehan's and E. T. Lowe. Jr.'s adaptation of Victor Hugo's romance are Patsy Ruth Miller, Eulalie Jensen, Winifred Hatton, Brandon Hurst, Jane Sherman, Gladys Johnstone, Nick de Ruis, Kate Lester, Harry von Meter and others.

M. A. Feekes Reports Good Business

George M. A. Feekes, general manager of Motion Picture Corporation, Boston, stopped in Chicago on his way to the coast selling his two independent exchanges on Cinart's production, "Yankee Doodle Jr." His inti-mates include Lightone, Ne-wapoli, St. Louis, Kansas City, Omaha, Denver, Dallas, New Or-leans and Atlanta. He reports business here is good, and the company announces buyers for Illinois and Indiana next week.

Preferred Pictures at Army Posts

Preferred Pictures, Inc., distrbuted by Al Lichtman Corpora-tion, are showing in all motion houses conducted by the United States Army, according to an-nouncement published by Mr. Lichtman. Mr. Lichtman personal-ly completed an arrangement with F. H. Mattel, director of bookings for the United States Army Motion Picture Service, by which each Preferred Picture will be shown in the regular theatres in the respective zones of army posts.
Flood of Advance Bookings on "Message of Emile Coue"

In already having arranged for representative runs in most of the key cities for the Message of Emile Coue, it is believed that a record has been established for a short subject attraction. It is stated that within twenty-four hours after the initial announcement reports indicated that this picture would prove a sensational box office attraction, and branch managers were being flooded with offers of bookings which have continued every day since.

Education also believes that this picture has also established another record, as in many cities plans for the film began to be made, which is thought to be the first time this has been done with a short subject attraction.

In addition to reports that exhibitors are regarding this picture as a feature attraction, and many of them are including other Educational releases and preparing to present a short subject program. For instance, four sets of O. K. Kunsky circuit in Detroit have booked the Coue special with a Christie comedy, a Hamilton comedy and a program to complete the program.

E. W. Hammons, president of Educational, calls attention to the great box-office value which the tremendous volume of publicity which has been accorded M. Coue has been responsible for throughout the country has given to this picture. "Thousands of columns of space have been devoted to the man and his methods," says Mr. Hammons. "Reporters have accompanied him on his tours and written his every action. Thousands have attended his lectures and clinics, the almost miraculous successes have been the subject of newspaper comment, and his phrase, 'Day by day in every way ameliorating' is being repeated everywhere. The million mark has been passed in the sales of his books, which are published by five big houses. Crowds have stormed the doors of his lectures in New York, Washington, Cleveland, Philadelphia and Chicago."

In addition to this tremendous amount of publicity Educational announces the preparation of what is said to be the most comprehensive exploitation campaign ever accorded a two-reel subject. There will be an extra size press book with exploitation suggestions, one, two and three column advices and maps and publicitevady material, including one and two column cuts and material which will be furnished free in accordance with Educational's recently announced policy. There will also be a twenty-four page sheet for what is said to be the first time on a two-reeler. In addition a 10 by 15 inch is being sent to exhibitors describing the picture and the exploitation novelties in preparation.

Joe Rock Finishes His Fifth Comedy "The Cold Homestead"

The story deals with the efforts of a lover to save the home of his girl from the sheriff. The action opens back-stage with the lover as an aspiring actor getting a chance to show his talent in a drama, "The Cold Homestead." This is said to be the kind of a story which enables Rock to get mixed up and put his foot into one mess after another. The star plays a dual role, as the manager and the actor, and there is considerable trick photography. Finally decides to take up bricklaying instead of acting.

This comedy is said to be even better than the star's previous success, "The Polish"

Next Fox Educational Film Is "School Days in Japan"

Fox's second release for February in the list of six Educational Entertainments is "School Days in Japan," a half reel, which is said to show concrete evidence of why the Japanese have earned the title of "Yankees of the East" because of their industrial and commercial prowess. With a view to adopting American methods of education the foremost families of Japan have sent their sons to the United States to study our system. This subject shows how with this knowledge they have returned home and started excellent schools of their own.

There are views of the schools in the big cities of Japan which are like the best of our educational institutions, though they retain much of their quaint Oriental atmosphere. Attendance is compulsory for at least six years. Patriotism is instilled and the boys are trained with the military idea foremost. English language and mathematics are taught and chemistry receives special encouragement. Outdoor recreation is of great importance. An impressive feature is the thoroughness of the instruction and the thirst for knowledge. The Japanese boy's love of books is shown and there are many other items of interest in this highly entertaining subject.

Universal Finishing Two Serials

Universal announces that in line with its policy of combining fact and fiction its two new serials for this season consist of educational features. This is the latter stage of the production of "The Oregon Trail," starring Art Acord, gives the screen the history of the exploration and conquest of the North American continent by the two romentic heroes from the history of our country. It was directed by Edward Laemmle.

Director Robert F. Hill is filming "The Phantom Fortune," with William Desmond starring and Esther Ralston as the female lead. It is said to unfold the mysteries of American business and to present a plea for high ideals in commerce and trade.

Northwest Optimistic

Serial Sales Manager Edgar O. Brooks' optimism in the Northwest has just returned from a tour to the coast during which he visited Chicago, Milwaukee, Minneapolis, Duluth, Superior, Fargo, Miles City, Billings, Livingston, Bozeman, Butte, Great Falls, Helena, Spokane, Coeur d'Alene, Pullman, Rosalia and Lewiston, Washington. Exhibitors in the Northwest are now, after two lean years, taking a very cheerful view of business conditions. He reports tremendous interest in Pathé serials.

Howard Now with Hodkinson As Special Representative

G. J. Howard has joined Hodkinson as special field representa- tive for the short subject field and is now touring the Middle West, working in connection with the Cin- ematograph Co. in Chicago.

Mr. Howard was formerly associated with Paramount, Mutual and other companies; he also won salesmanship prizes with Educa- tional and is well known for his accomplishments in film salesmanship and sales promotion. His appointment is additional evi- dence of the stress being placed by the Hodkinson organization on its short subject program.

Mr. Howard will for the present devote his time to stimulating the development of short subjects in the Middle West, including the two-reel special produced by Fred E. Hamlin and soon to be released, "The Ex-Kaiser in Exile," which is believed because of its novelty will find a ready appeal with the pub- lic.

Three Century Comedies on Schedule for March Release

Julius and Abe Stern announce the following Century Comedies for release through Universal during March: "A Spectro Romance," released March 7, directed by A1 Herman and featuring Jack Cooper, Jack Earle and Inez McDonnell. The story revolves around a flapper and her two beaux and tricks of a super-natural nature to get rid of the beaux. It stars in "Three Centuries." For March 14 is "Sweet and Pretty," starring Brownie the wonder dog, supported by Cen- tury beauties and Joe Moore, Eddie Barry and Lois Boyd. Brownie helps Joe win the girl with the aid of a troop of black cats and a fish. Jim Davis direct- ed it.

On March 21 is "Smart," star- ring by Mary Mixed Supporting by Sadie Campbell, Charles Hat- ton, Fred Spencer and Blanche Payson. The story centres around the bad boy of a school who enlivens things and turns out to be the village hero. It was directed by Harry Edwards.
Rogers to Star in Thirteen Two-Reel Comedies for Pathé

An event of unusual interest in the short subject field is the announcement of General Manager Elmer Pearson, of Pathé, that Will Rogers, famous wit and popular Brummagem comedian, already well known to picture patrons, has signed a contract to appear in Pathé comedies under the name of Rogers.

According to the terms of the contract signed by Rogers as star, Robert V. Rogers as director, and Pathé as distributor, Rogers is to star in a series of thirteen two-reel comedies to be released one a month.

This arrangement marks the consummation of a promise made by Rogers to Roach several months before the success of the Ziegfeld “Follies,” in which he is a stellar attraction, made possible its long run. It was at this time that Rogers stated that Rogers would leave the “Follies” as soon as possible, but his personal word to Ziegfeld precluded his signing another contract at that time. It is now stated that upon the conclusion of the “Follies” run in New York Will Rogers will go West to the Roach studios to begin work on the series.

In discussing the comedies he will make, Rogers said, in part: “I am going to take a certain character which I have been trying to put over for some time and build my comedy around him. When asked if he would forsake the long feature for the two-reeler he said: “I am going out and make five-reel features in two reels. These two-reelers are going to be an imitation of the five-reelers I use to see Harold Lloyd cut-outs to do it. If I can judge by the way ‘A Popin’ Pool’ and ‘Prewar’ did, I believe I can make my comedy over in most places I can see that Hal Roach, Pathé and I are going to have a mighty good trick.”

Rogers’ reputation both as a stage and screen comedian of the first quality is recognized throughout the country, and his appearance in short subjects is a major acquisition to exhibitors as the Rogers contract, will be made in a few weeks and will concern films of high box office caliber.

Two Two-Reelers on Pathé

Schedule for February 18

Pathé’s schedule for February 18 consists of nine subjects and includes two two-reelers. Hal Roach’s famous “Our Gang” of picture stories and their many companions appear in “The Cobbler,” while “Lost, Strayed or Stolen” is a comedy of the “Range Rider” type.

In “The Cobbler” the gang makes their headquarters with a good-natured old cobbler who takes them all on a picnic during which they meet with all sorts of ludicrous adventures. Hard-riding, hard-fighting and a good story characterize “Lost, Strayed or Stolen,” in which the hero is accused of kidnapping a edian who he places the guilt on the villain.

Mr. Pearson further states that announcements of new acquisition of the Rogers to the contract, will be made in a few weeks and will concern films of high box office caliber.

A loose Tight-wad” (Pathé—Comedy—One Reel)

This comedy, with Paul Parrott, assisted by Jobyna Ralston, is of average entertainment value. There is practically nothing new in this motion picture with the masquerading of a tight-wad uncle as the buffer and his daughter as the maid in order to put one over on an extravagant nephew. Comedy complications ensue and there are several situations and devices which will appeal to the average audience. 

“Lost, Strayed or Stolen” (Pathé—Drama—Two Reels)

We know of no series of two-reel dramas in which the high standard of entertainment has been maintained with such consistency as in this one. If your audiences like Westerns this one should satisfy them, for there is plenty of pep and action, good riding and hard fighting, combined with an entertaining story of a kid that wandered away and was found by the hero, who was accused by the villain of having kidnapped him. The truth is discovered by the heroine. — C. S. S.

“Jailed and Bailed” (Pathé—Comedy—One Reel)

Paul Parrott meets with some laughable adventures in his attempt to get a girl for whom he has a fancy and thereby to be able to free his sweetheart who has been arrested for speeding. He finally succeeds and when, however, is not followed through, as the pace slackens somewhat after the comedy has reached its climax, a balloon and his sudden drop to earth. There are quite a number of laughs and some clever situations, one of the best being the scene where, in trying to kill one bird, the accidently shoots another as well. The mechanics of some of the scenes, however, are quite evident and tend to destroy the illusion. An attractive feature of this comedy is the presence of Phyllis Haver. — C. S. S.

“The Balloonatic” (First National—Comedy—2,152 Feet)

This Buster Keaton comedy starts off with a bang and in fact pace, however, is not followed through, as the pace slackens somewhat after the comedy has reached its climax, a balloon and his sudden drop to earth. There are quite a number of laughs and some clever situations, one of the best being the scene where, in trying to kill one bird, the accidently shoots another as well. The mechanics of some of the scenes, however, are quite evident and tend to destroy the illusion. An attractive feature of this comedy is the presence of Phyllis Haver. — C. S. S.

Groove With C. B. C.

Joe Moore, youngest brother of the famous Moore family, which includes Owen, Matt and Tom, is now appearing in Henry Hammons, president of Educational, concerning the distribution of Christie, Comedies. He announces that half of the 1923 schedule has been completed and several new featured players have been signed.

“A Loose Tight-wad” (Pathé—Comedy—One Reel)

This comedy, with Paul Parrott, assisted by Jobyna Ralston, is of average entertainment value. There is practically nothing new in this motion picture with the masquerading of a tight-wad uncle as the buffer and his daughter as the maid in order to put one over on an extravagant nephew. Comedy complications ensue and there are several situations and devices which will appeal to the average audience. 

“The Cobbler” (Pathé—Comedy—Two Reels)

One of the very best of the “Our Gang” series of comedies distributed by Pathé, and this is going some, for the previous subjects have set a bar high standard of fun and amusement. There is a lot of laughs in this comedy and the antics of the “gang” are so human and so funny that they contribute their quota of fun. The kiddies will enjoy this one immensely and so will the grown-ups, for it will take them back to the time when they were kids and pulled the same kind of stunts. The story deals with an easy-going cobbler who lets the kids congregate in his shop and finally takes them on a picnic, when all sorts of tricks are played on them.

“The Five Fifteen” (Fox—Comedy—Two Reels)

In showing this Sunshine comedy you will be giving your patrons a whole-some amusement that is in so much demand in some communities. The cast includes primarily those who are not available but who gives a thoroughly entertaining performance. It does not brine hilarious laughter but gives them a fun in depicting the adventures of a commuter and ends in a thrill. — M. K.
UNIFORM EXHIBITION CONTRACT

AGREEMENT, made in triplicate February 19, 19... between
[signature]
[address]
[signature]
[address]
(“the Exhibitor”), party of the first part, and,
[signature]
[address]
[signature]
[address]
 (“the Distributor”), party of the second part.

No., City, State, thereforina contract (the “Exhibitor”), partly of the second part.

Witnesseth:

That in consideration of the mutual covenants hereinafter contained and of the payment on account herein provided for, the parties hereto agree as follows:

First: The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under copyright, subject to the terms and conditions hereinafter stipulated, to exhibit, during the year commencing
[signature]... after the above-named theatre only, for the number of successive days hereinafter specified. The Exhibitor agrees to pay for such license as to each of such photoplays the sums hereinafter specified, at least ten days in advance of the date of shipment from the Distributor’s exchange or at the time of delivery of such print of such photoplays in time for exhibition in the Exhibitor’s theatre on the first exhibition date hereinafter specified or as hereinafter set forth or determined as hereinafter provided. Such license shall be specifically for such photoplays as are exhibited during the period hereinafter specified and dates for no other purpose.

If any of said photoplays shall be released by the Distributor after the period above specified they shall not be exhibited by the Exhibitor to deliver such photoplays to the Exhibitor hereinafter as though released within said period; such license is not to be accepted after the period hereinafter specified or determined as hereinafter provided.

Second: The Exhibitor agrees to return each positive print received by the Exhibitor hereinafter, with all appurtenances furnished for temporary use, to the exchange of the Distributor from which the Exhibitor is served and that such photoplays in the case of positive prints shall be returned to the Exhibitor immediately after the last exhibition of such positive prints permitted hereunder, in the original wrapper hereof or in such wrapper as may be supplied by the Exhibitor, reasonable wear and tear excepted. The Distributor shall have all copies and negative prints of such positive prints and appurtenances from the Exhibitor. The Distributor reserves the right to obtain from the Exhibitor, a carrier designated or used by the Distributor, and proper receipt therefor, the delivery of a positive print properly directed and properly paid for at the Distributor’s expense, to the Distributor therefore, to a carrier designated or used by the Distributor, and proper receipt therefor, shall be accepted as payment of the Distributor’s exchange, transportation charges therefor. In the event that the delivery of a positive print properly directed and paid for is not delivered, the Exhibitor shall return to the Distributor within thirty (30) days after the date when the same should have been returned hereinafter.

The Exhibitor shall immediately notify the Distributor’s exchange by telegram of the theft, destruction or injury of any photoplays, the Distributor’s exchange within thirty (30) days after the date when the same should have been returned hereinafter.

The Exhibitor shall immediately notify the Distributor’s exchange within thirty (30) days after the date when any subsequent exhibitor in a damaged or partially damaged condition it shall be deemed that any print so received by the Exhibitor unless the latter, on the day of receipt of such print, shall have made notification to the Distributor’s exchange within thirty (30) days after the date when such print was received by him in a damaged or partially damaged condition nor subject to the nature of such damage and the amount of footage so damaged or destroyed.

Fourth: The Exhibitor agrees to exhibit each photoplay hereinafter specified or determined as hereinafter provided, in the order of their release by the Distributor, during the period hereinafter specified or determined as hereinafter provided. Failure to exhibit any such photoplay within the time specified or determined hereinafter shall not be deemed cause for default or failure in the performance of this contract by the Exhibitor.

Fifth: The Distributor agrees to deliver to a common carrier or other agent of the Exhibitor a positive print of each of the above photoplays in time for exhibition in the Exhibitor’s theatre on the dates above specified or determined as hereinafter provided. The Distributor shall be responsible for any failure or delay in making deliveries resulting from accidents, strikes, fires, court orders, or in any way to common carriers, failure or delay in any other way as may be charged to the Distributor, or of any of the above-named stars or other performers to appear therein in time for exhibition or the failure or delay of any prior exhibitor in returning any positive print to the Distributor, or to forward such or any other photoplays, or by reason of any cause not within the control of the Exhibitor, the Distributor or, or of any other nature. It is understood, however, that the neglect or default of the Distributor, or of any other cause, shall not be deemed a cause beyond the Distributor’s control.

Sixth: During the life of this agreement the Distributor shall be responsible for the destruction or violation of any protection or “run” clause contained in this contract.

Seventh: In the event of default by the Exhibitor to exhibit any photoplays in accordance with the provisions hereof or if the Exhibitor shall exhibit or permit to be exhibited any of said photoplays at any time or place other than above specified, the Distributor may, at his option, terminate this contract or suspend the delivery of additional photoplays hereunder until such defaults cease and be remedied, but the election of either of said remedies shall be without prejudice to any other of the rights of the Distributor in the premises by reason of such breach. In the event of a default by the Distributor of any protective or “run” clause contained in this contract, or in the event of the failure of the Distributor in delivering any photoplays to the Exhibitor hereunder and while such last-mentioned default continues, the Exhibitor, at his option, may terminate this contract by giving immediate notice in writing to the Distributor, but the election of such remedy shall be without prejudice to any other rights or remedies of the Exhibitor for the breach of such clause. No waiver by either party of any breach of a clause by the other party shall be construed as a subsequent breach or default by such other party.

Eighth: The Distributor shall give the Exhibitor at least four (4) weeks’ notice in writing of any change in the exhibition dates of any photoplays not hereinafter specified, whenever such change shall be available to the Exhibitor and shall at the same time notify the Exhibitor that the latter may select exhibition dates within the fortnight commencing with such date of availability. Within two (2) weeks from the date of such notice the Exhibitor shall notify the Distributor in writing of its selection of exhibition dates within the forty-eight (48) hour period in which such selection is to be made. Failure to select such exhibition dates shall be deemed to be a default by the Exhibitor. If the Exhibitor shall notify the Distributor in writing within the aforesaid period of the exercise of its option to select exhibition dates within the forty-eight (48) hour period in which such selection is to be made, the Exhibitor shall, within three (3) weeks from the date of the initial notice of the Distributor’s selection of exhibition dates, designate the exhibition date or dates of the photoplays. Failure to do so within the aforementioned period of time will result in the Exhibitor losing the initial notice of availability.

In the event that the exhibition dates or dates selected by the Exhibitor as above provided are not open to the Exhibitor, the notice of availability theretofore sent the Exhibitor by the Distributor shall be null and void and the Distributor shall be obligated to mail a new notice of availability to the Exhibitor. Any exhibition dates selected by the Exhibitor as above provided, or otherwise agreed upon between the Distributor and the Exhibitor shall be known as the exhibition dates of such photoplays as though originally specified or determined hereinafter.

In case of a contract for a series of feature photoplays, five reels or more in length, and feature photoplays and full length photoplays, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of such series.

Ninth: None of the photoplays specified in this agreement are reissues from old negatives or are old negatives renamed, except the following:

Tenth: If prevented by censorship, fire, or similar cause, the Exhibitor may, in his discretion, and with the approval of the Exhibitor, either change the character of the feature photoplays approved and designated by the Distributor as above provided, or otherwise agreed upon between the Distributor and the Exhibitor, and will be permitted to exhibit, at any reasonable time, feature photoplays, new photoplays, and feature photoplays other than those Photoplays. The Exhibitor may give publicity to the fact that the Distributor or such agent of the Exhibitor has been and will forever be spoken of as the Distributor and shall not apply to contracts not to be performed within a year.

Eleventh: This contract shall not be assigned by either party without the written consent of the other party, but any written consent of the other party, or consent of the Distributor and such assignment shall be effective upon the written acceptance thereof by the Assignee, such assignment, however, not to relieve the Exhibitor of his liability hereunder, the privilege of assignment without the consent of the Distributor shall not apply to contracts not to be performed within a year.

Twelfth: The exhibitor agrees to run photoplays not as delivered within alteration, except with the written approval of the Exhibitor, subject to requirements of competent authority. The Exhibitor agrees to authorize and announce each photoplay as a “World Picture.” In all newspaper advertising of the Exhibitor’s photoplays the Exhibitor shall adhere to the form of photoplays printed in the advertising matter furnished by the Distributor.

Thirteenth: The Exhibitor agrees to pay to the Distributor, upon demand, any Government tax imposed or based upon the sums payable under this contract.

Fourteenth: If this contract calls for payments computed upon the Exhibitor’s gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre.
M O V I N G  P I C T U R E  W O R L D

February 17, 1923

Will Ask Hays to Define His Exact Status

A DEFINITION of his "status and powers" for consideration by the representatives of the patriotic, civic and women's organizations which will attend the convention of the Institute of Government in Washington, D. C., this month, has been asked of Will H. Hays by H. H. Lund, president of the organization.

In a letter to Mr. Hays, it is explained that the convention will be held during the week of February 19, "to consider various problems or 'navigate the currents' of the industry associated with the preservation of constitutional principles in this country." One of the sessions of the convention is to be given over to a discussion of the status and powers of the Motion Picture Patents Company and its by-laws and by-laws of the motion picture industry.

"It's value and place in our national life is to be taken for granted," Mr. Lund wrote. "We will concern ourselves only with such impediments as now stand in its way for the fulfillment of its potentialities, and existing means for that accomplishment.

To Speed Shipments
Employees in the postal service have again been instructed to speed up the movement of film packages. An open letter to the service, First Assistant Postmaster General John H. Bartlett says that because of co-operation by the exhibitors and more care on the part of postmasters in reading addresses, the misfiling of film parcels should be reduced to a minimum.

On the part of the postal service there is justifiable complaint, it is stated, that the addresses on the film shipments are not always plain, leading to mistakes. At times there are several old address labels on the container resulting in misshipment.

French Demand Grows
American competition is increasingly felt in the French motion picture industry and prior to the irritation occasioned by the French Motion Picture Patents Company's attempt to find a ready market for a portion of their output in the French market, according to advice to the Department of Commerce from Commercial Attaché at Paris. This competition has developed to such an extent that the Comite Intersyndicale de Defense des Interets des Producteurs de Films, and its members have addressed all the representatives in parliament vigorous protests against this development, embodying themselves in suggestions for avoiding what they feel to be a serious menace to the prosperity of the local industry.

REPORTS

Nineteenth: The parties hereto agree that before either of them shall resort to any court of law to protect the legal rights of either hereunder, each will submit to the Board of Arbitration (established or constituted pursuant to rules and regulations now on file in the office of the Motion Picture Patrons and Distributors of America, Inc., and identified by the signature of its President, a copy of which will be furnished to such other party upon request) all claims and controversies arising hereunder for the purpose of determining by rules of procedure and practice from time to time adopted by such Board of Arbitration.

The parties hereto further agree to abide by and fully comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consents that any such decision or award shall be enforceable in or by any court of competent jurisdiction in the state of residence of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury. No action or counterclaim based upon such contract and waives all right to redress under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other Board of Arbitration provided for in this agreement, the Distributor may, at his option terminate this agreement and remit all sums paid on account of the sums last payable hereunder.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the following periods after the date of application, to wit, seven (7) days if the Exhibitor's theatre is located in the City of New York, fifteen (15) days if located in either of the following counties, New Jersey or Westchester County, New York, ten (10) days if said theatre is located elsewhere East of Mississippi and North of forty-five; (25) days if located West of the Mississippi, said application is cancelled and shall be withdrawn and the Distributor shall forthwith make payment to the Exhibitor of any sums paid on account thereof by the Exhibitor.

A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Exhibitor, shall be forwarded to the Exhibitor.

Your personal position in assisting in this solution will come up. In order to clarify disagreement which is now current concerning your abilities to fulfill the promises you have made the country in this work, it will be helpful to have a statement from you concerning the precise position and power which you hold in this relation.

Aids Film Salesmen
Traveling salesmen and others in the motion picture field, many of whom exten-

sively will benefit materially as a result of the decision rendered by the Interstate Commerce Commission, January 31, requiring all of the large railroads beginning on March 15, to issue non-transferable interchangeable scrip coupon tickets.

The order provides that the coupon takes the place of the present system of over-

orders, and are to be sold at a reduction of 20 per cent from their face value. They will be valid for a period of one year, unused portions being redeemable, and will carry all the baggage privileges of first-class trans-

portation.

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To Our Shame

Recently I corresponded with all prominent United States professional projector manufacturers in an endeavor to have them adopt a sadly needed improvement on professional projectors.

Surely the only way to alter what I asked for in a modified form. Others had consistently refused to incorporate it in their projectors at all. One had put it on in modified form and then removed it.

To a man they agreed that what I wanted was really needed, and would serve a good purpose if.

I'll give you eleven and a half guesses as to what the "if" is, and will bet ten dollars to a plugged monkey, while I firmly believe you won't make the right guess, partly, at least, because you won't want to, and partly because you would be ashamed to admit that manufacturers have so small an opinion of those who handle their projectors.

What They Said

One manufacturer said: "If all projectors were high grade, then we might then consider such a change as you propose. In fact, such a change would then be advisable."

Another said: "In the hands of the relatively few competent men such an improvement as you propose would, if it could be worked out in good form, be most excellent. It is conceivable that the average projectionist is not competent to handle any other than simple mechanisms, and things which require a minimum of expert attention in our opinion, this class of men would have the device you propose bailed up in a week's time, and would do far more damage to the film by reason of its presence than is now done."

Still another said: "We could not consider such a high grade mechanism as you propose, with care and at least reasonable painstaking. To put such a device into the hands of the average projectionist of today would be to invite trouble and—get it too."

What I Have Observed

Now gentlemen, is it not a shame that projectionists, as a whole, are held in such slight esteem by those who certainly know the conditions as well as any one possibly can.

I was obliged to accept their argument, for I have almost times without number observed the very thing I was speaking of—not the actual device, but the thing the device would control—most shamefully and shamelessly abused. I have even seen it abused in some of the very best theatres we have in New York City. I have seen it abused through pure ignorance—lack of knowledge—and through just plain carelessness and laziness—don't care a damned thing.

And it is discouraging to one who has labored so hard and so long to improve projection and bring it up to that high level in the affairs of the industry which it ought to occupy.

It is an amazing thing how little attention is paid to immensely important items in projection.

Take gate tension, for example. We all know and even the biggest square head of PRESSURE on one screen is such that publisher 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 remitted 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 does 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, 11 x 17 inches, for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess! Do your work RIGHT.

Price, fifty cents, stamps.

Available in The Picture World, either 515 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Notice to All

We all must and will admit that the edge of film sprocket holes and the mechanism which runs the film down must be pretty nearly mechanically perfect.

We will all agree, without argument, that neither the projector parts concerned in the movement of the film over the aperture, or the edges of the film sprocket holes should be subjected to any unnecessary strain. We will also all agree that any unnecessary strain on these delicate parts cannot but work harm.

We All Know

We all know that the tension shoes act as and are brakes. We know that their purpose is to be used when the intermittent sprocket is in motion. We all know, or should know, that star, or diamond strikes the cam a sliding hammer blow which same will be a hard blow or a comparatively light one, according to the amount of pull the intermittent sprocket must exert to move the film.

We all know, or should know, that aside from the inertia of the intermittent sprocket and shaft, and the weight of the bit of film between the upper and lower loops, absolutely all the work the intermittent is called upon to perform is to overcome the friction set up by the pressure of the tension shoes on the film, which will vary according to how much pressure the tension springs exert.

In other words, even the biggest dough head in the business knows, or ought to know that any tension in excess of the amount actually needed in the film from over-shooting is wrong, and very bad indeed for both the delicate edges of the film sprocket holes and the whole intermittent mechanism.

Don't you think, Mr. Projectionist, that you really should STUDY matters of this kind, and then apply the knowledge gained in practice?

Can you blame the industry in general for considering you as being merely the operator of a machine, and you either through lack of knowledge or just plain carelessness perpetrate such abuses?

But, you say, "How am I to know when the tension is correct, and what business have I setting it anyhow. Isn't that the business of the projector manufacturer?"

In reply I want you to know that you have been sold in this department how to do it as far back as ten years ago, and many times since. That bit of information will be found on page 216 of the Second Edition of the Handbook, published in 1912, on page 463 of the Third Edition and on page 603 of the Fourth Edition.

If you do not read and STUDY the projection department of trade papers, and apply the knowledge gained therein in practice, THAT IS YOUR FAULT.

If you do not own and STUDY the various text books dealing with motion picture projection, you are not part of them that is YOUR DISGRACE, since the fact that you do not marks you as a mere worker with your hands (brain left idle) and a non-progressive.

The object of this article, gentlemen, is to point out to you how very little it is to the credit, and to the credit of the profession that projector manufacturers advance such reasons for refusal to adopt needed improvement, when their reasoning is based upon hard facts.

The projectionist should, as a whole, be able to deny and refuse the charge that he is not able to or will not handle any piece of projection equipment at one hundred per cent efficiency, or very nearly so.

The bald headed truth is, however, that a considerable percentage of projectionists either do NOT know how to handle the equipment placed in their charge efficiently, or what amounts to the same thing, do not use it either efficiently or intelligently.

They do NOT study projection departments. They do not even bother to read them. They have no handbooks to hell with such junk! They want more money, yea verily they do.

All too ready to make themselves worth more. Nay, nay, Pauline. They most emphatically are NOT.

Pray be, however, not all projectionists are thus, and the number is steadily decreasing. I still hope to see the time come when that particular breed of animal will be no more.

Data Lacking

Richard Kuester, Projectionist, Brooklyn, New York, says:

The screen in this theatre is larger than the picture. I observe in the picture in black, but when I projected the white light I found that it was impossible to get the outline of the picture in sharp focus; also there was a blue haze all around the edges of the latter could only be noticed when near the screen. It is about three-quarters of an inch wide.

What do I understand how is why the title letters can be put in sharp focus when the edge of the aperture cannot be made sharp. I deeply appreciate you help in this matter.

In closing, let me say "Same to you," in response to your Christmas greeting in the department. I have both the third edition and the Fourth Edition (fourth edition) in my projection rooms all the time.
The Blue Book is, in my opinion, the greatest book on projection it is possible to get.

Darn It

Darn it, friend Beal, I could spank you chaps who ask questions without giving me even the slightest bit of information beyond just the bare statement of what is wrong. I know that you should have done is given me (A) Horizontal diameter of positive crater. (B) Focal length of condensers you are using in the kind (C) Distance of aperture lens and (D) Distance of projection lens. (E) Diameter of projection lens. (F) Distance screen to lens. (G) Width of picture.

With this data I could not only figure out what you ought to have, but know just how far you are from the right condition. What I suspect is that you have done is forget which is the correct type of projection lens, and distance they are spaced apart. (C) Distance face of converging lens (lens next aperture) and (D) Distance screen to lens. (E) Diameter of projection lens, distance projection lens to aperture lens, distance from lens to screen. (F) Distance screen to lens. (G) Width of picture.

The matter of exhibitors employing cheap boys is proof that they do not know or care what kind of projection lens, quality is used. They save dollars a week on wages, let, and in so doing lose probably a hundred at the box office, because the boys are quite as capable of good business. Pos- sibly there are many who, like this man, simply do not realize the utter foolishness of such a money saving. The idea that practical experience is the only thing having value, and that book knowledge is just plain business.

This idea that may have been pumped into them by some one who was himself too lazy to study, or who honestly believed that it was the right idea that it is usually the person who harbors it is more of less of a back number so long as he does harbor it. This man, woke up; we therefore forget the error of the past and welcome him into the ranks of the pro-gres- sive.

He says:

Wanted Time

Dear Mr. Richardson, you do not feel justified in addressing me as dear brother Richar- don, because the truth is that I have not had the pleasure of working with you in the past. I believe your depart- ment and your books were just plain bunk, and the one place in which you were not successful in a lot of hot air.

The past month has been very thoroughly con- vincing me that, instead of your and your work being plain bunk, I was myself just a plain fool and a chump of the very first grade.

A month ago I went over to the home of a projectionist (Oh yes, I said "projectionist," though then you couldn't have dragged it out of me with a mule) one evening to ar- range for a show which was to go out that same evening. We got into an argument about intermittent movements, and he pulled your "Blue Book of Projection" on me, which proved to be rather unpleasantly uncomplimentary names. And believe me there came near being a scrap right then and there, but after all, being a smaller man, he, I am afraid, smaller than me, he certainly told me where I went off and exact what kind of a fool I was for talking that way.

We certainly had it hot and heavy, and we both got quite hot under the collar. But by the end, however, he did arouse my curios- ity and made me think that I might be pos- sibly interested in your books. In the first, I asked him to let me take the book home, which he was good enough to do. And, as you will see, just to show what a complete squarehead I was, I had never even looked inside one of your books.

Got a Jolt

Well, Richardson, believe me I got a jolt! I opened the book at midnight, or there-abouts (was working day shift) and AFTER DAYLIGHT I laid it down almost with re- verse feelings. I think I have worked harder with the moonlight than I did in all the eleven years I've been projecting pictures, or TRYING TO, rather.

That's all, Mr. Richardson, except that I felt it was up to me to come clean and ad- mit that my past is dark. I don't claim to be a good man, I'll have to confess I've been a poor student, and I blame the state of my education. After all, I've some small faults, and now I've got the lens charts too, hence they don't help me because I use a high in- tensity. Will you be good enough to explain what I ought to have, using about 90 amperes. The letter to the "New York Picture World" I'm a consistent advocate of Richardson and the projection department. If you've got any more books too, as I'm sure you recommend them.

Forget the Past

All right, brother, let's just forget the past and its mistakes. You were, after all, the principal sufferer and a man who frank- ly and freely admits a fault and asks for- giveness for it has by that act earned for- giveness.

As your requirements, first let me say that I expect soon to be able to give you a lens chart which will serve ALL conditions, regardless of amperage used, or kind of lens.

For an ordinary arc with a 3/8 inch hori- zontal diameter you would need about a three inch cracker distance—distance cracker to face of condensers.

Brother Griffith says the high intensity arc requires about one inch additional cracker distance, or four inches for a high intensity cracker of the dimmer or very small inch cracker distance calls for a 6% inch focal length plano convex collector lens, and a 9' inch focal length converging lens, spaced about the same distance apart. No faces to not exceed 1/16th of an inch apart. This, in turn, will call for about a 17 inch distance from face of converging lens to film. You have not advised me as to working distance and distance of your projec- tion lens, hence I am unable to advise as to whether your lens diameter is adequate or not.

Notice: I do NOT guarantee the cracker distance to be correct except the conditions be the same. If they should be the same, and if the house ventilation is clogged, or is for any reason insufficient, or if for any reason your arc flame is excessive, the distance may have to be increased, though I might not recommend, but in any event you must under- stand that increasing cracker distance is a very serious matter, you may observe by referring to page 162 of your new hard- book.

Woods Goes to China

Many of you will remember Cecil Woods, who has traveled thousands of miles, and many of them on the road with various productions. Of late he has been on the projection staff of the Capitol Theatre, Engaged in the construction of the latest Chinese Theatre in Shanghai, and at the same time he has been Secretary of the American Projection Society.

Woods has been engaged by a company about to open a large number of theatres in China and has already taken his departure for the Orient. His task will be to teach the festive Chinaman how to project motion pictures.

He is under a two-year contract. I'll bet dollars to Salvation Army doughnuts that he will long for the U. S. A. and Broadway long before the snow flies and the leaves have filtered down a second time. He has promised us some interesting letters, which you will read in this department when they arrive.
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Together with Index to Reviews and Consensus of Trade Paper Criticisms.

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Grauman's New Metropolitan Is
a Concrete Example of Progress

GRAUMAN'S Metropolitan Theatre, of Los Angeles, which opened to the public on Friday, January 26, is, for many reasons, a notable house.

After three years of construction, it was completed at an outlay of $4,000,000 and, while no attempt has been made to crowd in the number of seats which could have been utilized in strict conformity with fire laws and regulations, the house has accommodations for 4,400 patrons.

But the feature of the Metropolitan which will probably most interest our exhibitor readers, is the utilization of poured concrete in the construction work and its decorative treatment.

Breaking away from all previous traditions, no attempt was made by the architect, William Lee Woollett, to cover up and hide the giant trusses and supports of the concrete construction. The rough surfaces and angles of these have been so deftly decorated that the very stability and solidity of the architecture have been transformed into beauty and highly artistic values.

Exposed Rafters and Pillars

In fact, the Metropolitan is said to be the only building in the world so far that has allowed its concrete rafters and pillars to be exposed to remind the beholders of the strength and absolute security of the building. And these have been so created by the application of decorative colors on the rough concrete surfaces that the artistic effect is immediately appreciated.

In the color combination is a mingling of Chinese effects which provide the major tones, while huge symbolic figures, reproductions of Egyptian and Grecian art, lend dignity to the massive structure.

The building has a frontage of 155 feet on Sixth street and 247 on Hill. Both street frontages are occupied by shops with the exception of the theatre entrances. The sixth street side of the building has been set back ten feet from the building line.

Huge Balcony Support

From a structural standpoint, the Metropolitan building is of unusual interest to contractors and builders throughout the country.

Constructed entirely of concrete, the building possesses features which have been the subject of wide comment. The great balcony, which seats 2,000 people, is supported by the longest concrete girder ever built, a girder ninety feet above the level of the foundations, and with a clear span of 127 feet.

Because of the fact that this was a new type of construction for buildings of this character, the balcony and the great supporting span were subjected to severe tests in the early stages of construction.

Nearly 2,000,000 pounds of weight, or more than seven times the combined weight of all the people who will ever be seated in the balcony, were piled over the great span, in order to make certain of its safety.

Circular Doyle

The effect of massiveness has been conveyed in the various embellishments, the hanging pendants, the huge circular doyley at the top of the vast enclosure, the colossal columns and exedras, the proscenium arch, which is 42 feet in height and 50 feet wide.

The large cantilever beams which support the balcony, resting on the longest reinforced concrete trusses ever built, are plainly in evidence from any point on the mezzanine floor which leads to the balcony. These trusses stretch clear across the theatre enclosure from one side wall to the other.

Several novel features have been incorporated in the design and construction of the stage, and through these unusual and interesting effects can be obtained.

The entire front section of the stage, fourteen feet in depth, can be lowered out of sight by means of elevator machinery, operated by immense motors.

Rising and Falling Orchestra

This arrangement permits the lowering of the entire orchestra out of sight of the audi-
If it is in the negative, you will get it in the print, on

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Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

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A METROPOLITAN DIANA
One of the pretty usherettes in her classical costume.

ence, and when the movable section is elevated, it increases the depth of the stage, making it one of the largest in the world.

A similar plan has been followed for the organ console, which can be raised or lowered as desired.

Back of the stage there are forty dressing rooms for prologue and accompaniment performers, and underneath the stage are preview rooms, a large and well-equipped carpenter shop, electric-wiring systems, the ventilating system, and the motors which control the elevators.

Mammoth Ventilating Plant
The ventilating system, installed at a cost of $115,000, requires fifty-one motors for its operation, and through this system circulation of cool air in summer and warm air in winter is provided.

The warm or cool air is fanned up through numerous outlets underneath the seats and distributed evenly to all parts of the large house. From the lower floor it rises out through two large passageways on either side of the house in the rear, and thence out through roof ventilators.

This means a continuous circulation of fresh air at all times, and a quality of clean atmosphere which approaches the outdoors.

Special consideration was given the Wurlitzer pipe organ, a specially built unit orchestra instrument, said to cost $80,000.

Every Seat a Good Seat
Every seat in the house is in full view of the entire picture and the whole of the orchestra, and the organist, all of the time.

The house has not been seated to capacity, that is to say, the city ordinances would allow a larger number of seats in the auditorium than have been installed there.

Certain rows of seats have been eliminated in order to provide more ample circulating spaces.

The multi-colored light effects are controlled by a new remote control type switchboard—a compact innovation which, although only thirteen feet long, is possessed of the same efficiency as an old type board of about fifty feet in length.

The new board can be operated by one man, due to an elaborate system of master and submaster switches. It is provided with special dimmer apparatus, which allows for beautiful effects by the gradual dimming out of one set of colored light effects simultaneous with the gradual increasing in light value of another color combination.

Duplicate Electrical System
The electrical current comes into the theatre through a double system of transformers—six transformers to each system. Two sources of current are thus available, so that in case either is impaired the other is sufficient to supply the house with current.

The general lounge room off the grand promenade at the Metropolitan will become the public drawing room of Los Angeles theatregoers—a place where one will be transported from the work-a-day world into a soft, quiet, happy, dream-like haven of comfort.

All the furnishings are hand made and
Stories of Successful Exhibitors—No. 5

F. H. Gruneberg

F. H. Gruneberg, President and General Manager of the Consolidated Realty and Theatres Corporation, which now operates the biggest chain of Main Street, near busy corner, large theatres, in the State of Indiana, is a graduated chemist, a graduated pharmacist, was a student in medicine, was President and General Manager and one of the main owners of a large wholesale drug firm. His religion is the scale of equity.

F. H. Gruneberg was the President, the General Manager, the Head, the Prime Mover, of all the Companies which were merged into the Consolidated Realty and Theatres Corporation. About seven and a half years ago, he surrounded himself with young fellows, with brains, and he has constantly endeavored to train each one in the thorough and expert use of the scale of equity; training them to be loyal to themselves, loyal to their co-workers, loyal to their investors, loyal to their patrons, loyal to their corporation; endeavored to train them to balance the scale of equity in every thought, in every deal, just as an analytical scale will balance 1 pound with 16 ounces. Among these young fellows are F. H. Gruneberg, Jr., R. L. Martin, O. H. Olson, P. R. Leach, A. P. Kester, J. H. Rohr, J. S. Leech, and later—Fred S. Fenn, L. J. Paxton, C. M. Ortner and H. M. Steele—and later—James S. McClellan, former Vice-President of the Fort Dearborn Trust and Savings Bank, and E. O. Wagoner, Manager of the Bond Department of the Aetna Life Insurance Company.

About seven and a half years ago, Mr. Gruneberg, then President and General Manager of the Bankers and Merchants Theatre Company bought, for his Company, the 1,050-seat Orpheum Theatre, Fort Wayne, Indiana; the next move he made for the Company was the building of its Liberty Theatre, 1,400 seats, Eighth and Main Streets, Terre Haute, Indiana; the next move he made for the Company was the building of a long-term lease on the Murray and Murrtette theatres, the only large theatres on the main street, near busy corner, Richmond, Indiana; the next move he made for the Company was the purchase of ground on busiest street, near busiest corner, on which to build a 1,500-seat theatre, Anderson, Indiana; the next move he made for the Company was the purchase of ground, and the building of the Capitol Theatre, 1,200 seats, on the main street, near busy corner, Clinton, Indiana.

The next move he made for the Company was the building of its 2,500-seat Victory Theatre, 110-room Hotel Sonntag, and its 250-seat Sonntag Cafeteria, Evansville, Indiana.

The next move he made for the Company was its purchase of a long term lease and thorough remodeling of its Strand Theatre, 1,400 seats, Kokomo, Indiana.

The next move he made for the Company was the purchase of all voting stock of the Lemke Realty Company, which owned the Lemke Annex, now known as the Consolidated Building, corner of Pennsylvania and Wabash Street, Indianapolis, Indiana.

The next move he made for the Company was to purchase lease and equipment on the Strand Theatre, 1,400 seats, Evansville, Indiana.

F. H. Gruneberg, Sr., is an Episcopalian, but his business religion is the scale of equity, which means that for a good bargain both parties to the deal must be benefited—which means that one must earn money for others if he wants to earn money for himself—which means that one must give if one wants to receive—which means that one must be loyal and helpful to others if he is to expect loyalty and helpfulness from others—which means that one must have common thoughts, and must constantly think of ways and means to build up others, to build up himself, to build up his Corporation. Through the use of his scale of equity, Mr. Gruneberg has convinced practically all of the Corporation's security holders that the corporation is also a consolidation of personal interest, making each security holder a co-worker, co-operating with him in producing a larger theatre attendance, through boosting his local theatre to his many friends, and thereby producing a larger net profit for his Corporation—for practically 90% of the Corporation's security holders live in the territory surrounding its theatre units.

Mr. Gruneberg believes in the practice adopted by Andrew Carnegie, of surrounding himself with younger men of ability; he is now training his four Assistant General Managers to take his place, and he encourages in them the ambition to rise to the highest position of trust and responsibility in the gift of his corporation, not excepting the office of President. Through this process, an exceptional morale and spirit of friendly competition is produced, tending to a high degree of efficiency in each employee and assistant.

Those familiar with the subject know that in the past there has been little system in the operation of theatres. In his business, he does not believe in a hit or miss proposition. With this evil in mind, Mr. Gruneberg has been studying for years the best ways and means of systematizing the theatre business, and to that end has perfected what he calls a "Trial Balance Chart," which is to be used by theatre operators in proving up their programs and operations at least four weeks before they spend their money, so that they may reasonably expect a good profit each week. Intelligently used, success through the use of this Chart is as certain as 2 and 2 making 4, and, with each theatre booth equipped with two Automatic Ticket Registers, to safeguard the cash, positive results are sure.

The Consolidated Realty and Theatres Corporation has its main office at 730 McCormick Bldg., Chicago, Illinois, and has its branch offices at 22 E. Van Buren Street, Chicago, Illinois; 490 Main Street, Evansville, Indiana; 294 Trust Bldg., Terre Haute, Indiana; 332 Western Reserve Life Bldg., Muncie, Indiana; also at 401 Carroll Bldg., Fort Wayne, Indiana, and at 1240-1242 Consolidated Bldg., Indianapolis, Indiana.

Every one of the Consolidated Theatres has an equipment of GOLD SEAL Automatic Ticket Registers. As Mr. Gruneberg says, he runs his theatres for profit and he would no more think of not protecting his profits with GOLD SEAL machines than he would expect his bank to operate without safe deposit vaults. GOLD SEAL machines cost but little—but they save a lot. The smallest of the small town theatres finds it an economy—just as the biggest of the big town theatres finds them a necessity.

GOLD SEAL machines cost but little and are easy to pay for. Write for prices and the name of nearest distributor today.

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Standard Motion Picture Company
1009-1009 Maltese R. P. 3347, Chicago, Ill.
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Cheapest by far with Satisfaction Guaranteed

ings will adorn the walls, which are especially designed to accommodate such an art exhibition.

The room will also be provided with reading matter, check room, and comfortable lounges. The windows are all of leaded glass.

Power's Projection

The projection room, of which a detailed and illustrated description will appear in a future issue, is equipped with two 6-B improved Power's projectors with Power's G. E. high intensity 75 ampere lamps.

The Metropolitan staff personnel is as follows: Sol Grauman, president and managing director; M. H. Newman, assistant managing director; Alonzo Price, production manager; P. W. Hendley, auditor; G. E. Christiansen, accountant; Earl Hamilton, chief projectionist; H. M. Frey, public health expert; Signor Ulderico Marcelli, musical director; Henry B. Murtagh, organist; Michael G. Eison, managing orchestra; Maude Cheatham, editor; publicity department, Jeffery Lazarus, director; Arthur S. Wenzel, George E. Hall, art; H. H. Beall, Melvin M. Riddle, Ruth Robbe, Lawrence Sepulveda; Barbara Smith, radio activities.

A Few Figures

The following statistics will serve to illustrate the magnitude of the task involved in planning, building and equipping the Metropolitan:

The ten great roof trusses each weigh over 500 tons.

The reinforced concrete girder supporting the balcony—the longest ever constructed—contains over 110 tons of reinforcing steel alone.

The large principal columns are capable of holding three men abreast within their spiral casements.

Thousands of tons of rock and sand were used in making the concrete.

Over 2,500 tons of steel were used in the construction.

A million and a half feet of lumber was used.
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G-E Motor Generator Equipment Installed in Eastman Theatre

The selection of all equipment embodied in the Eastman Theatre was made by theatre engineers of the highest standing. No greater recommendations can be awarded any apparatus than to be chosen by these experts. G-E 65 K.W. Motor Generator was specified and installed in this world's most beautiful motion picture theatre.

G-E Motor Generators are designed for the highest over-all efficiency, maintaining a steady arc with quiet operation.

General Electric
General Office Schenectady, N.Y. Sales Offices in all large cities
through two sources, if joined simultaneously, would light an average sized city of 18,000 people.

The 10,400 lamp sockets, in all parts of the interior, represent the greatest number of sockets ever installed in any public building in the world.

Altogether, over 12,000 yards of material were used for draperies and stage curtain and fifteen months’ work were required to prepare these. Special curtains were made in studios maintained especially to execute specially designed curtains for this theatre.

**Simplex Register Has a New Eastern Branch**

The World Ticket and Supply Company, Inc., with offices at 1600 Broadway, conducting a general theatre ticket printing business, has been appointed the world representative of Simplex Ticket Register Company of St. Louis, Mo.

The 1923 model of the Simplex Ticket Register, with its two popular models, has the flush keyboard as well as the dropped keyboard and is giving the exhibitors a choice to select from.

Jack Ensler, president of the World Ticket and Supply Company, Inc., reports the following installations for Simplex Ticket Registries: Haring & Blumenthal’s Gem Theatre, New York City; Consolidated Amusement Ent, Ideal Theatre, New York City; Weingarten’s Whitney Theatre, Brooklyn, N. Y., and Business Gymnasium, Grand Opera Palace, New York City.

There are four ticket registers in the Tri-City Hall of Chicago. It is claimed that this hall is the largest of its kind in the world.

The Wilmcr & Vincent Co., of New York, have also placed an order with the World Ticket Company for a three unit Simplex Ticket Machine to be installed in their Hippodrome Theatre, Reading, Pa.

Mr. S. G. Lamm, of the World Ticket and Supply Company, while in Detroit, also made arrangements with G. D. Brady, of the Exhibitors’ Supply Company, Detroit, to handle Simplex Ticket Registers and World Tickets exclusively in the State of Michigan.

**Automatic Ticket Extends Its Factory Service**

E. S. Bowman, treasurer of the Automatic Ticket Register Corporation, 1780 Broadway, New York, manufacturers of the Automatic ticket cash register, has announced the acquisition of Amos Leonard, of Syracuse, N. Y., as factory representative.

Mr. Leonard, who is well and favorably known in upper New York State, will cooperate with the dealers in that territory, and his appointment assures both users and dealers that the devices are the same prompt and efficient service that has always been offered by the home office.

This care for the interests of customers is characteristic of Automatic ticket merchandising methods.

**SITUATIONS WANTED**

**FIRST CLASS PROJECTIONIST at liberty. Desires position, either New York City or Brooklyn, where A-1 projection is appreciated. Seven years’ experience. References. Non-Union. Address S. B. Wright, 312-16th Avenue, Astoria, Long Island.**

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Your own special Ticket, insisting, neither more nor less; every ticket guaranteed. Consecutively numbered for back drawings, 1924. Send sketches or diagrams of desired form. Give order, number of tickets desired, and your name and address. Picture ticket, serial or numbered. All tickets must carry your name and address. Price of admission and tax paid.

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No industry has made greater development in the past fifteen years than the movies. Compare the houses, the pictures, the actors, the audiences, with those of nickelodian days, and then sit back and marvel at the progress made.

Yet one vital factor—the seating comfort of the audience—has stood practically at a standstill during the past decade. "Two Guys Sam" and the "Queen of Sheba" were viewed by your patrons from the same old-fashioned type of seats.

The Mov-Ezy Chair is the first real innovation made in a decade's time, to give theatregoers greater seating comfort and convenience.

This remarkable seating device is a straight armchair with individual arm rests, which swings to one side to allow those entering or leaving their seats to pass by, without forcing the occupant to stand or disturbing him in any other manner.

Theatre owners find the Mov-Ezy Chair a means to great profits from more contented patrons.

Write for illustrated catalogue

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Show Room Sales Office

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SERVICE, QUALITY, PRICE and
that our folded style tickets will operate in all Ticket Machines. Let us show you how you can save money in the purchase of your tickets.

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I want to help you to secure perfect results from your Motor Generator and Transformer installation. If you have a Hallberg Motor Generator or Economizer it may need repair, such as new bearings or brushes and the like. You will be surprised at the improved screen illumination which can be secured through my advice.

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A.C. to D.C. as well as D.C. to D.C. Motor Generators in all sizes for all circuits for Arc or Mazda Projector Lamps—
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Extremely high efficiency Portable Projectors for all existing lighting circuits, also with the Hallberg "Featherweight" gasoline Electric Light Plant weighing less than 50 pounds, the Marvel of the Age for traveling exhibitors and where the ordinary electric light current cannot be obtained.

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Large Stock Established 1894 New York
You should have "Motion Picture Electricity" Prompt Shipments
Price $3.00 by Insured Delivery
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Quite naturally Kroh's Palace equipment includes

DIXIE CUP

Hotels, theatres, picture houses, railroads and even public buildings everywhere have Dixie Penny Vending Service for a public convenience, self-supporting and profitable, highly appreciated by a steady stream of users.

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THE VALLEN AUTOMATIC CURTAIN MACHINE

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"Life insurance? Sure, I carry it!" writes an exhibitor. "But a Universal light plant beats it to death. For one reason: life insurance pays a premium when I'm not here to use it. A Universal pays dividends when I can see them. Three times last year my Universal dodged a 'dark house' for me—avoided enough refund admissions to pay for itself twice over!"

UNIVERSAL

4 Cylinder Light Plants

are making clearer pictures and preventing box-office losses in scores of theatres. Unapproached for quietness, smooth-running and dependability. Ask any user.

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15 Cesar Street, Oshkosh, Wis.

EVERY EXHIBITOR should have a copy of the catalog, "The Power Behind the Screen." Write today for your copy.

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THE AMERICAN PHOTO PLAYER CO.
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ALONE
IS THE ONLY CONSIDERATION
THE
SIMPLEX
IS INVARIABLY CHOSEN

The truth of this statement is strikingly borne out in the large numbers of truly representative theatres that each year make Simplex their choice because of its undeniable MERIT.

"WHEN YOU BUY SIMPLEX YOU BUY THE BEST"
Power's Multiple Coil Rheostat
Specially Designed for Motion Picture Projection
Eliminates Shut-Downs Due to Burnt Out Rheostats

The loss of one coil does not affect the others, and if entire capacity of rheostat is not being used, a new coil may be immediately switched in.

Coils are of special non-corrosive wire and may be replaced in a few minutes without difficulty.

Weighs less than one-third the grid type rheostat and can easily be moved by one man.

The multiple coil units carrying ten amperes each are connected across two heavy brass buss bars and the current is easily varied by means of knife switches.

Made in the following sizes
30—55 amperes 110-115 volts
40—75 amperes 220-230 volts
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Edward T. H. Nicholas
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Extremely Light and Highly Efficient
Regional in News Value; National in Service

Moving Picture WORLD

Vol. 60, No. 8  FEBRUARY 24, 1923  PRICE 25 CENTS

Pola Negri in MAD LOVE

Ask GOLDWYN

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. 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. $1.00 a year.
THE PICTURE YOU WILL NEVER WANT TO FORGET

DRIVEN

Presented by
CARL LAEMMLE

Featuring
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and a big cast including
ELINOR FAIR, BURR McIntosh,
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From the Cosmopolitan Magazine story by Jay Gelzer.

“'Driven' Reaches Heights of Best American Films!”
- E. H. Loomis in N. Y. Daily News

“One of the really fine things shown on Broadway this year.”
- Joseph Rosten in N. Y. World

A CHAS BRABIN PRODUCTION

UNIVERSAL JEWEL
"BEAT THEM IF YOU CAN"

NOW TURNING THEM AWAY AT THE

CRITERION THEATRE

BROADWAY, NEW YORK CITY
Zukor Plans Big Conference to Consider Screen's Artistic Advance

Provisions for a federal law to regulate the use of both nitro-cellulose and acetate-cellulose film throughout Canada were presented at Ottawa, the capital of the Dominion, on February 9 by George F. Lewis, of Toronto, deputy fire marshal of the Ontario Provincial Government, in connection with the holding of the annual convention of the Dominion Fire Prevention Association in the Chateau Laurier. The proposed legislation will have far-reaching effects and may revolutionize the whole moving picture business, in that the terms of the law provide important preferences for the use of acetate-cellulose or "safety" film as against nitro-cellulose stock.

Recommendations call for a system of licensing all manufacture, distribution, and use of the nitro film, this feature not being applied to the acetate-cellulose film in any form. It is stipulated that "flammable" films are to be manufactured only in one width, 1.375 inches, and only with perforations space 5.4 to the inch. Permission will be given for the manufacture of acetate-cellulose film in any width and with any perforation. The ultimate intention being to have all "safety" film of a width different to the nitro-cellulose standard. This would prevent the interchange of the two types of film in the one projector.

The outline of the new Canadian law makes it an offence to manufacture, distribute, or use unlicensed nitro-cellulose film in buildings, theatres, and halls approved and licensed. Operators handling nitro-cellulose films are also to be licensed, as well as all projectors for such film. Nitro-cellulose film cannot be screened in private or in public, except when the projection machine is installed in an approved fireproof standard booth ventilated to the outside air. Provision is also made for the shipping cases for nitro-cellulose prints, these to be of special metal and painted with distinctive colors and stripes along with special printed warnings thereon.

None of these stipulations apply to acetate-cellulose film, but it will be necessary to print the words "safety film" on the acetate film, as well as on the acetate stock, and the word "safety" is to be imprinted along both edges at frequent intervals. Special values for "flammable" films are also prescribed. Heavy penalties are prescribed for the violation of any of these provisions.

The whole film stock should be carefully scrutinized by a qualified committee of three persons before it is to be placed before the Dominion Parliament.

A great deal of the time of the convention was devoted to the consideration of the so-called "Motion Picture Film Hazard." There was much discussion of the fireproofing of buildings, and it was pointed out that it was not the projection machine, as now produced, which constituted the menace, but the "safe" film itself. There were many frame buildings and public structures in which moving pictures are now being shown, privately and in public, without adequate protection. The idea of the legislation was to protect the public and it was felt that the general public did not realize the danger of nitro-cellulose film. No one person had been killed in a theatre in Canada through a film explosion, but this might be regarded as good fortune.

Statistics were presented showing the great size of the industry in the United States and also indicating the grave need for caution in preparing revolutionary legislation affecting the industry. It would be some little time before this could be enacted thoroughly. In Canada there were 900 picture theatres, representing an investment of $30,000,000. There were also thirty exchanges, having an investment of $750,000.

Prominent technical men of the moving picture industry attended the convention. One was color pioneer H. Elliott, of New York, former executive secretary of the National Association of the Motion Picture Industry, of which William A. Brady was president. He is now representing the Feaster Manufacturing Company, New York, makers of the Feaster film rewinder, a model of which was shown at Ottawa. Another official present was Mr. G. Johnstone, president of the Eastman Kodak Company, who brought along a Kodascope, a miniature projector using a safety film. Another was Charles A. Dentelbeck, president of the Canadian Theatre Supply Company, Toronto, Simplex distributors. Mr. Dentelbeck is the technical supervisor of all theatres of the Famous Players Canadian Corporation and has been president of the Toronto Local 172, Moving Picture Operators, for seven years.

Biorstad Here

Odd Biorstad of Stockholm, Sweden, is now visiting the United States, making his headquarters at the office of E. S. Manheiser at Wall street and Fifty-sixth street. He is here to buy the superior American made products to distribute in Scandinavia. Mr. Biorstad is the owner of the leading first run theatres in Stockholm, Sweden, where he is enabled to give extended runs to the better class of productions.

Ryskind in Charge

Morris Ryskind has accepted the post of director of publicity for the Al Lichtenstein Corporation to succeed J. M. Loughborough, resigned.
Lichtman to Sail for Europe to Arrange for Distribution

A. LICHTMAN, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, will sail February 20 on the Berengaria for an extended tour through Europe. The purpose of the trip will be to complete arrangements for complete distribution of the Lichtman product on the continent. Lichtman’s itinerary will include all the European capitals, where he will establish Al Lichtman exchanges to handle Preferred Pictures abroad.

He will go first to London, where he has timed his arrival there with the premier of “Thorins and Orange Blossoms” in that city. In the United Kingdom the distribution of Lichtman films has already been arranged. Watertad handles Lichtman’s output there. “Rich Men’s Wives” and “Shadows” have already been released in their territory.

Lichtman’s European trip is the last step in the building up of his complete distribution organization. He expects to establish Lichtman’s product throughout the continent which will take care of the universal releasing system of his product.

It is hoped that this will be realized before the first anniversary of the establishment of the Al Lichtman Corporation. The company has made remarkable strides since its inception and is bringing itself out to every distributing point in the world.

In going abroad, Lichtman carries out his policy of superintending personally the running of all of his offices. When the Al Lichtman Corporation was started Lichtman made a similar trip to the key cities of the United States, where he laid himself with the foremost exchange men of the country.

In addition to his English connection, foreign distribution offices are arranged for South America, for Australia, for the Dutch East Indies and Japan. A deal has just been closed with the Overseas Trading Company for the Scandinavian countries.

Lichtman recently returned from a trip to the Coast where he completed with his partner, B. P. Schullberg, elaborate plans for a large program of future releases. The first Associated Pictures picture, now completed, two more are now being made.

It is expected that Lichtman’s European business will keep him away for at least six weeks and perhaps longer.

What Readers Say

“In your editorial in the issue of February 10 you strike a mighty good keynote when you say, “Day by day, in every way, more serious recognition for sales and advertising brains,” writes Victor M. Shapiro, vice-president of the A.M.P.A. A dedicated one of its purposes to urging greater recognition to the exploitation man and that time became more rigid in its stipulations for admission to membership, to first bring about the realization in the mind of the advertising man himself, in giving him the momentum of his worth, you are working like a dovetail with the purpose of the organization.

“il a real creative idea can hit a mediocre picture to give sensational results in exploitation stunt can focus nation-wide attention on a picture and thereby make it more valuable, it is my ardent wish to assume that the creator of the idea should be given due credit and recognition.”

“I am sure that the A.M.P.A. thanks you heartily for your thought and the conviction which your editorial carries.”

Morris H. Feldman, a reader of MOVING PICTURE WORLD from its inception, who has recently disposed of his theatre holding, believes that it takes more influence for one or two of his officials to win recognition of the picture industry than it would to secure an audience with President Harding.

“What the motion picture business needs today,” writes Mr. Feldman, “is more honest-to-God new blood and not a lot of mouthy paper officials with the consultations of officials” of the picture industry than it would to secure an audience with President Harding.

Stockholders Meeting

Old Associated Exhibitors Directors

Re-elected and New One Added

The stockholders of Associated Exhibitors, Inc., held their annual meeting in the offices of the company on Tuesday last and re-elected the following directors: Arthur S. Kane, Roy Crawford, Elmer H. Pearson, John C. Ragland and John F. Fritts. George M. Sharrard was added to the list of directors. The directors re-elected Arthur S. Kane president, Roy Crawford vice-president and treasurer, John C. Ragland secretary, Walter N. Schilberg assistant secretary and G. Harrel assistant treasurer. Mr. Kane, Mr. Crawford, Mr. Pearson, Mr. Fritts and Mr. Sharrard were elected members of the executive committee.

The directors voted to pay there a two per cent dividend for the first quarter of 1923 on the company’s preferred stock to stockholders of record as of March 25 next, and an accrued and deferred dividend of 2 2/3 per cent for the last four months of 1921 to stockholders of record as of December 31, 1921. The dividend for the first quarter of 1923 is payable April 4.

These dividend declarations make complete the payment of all dividends from March 1, 1921, when the present corporation was formed, until the end of the first quarter of 1923. They show the finances of the company to be in an excellent condition.

GROWTH

Everybody likes to ride with a winner—that’s the road that leads to Success.

Moving Picture World is today the fastest growing motion picture trade paper.

Showing the greatest percentage of increase with each issue in ADVERTISING, CIRCULATION and READER INTEREST.

Consistent, steady growth is not an accident.

There must be reasons.

There ARE reasons.
F. B. O. Announces Six Super-Specials in Addition to Other Feature Films

Film Booking Offices of America will have six super-specials for release beginning early in the coming season, according to F. A. Powers, managing director of F. B. O., who left for Chicago recently to make a brief visit to the F. B. O. home office. These will be in addition to a number of high class starring vehicles and other productions.

Mr. Powers will remain at the Coast studios of his organization and will hold executive touch with all production activities. Emil Offman, production manager, and Edgar Forrest, will work in co-operation with Mr. Powers in building up the ambitious production schedule of the former Robertson-Colle corporation. July of this past year, the Film Booking Offices of America. The enlarged scenario department will work under the direction of Catharine Hall, and the studio publicity department will be headed by Haytt Daab, under the direction of Nat G. Rothstein, publicity and public relations director of F. B. O.

With this producing organization force, powerful, Powers announces the first special of the coming season to be "Daytime Wives," a society drama which will see the return of F. B. O. super-specials at the highest possible mark. "Daytime Wives" is an adaptation of a novel by Lenore Coffee and John F. Goodrich.

Under the direction of Emil Chautard this picture will be attempted on a more elaborate scale than any previous F. B. O. release. The cast will be headed by Delroy Petrie, Mary Brian, leading player, and Wyndham Standing, in the leading male role. The other principals will be Grace Darmond, Al Roscoe, Edward Keen, Catharine Lewis, Kenneth Gibson and Jack Carlisle. "Daytime Wives" will contrast the capable, economical secretary of a businessman, with his frivolous wife. The screen adaption is by Wyndham Gittens and Oscar S. Jaffe, with Richard A. Marden in the Abi dient role.

"Divorce," a Chester Bennett production starring Jane Novak, has already been put into production. Following her success in "Thelma," Mr. Bennett decided to place the star in a social comedy "Divorce," and "Divorce" she will continue to move against a lavish background in contrast to the Northwest dramas in which John Bowers has been selected as the star's leading man. Chester Bennett, who is producing this feature, will direct both.

"Blow Your Own Horn," a screen adaption of a play by Owen Davis and directed by Rouben Mamoulian, will be put into production shortly. It is a story of a returned soldier and is said to contain all the elements of drama, comedy and action, with perfect small town atmosphere.

A second Broadway stage success "Lights Out," the joint work of Paul Dickey, author of "The Misleading Lady," and "The Broken Wing," and many others, and Mann Page, is scheduled for early production at the point of release. This picture recently purchased by F. B. O., which will be transferred to the screen for release during the coming season include "Jerry Comes Home," a three-act play by Roy Brant, a story of small town newspaper life.

Among the thrilling outdoor stories promised by F. B. O. is "Temple of the Giants," a novel by Robert Wills Richich, which appeared in The Country Gentleman. The locale is the redwood forests of California and the story is announced as one of dramatic strength and rapid physical action.

"Judith of Bohemia" is a story of the Bohemian quarter of London, originally published in Munsey's Magazine. The authors are Corelie Stanton and Heath Booth. The cast has not as yet been announced.

"Born of the Cyclone" is a play by Charles B. Stilson and Charles Humphrey, Sr., and directed by George Burt. The story is one of gypsy life, with a large part of the action taking place in the Northwest.

The above pictures will be pre-ceived by the already announced releases of F. B. O. These include "Westbound 90," an Emory Johnson production which will be classed as a super-special; "Can a Woman Love Twice?" an Ethel Clayton and Roy Miller story; "Mister Desert," and "Catching Thru," two Harry Carey productions; and "The Fireman" starring Johnnie Walker. Future Ethel Clayton and Carey productions have not as yet been decided upon.

"Westbound 99" will be issued early in the Spring. It is a story of railroad life with Ralph Lewis in the stellar role. The supporting cast includes Ella Hall, Johnny Harrison, Wedgewood Nowell and Claire McDowell. The story is by Emil Johnson, author of the two previous Johnson-F. B. O. releases, "In the Name of the Law" and "The Third Alarm."

"Can a Woman Love Twice?" will be directed by Johnnie Walker who next will be seen in a H. C. Witwer-Cosmopolitan Magazine story. "The Fourth Musketeer" featuring Clayton" and "The Fastest Cyclone" starring Ethel Percy are the leading lady.


Among the most promising on the distribution side of the program is the coming year will be "Fighting Blood," the series of twelve two-reel pictures adapted from the weekly magazine stories which were published in Collier's Weekly. The first episode, or "round" of this series will already released and its successors will follow at every two weeks. Mal St. Gu is directing the entire series, which features George O'Hara and Charles Henry. Production of this series is nearing completion at the F. B. O. studios.

F. A. Powers also announces that a new series of Witwer-stories will be transferred to the screen following "Fighting Blood." The first of these has already appeared in Collier's Weekly. In contract to Mr. Witwer's previous works the principal character of this series is a girl.

Among the important players who are now under long term contracts with F. B. O. are Dorothy Perdue and Warner Baxter. Miss Perdue will make her F. B. O. debut in "Daytime Wives," already described. Miss Baxter has no definite roles as yet been decided upon. In Baxter, Mr. Powers believes that he is offering one of the most attractive and powerful personalities on the screen.

Malam McGregor is seen in the principal role. James Hornes as "The Remittance Woman," "Can a Woman Love Twice?" will be followed by "The Remittance Woman," a story by Chester Brabin, which appeared originally in the Cosmopolitan Magazine. This gives Miss Clayton a picture absolutely unique in her career. It is also the central story of an American girl in China.

"Catching Thru," will be the fourth Carey production to be distributed by F. B. O. is a story of the outlaws, with a supporting cast including Cullen Landis and Vola Vale. This picture and its successor, "The Man from the Desert," both directed by Val Paul. The latter production is adapted from a magazine story by Wyndham Martin.

The most prestigious offering on the distribution side of the program is "Fighting Blood," the series of twelve two-reel pictures adapted from the weekly magazine stories which were published in Collier's Weekly. The first episode, or "round" of this series will already released and its successors will follow at every two weeks. Mal St. Gu is directing the entire series, which features George O'Hara and Charles Henry. Production of this series is nearing completion at the F. B. O. studios.

F. A. Powers also announces that a new series of Witwer-stories will be transferred to the screen following "Fighting Blood." The first of these has already appeared in Cosmopolitan Magazine. In contract to Mr. Witwer's previous works the principal character of this series is a girl.

Among the important players who are now under long term contracts with F. B. O. are Dorothy Perdue and Warner Baxter. Miss Perdue will make her F. B. O. debut in "Daytime Wives," already described. Miss Baxter has no definite roles as yet been decided upon. In Baxter, Mr. Powers believes that he is offering one of the most attractive and powerful personalities on the screen.

Big Wichita Theatre

Books "Fighting Blood"

"Fighting Blood," the new series of two-reel pictures will now being offered by Film Booking Offices of America, will be shown in one of the finest theatres in the middle west, according to an announcement received recently from the F. B. O. Kansas City Exchange. These H. C. Witwer-Collier's Weekly stories have been booked by Stanley Chambers, of Miller's Theatre, Wichita, Kansas. The Miller Theatre is considered one of the most representative houses of its territory.

In booking "Fighting Blood" Mr. Stanley personally gave his endorsement to the pictures as equal in every respect to his demands for high class short features. The entire series of twelve pictures will be shown at regular intervals.

Charles J. Brabin's Universal production "Driven," its première public showing last Sunday day in the Criterion Theatre, New York, and definitely established itself as one of the biggest pictures of the season. "Driven" received an unusually hearty reception at the hands of newspaper reviewers in New York. Unisoned praise and practically unanimous commendation were accorded to it. Especially outstanding was the praise for the simplicity and strength of the theme, the excellence of the players taking the principal roles, and the uncluttered direction of Mr. Brabin.

In the N. Y. Times, the feature was reviewed, in part, as follows: "Driven" the motion picture of Southern mountain life which opened an engagement at the Criterion Theatre yesterday afternoon, is one of the most genuine films ever shown on Broadway.

Helen Pollock, of the N. Y. Morning Telegraph: "He has presented the tall, dark life of a group of mountaineers and has succeeded in enlisting sympathy through realism, devoid of sentimentality.

Fire Chief Boosts F. B. O. Film

To prove the extent of the co-operation extended by fire departments throughout the country on "The Third Alarm," Film Booking Officers of America, cites an instance in Durham, N. C., where Fire Chief Frank W. Bennett rendered "The Third Alarm" theme song, as the F. B. O. of Durham was a part of the picture's prologue.

William Conn, F. B. O. Charlotte manager, claims that this is the first programme in which an unusual added attraction has been shown with "The Third Alarm." Needless to say the appearance of the chief on the stage helped fill the house to capacity during the two days of the showing.
Chicago Theatre Sanitation
Undergoing an Investigation

Health Commissioner Bundeson is making a sanitary investigation of theatres in the city and is questioning some of the washroom facilities, saying they will have to be modernized in order to come up to the health department requirements.

Charles Holmquist has been appointed receiver for the Central Park Amusement Company of Rockford by Judge Robert Welsh, as the People's Bank and Trust Company are going to foreclose on a trust deed of $150,000 they hold.

The heirs of John Best are building a movie theatre at Galva and a combination program will be featured when the house is opened to the public.

The new Court Theatre at Danville is playing to good business and feature films with appropriate music is putting the house over with the public.

Gordon E. Peltz will operate the Princess Paramount Theatre at Monson and will feature Paramount programs in the house.

The new Tivoli Theatre at South Bend is fast nearing completion and will be opened the latter part of this month with an elaborate program of movies and presentations.

Dan Lubliner and Abe Kaufman, of Lubliner and Trinz, are buying more real estate these days. Their latest purchase is two lots on Lincoln avenue for $37,500.

The Pastime Theatre at Ashton has been closed and the building will be used for other business purposes.

Fitzpatrick and McElroy of this city suffered a bad fire loss when the Lyric Theatre, under their management at Traverse City, was destroyed by fire with an estimated loss of $75,000. It has not been decided as yet whether the house will be rebuilt.

Clifford B. Snell has sold the Regent and Family Theatres at Ionia to the Bijou Theatrical Enterprise Company, who operate a chain of theatres in Michigan.

Pat Campbell, of the Woodlawn Theatre, was seriously injured in an automobile accident and is recuperating at the Illinois Central Hospital.

Mischa Guterson, formerly with the Grauman Theatre of Los Angeles, has taken charge of the Woodlawn Theatre concert orchestra and will feature musical programs to the patrons of this big South Side movie house.

The opening of the new LeClaire Theatre at Moline has been postponed to the last week in February, and the Chamber of Commerce will put on the first week's bill and make it a big event for the movie fans of the city.

A. H. Blank, of Des Moines, well known to the movie colony here, and owner of the Kialto and Strand at Omaha, is planning to build another theatre there at an estimated cost of $1,000,000 to seat 3,500 people.

R. C. Campbell is having plans drawn for a new movie house at Mt. Pleasant to cost at least $60,000 and which will be located on Main street.

H. E. Welch has taken over the Iris Theatre at Milwaukee from Steve Bauer and will make some improvements.

M. M. Rubens, well known movie manager of Joliet, is secretary of the Royal Theatre Company, who have received completed plans from C. W. and George L. Rapp for a new and modern movie theatre to cost $1,000,000. The site selected for the new house is in the heart of the city, at Van Buren and Scott streets.

G. E. Dixon has sold the Royal Theatre at Sibley to Edward Paygle, who will spend considerable on the house in making improvements.

Consolidation of Rock Island, Moline, Milan, Silvis and Carbon Cliff into one city similar to the borough system of New York is projected and the movie interests are active in support of the movement.

Jackie Coogan was a week-end visitor here with his parents and signed up with Balaban and Katz for his next feature. He was sick for a couple of days, but recovered and went on his way east the first of the week.

The Crown Theatrical Company has surrendered its charter to the secretary of state and gone out of business.

Harold Frank has been made leader of the Empire Theatre orchestra at Quincy and will make music a feature at the house.

The members of the Chicago Theatrical Union, No. 2, pulled off their ninth annual ball at the Arcadia Hall, and a large attendance from the movie men was on hand for the festivities.

Congratulations are being showered on R. O. Rhodes, manager of the Orpheum Theatre at Converse, as he is the proud father of a nine and one-half pound boy. Both mother and baby are doing well.

The Englewood Theatre at Sixty-third and Halstead has been leased by the Lincoln Orpheum Company to the Orpheum Circuit for five years, and the new owners will inaugurate a three-a-day vaudeville policy with movies. It is expected the circuit will secure a North Side house for its popular priced vaudeville and movie policy.

Peter J. Schaefer, of Jones, Linick & Schaefer, writes from England that he has had an interesting trip and he expects to get back to this country about the middle of the summer.

Louis Becker has taken over the Califormino Theatre, 3434 West Twenty-sixth, and will make some improvements in the house.

J. B. Dibelska has resigned as secretary of the Illinois M. P. T. O. and L. H. Frank, well known exhibitor, was elected to the office. The future of the house organ of the association has not been decided as yet. It may be discontinued.

Mrs. C. E. Beck, wife of the owner of the Castle Theatre, died suddenly last week. The many friends of Charley Beck extend their sympathy to him in his loss.

S. J. Geogory, exhibitor, of Hammond, is spending a few weeks at Hot Springs to escape the winter blasts.

Los Angeles

Sid Grauman and K. C. B. (Kenneth C. Beaton) joined forces and acted as hosts to the disabled veterans of the Post-War Service League at a special performance of "Robin Hood" at Grauman's Hollywood Egyptian Theatre. Douglas Fairbanks made a personal appearance and O. E. Brandstatter, of the newly opened Montmarie Hollywood Cafe, furnished a free cabinet and lunch. There were 140 veterans who accepted the invitation.

"The Third Alarm," the Film Booking Office production, is going into the second week at Grauman's Million Dollar Theatre. It is the first independent production to ever show at the Million Dollar Theatre, as that house has heretofore shown only Paramount pictures.

Fred Miller is now showing "The Christians," with two others simultaneously, the California Theatre and Miller's Main Street Theatre. These are in the same block, and the crowds are packing them to the limit.

Jack Callacotte has resigned as manager of the Kinema Theatre to accept the management of Grauman's Million Dollar Theatre.
Goldsmith Manages to Make
Seattle Woman Change Mind

Goldsmith and Hartford, the two enthusiastic young owners of the Society Theatre in their roadway district, have just finished a magnificent job of remodeling of the house, which virtually recreated it. While Goldsmith stood in the doorway the other evening meditating on the night's business, a regular patron strolled up. Looking over the posters which advertised 'The Kentucky Derby,' showing a flying jockey, Mrs. Patron shook her head.

"No, sir," she addressed Goldsmith emphatically. "I saw this picture this afternoon."

In his most winning manner Mr. Goldsmith assured her she was mistaken, won her confidence and secured her patronage for a show which she enjoyed immensely, and which played to big business.

Goldsmith was on the job early the next day, however, doing a bit of Sherlock Holmes stuff. The picture under dispute was Educational's Christie Comedy, 'Let 'Er Run,' also illustrated with a 'rider' poster. Goldsmith did a bit of heavy thinking on this and his three minutes were not wasted.

There's room on his snappy program for other live stuff in addition to features, and if...

Over at Educational they are not shedding any tears over the "mistaken identity."

Word has just been received from Billings, Montana, of the purchase of the Babcock Theatre by E. C. O'Keefe, who also owns the Regent. The entire building houses the Babcock and the Regent. Several conferences were held before the agreement was signed. The new wage scale will be in effect until February 1, 1924.

T. A. Walsh, manager of the Brazil Theatre Company, which operates the Sourwine Theatre at Brazil, has filed suit in Chicago against United Artist Corporation for failure to comply with their contract in the sale of "Robin Hood" for the Sourwine. The company charged $2,000 for the film, which has its Portland opening February 24.

Tremendous exploitation will accompany the presentation of 'The Strangers' Banquet,' the Strand, opening February 10.

A number of clever accessories will be used. The mayor has declared "Stranger's Banquet" a civic event, and the banquet has been arranged for public officials and innumerable good tie-ups have been secured.

The Bison Theatre, a small house on Sixth avenue south, has been closed and will make way for retail stores.

E. H. Haubrock has found his Ballard Theatre too small to accommodate all his patrons, and is consequently remodeling to increase seating capacity by 100, which will give him 450 seats. To accomplish the increase he is moving the curtain back thirty feet and tearing out the front of the large stage. Mr. Haubrock, who is an old timer both in the pictures and show game, believes that the small exhibitor will almost invariably overlord his house by going back to produce prices, with 10 cent admissions. He argues his point from his own experience.

Up in Bellingham Fred Walton knocked 'em over last week with a new film, "The Storm." He showed his record for "The Storm." He had some good windows and tied up with a local bakery for a single pass in every hundredth loaf of wrapped bread. Six thousand heralds were used and business grew each day, causing a hold-over, with the final day away of the opening.

Harry Damski, one of the Strand orchestra artists and also director of the Eagles' Band, is in addition to his high musical qualifications a good business getter. Damski won the prize recently awarded in the ticket book sales contest conducted in all Jensen & Von Herberg theatres here by selling 425 books.

James Q. (Jim) Clemmer, one of the pioneers of the moving picture game in Seattle, has been recently appointed the new owner of the Clemmer and Winter Garden Theatres, has recently entered upon the active management of the Kinema Theatre. Los Angeles is one of the largest theatres in the city and is the home of First National attractions there.

Dahn Appointed to Manage
Toronto's Regent Theatre

Harry Dahn, a prominent Canadian picture theatre manager has been appointed manager of the Regent Theatre, one of the large downtown houses of the Famous Players Canadian Corporation in Toronto, relieving Clarence Robson, manager of the Hippodrome, Toronto, the new parent theatre of the Famous Players chain, who has had charge of the Regent and Strand theatres, Toronto, in addition to the Hippodrome.

Mr. Dahn originally managed the Grand in Peterborough, Ontario, and then opened the new Algoma Theatre in Sarnia, Ontario, which he sold for $150. At which time he opened the new Capitol Theatre at Regina, Saskatchewan, for the same corporation.

A few years later he was transferred to the Capitol Theatre, Montreal, having charge of that theatre while H. M. Thomas, general supervisor of Capitol Theatres for the Famous Players Corporation, was absent in Winnipeg to look after the Capitol and Province theatres there.

Manager Ben Cronk of the Allen Theatre, Toronto, offered the first Canadian showing of the British feature, "Me and My Gal," at the Allen during the week of February 12. This production, being introduced by a considerable advance advertising campaign.

The Tivoli Theatre Building, Bleury and St. Catherine streets, Montreal, was destroyed by fire of large proportions on February 10. Through the auspices of this fire, the cause of which was unknown, the career of a historic theatre was brought to a conclusion, the Tivoli having had a great career. At one time it was the home of British film productions in Montreal.

Exhibitors, make this department your club room, a place where you can meet socially and for the exchange of ideas and opinions.
Empire Circuit Theatres Resold, Is Boston Report

Announcement has just been made in Bos-
ton of a recent transaction affecting several picture the-
ares comprising what is known as the Em-
pire Circuit and located in Massachusetts and Rhode Island. The deal of which
last November to Joseph Lebowich, of Bos-
ton, in liquidation of some of the assets of the
closed Cosmopolitan Trust Company of Boston.

Another charter was issued to the Ander-
son Amusement Company, chartered for
amusement purposes and to be located at
Medford, Mass., one of Boston's suburbs.

Frank Katze, 60 years old, veteran thea-
tre owner and manager, died in Lynn,
Mass., January 30. He opened the first
vaudeville theatre in Lynn in 1904. Other
theatres under his control since that time
are the Empire in Salem, Mass., and
the Colonial and Center in Lawrence, Mass.

Senator Greene, of Newport, has just pre-
vented in the Rhode Island Senate an act in
amendment of Section 2 of Chapter 124 of the
General Laws, entitled "Of Shows and Exhibitions." This amend-
ment would legalize the Sunday showing of
moving pictures throughout the State. In
presenting his amendment, Mr. Greene
declared he stood unqualifiedly in favor of
its passage. In accordance with custom, the
amendment was referred to the Senate Com-
mittee on Judiciary, to be referred only
subject for one or more public hearings
in the near future.

The Webster Square Theatre Company of
Webster, Mass., has been granted a charter
by the Massachusetts Secretary of State.
According to the articles of association, it
will do a theatrical business with a capital-
ization of $50,000. The incorporators are
Henry J. Steimberg and Helen R. Steimberg,
of Webster, and Arthur R. Greely, of
Worcester.

An opening wedge is to be driven this
week, at a meeting called at the Hotel Lenox
in Boston, to interest the picture theatre
owners of New England in the new Motion
Picture Theaters' Distribution Corporation, the proj-
et launched on December 12, last, at the
Sherman House meeting in Chicago. Mov-
ing picture theatre owners in all parts of
New England, and especially those who are
members of the State units of the Motion
Picture Theatre Owners of America, have
been forwarded a circular letter of invita-
tion to attend and learn why the new or-
ganization offers peculiar distributing ad-
vantages for them.

Abraham Krug has decided to build a thea-
tre in Willimantic, Conn, as he is confi-

cient that there is room for another the-
aatre in the city. The house will seat 1,000.

He says the people of Willimantic appear
to be theatre crazy, if businesses in the other
houses in any indication.

Manager James F. Clancy, of the Capitol
Theatre, Hartford, Conn., has indicated the
address cost of picture censorship be-
fore the Hartford Advertising Club.

Mayor Edwin F. Leonard, of Springfield,
Mass., at the request of federal and state
authorities, banned the exhibition of the mo-
tion picture "Russia Through the Shadows"
on the ground that the picture is Com-
munist propaganda. It was to have been
shown at the Plaza Theatre, January 11, under auspices of the Spring-
field Joint Committee for Famine Relief as a benefit show. The mayor said that he
had received word from the office of Justice agents that the film is propaganda
for the Communist party of Russia.

Suit has been filed in superior court in
Lynn, Mass., by Owen F. Farley in an ac-
tion of contract for $25,000 to recover $10,

amendment in the sale of Codman Square Theatre, 637
Washington street, Boston. The defendants
are the trustees of the Codman Square
Theatrical Trust Company.

The Empire Theatre, Lewiston, Maine, is
making a winning feature of its orchestra,

Managers of a large number of theatres
in the entire New England section have
found a new way of obtaining the co-op-
eration of ministers. They have offered
the use of their houses for special services and
have found ready acquiescence from the
clergy. Theatres usually have a large seat-
capacity that accommodations and
pas
tors are not averse to having a large congrega-
tion when they desire to drive home moral
considerations of some importance.

One especially, the Union Square Theatre
in Pittsfield, Mass., has been the scene of a
church service on Sunday nights regularly
the past year. Norwegian manager John
Cooney has the privilege of the Sunday
show and on those days the church service in his house is omitted. Other
managers have taken up the idea and it
seems to be spreading rapidly.
New York's "Musketeers" Believe in Real Teamwork

"The Three Musketeers" know that, in the long run at least, ability and integrity and persistence are rewarded. A lot depends on your employer, his discernment and unselfishness toward you. Respect for The Three Musketeers are lucky, for they are under S. L. Rothafel at the Capitol Theatre, New York City.

These three chap were nicknamed for Dumas' characters by Mr. Rothafel. It indicates that they possess the virtues named above.

They are John A. Matthews, senior house manager; Herman H. Landwehr and Edward Douglass, junior house managers. All three pull together like a team of oxen, and the amount of work they accomplish takes many a load off Mr. Rothafel's capable shoulders.

Matthews' rise was rapid. In 1919 he was chief usher at the Rivoli. A few months later he was called to the Capitol as one of the house managers. He's summed up a modern Chesterfield, and a real diplomat, as well as an efficient worker.

Landwehr was chief doorman at the opening of the theatre, and Matthews joined him in March, 1920, also to the Capitol to act in the same capacity. Soon afterward he joined Matthews as one of the house managers.

Douglass enlisted in 1917 in the army as a musician, becoming bandmaster of the recruit band of 250 pieces at Fort Slocum after a stay in Boston. He was in the service eighteen months. His first theatre job was with the Capitol as usher. In nine months on a house he left, and the trio, was complete. "One for all, and all for one," is their motto.

Here's a notable record: Edmund Manley, now manager of Fox's Crotona Theatre in 17th street near Washington avenue, has been in the show business thirty-five years and during that time has visited every State in the Union. His connection with Fox dates back two years. Much of his previous experience was in company with Lincoln J. Carter, the well-known playwright of the West, who will shortly come East to direct some of his plays. Meeting Manley's association with Carter he saw many a one, two and three-night stand, managing such shows as "The Electric Hour," "The Heart of Chicago" and "The Fast Mail." He was with Carter for nineteen years.

Last week was "Celebration Week" at the Bennerson Theatre, 1580 Washington avenue, which is operated by the Amusement Company, of which Jack Rosenthal is president, Irving Rosenthal treasurer and Harry Sussman secretary. Mr. Sussman was graduated from Columbia Law School. The interior of the theatre is of the latest on the East Side and was built at a cost of about $250,000. Irving Rosenthal is the resident manager and is assisted by Harry Shepard. The theatre presents many novelty plays, such as "Country Store" proving one of the biggest attractions. There is an orchestra and an organ. The company also controls the King Theatre and the Golden Rule.

Haring & Blumenthal can well be proud of their theatre, Belmont and Travers avenues, which opened two years ago and is managed by Richard Graham. Mr. Graham rose from house engineer to his present responsible position. The first show will build one of the biggest pictures and vaudeville houses in the Bronx. It will be located and will have a 1,800-seat theatre and cost about $900,000. The Belmont has a twelve-piece orchestra conducted by D. Steinman and an organ in charge of Mrs. Steinman.

Helen Griggs, Haring & Blumenthal also own the Annex, Gem and Palace theatres.

When Tony Pastor used to flip the trick silk hat and sing "Oblige a Lady," John Buck started his association with motion pictures "back stage" in the old Union Square—the first theatre on Fourteenth street—No. 38.

That was twenty-five years back. And in that quarter of a century anybody who watched John could have seen him sticking to his job, keeping it neat, working for his bosses and for his associates, and now, with the same good humor, the same "pally" attitude toward his friends, he's still at it, but now as manager of the Proctor Fifty-Eighth street House.

The front of his house is John Buck's special hobby. Whenever he gets a chance to typify the spirit of "Selling the Picture to the Public" he gets busy, and the people in his neighborhood start digging for the box office. "Showmanship" is his middle name.

Kansas City

The Art Theatre, Eighteenth street and Central avenue, Kansas City, Kan., was sold last week by Morton Van Praag to Edward and Frank Grubel, operators of the Electric theatres in Kansas City, St. Joseph, Joplin and Springfield. Mr. H. M. Smith, manager of the Tenth Street Theatre, is also managing the Art Theatre. The Art is being remodeled and redecorated, but performances have not been discontinued, the work being done at times when the show is not open.

Frank L. Newman and Milton Feld, who manages the Newman theatres, returned this week from a business trip to New York.

Pleading guilty to a charge of taking part in the robbery of C. H. Burkey, manager of the Rivoli Theatre, Kansas City, in October, Charles Timmerman, 19 years old, was sentenced to five years in the penitentiary. Mr. Burkey was the victim of two holdups. The first occurred two weeks earlier. Arthur Carlson and Paul Schaffer were convicted of complicity in the same robberies. Carlson received a prison sentence of twenty years and Schaffer five years.

Two weeks ago it was announced that a theatre would be erected at Westport avenue and Broadway at a cost of $150,000. This week comes the rumor that a picture theatre seating 1,800 would be erected soon at Thirty-sixth street and Broadway. This site is five blocks from Westport avenue. Just how true these reports are cannot be ascertained until actual work is begun on the structures.

J. W. Perry, of the Odeon Theatre at Coffeyville, Kan., was in town last week visiting some of the film exchanges.

O. D. Rose, of the Apollo Theatre, Kansas City suburban house, recently carried a large ad in the Kansas City Star featuring the "Voice of the Holy Land" series of short subjects.

G. L. Rugg, owner of the Eureka Theatre at Vandalia, Ill., is interested in the first showing of holding an Old Fiddlers' Contest in conjunction with the running of "Human Hearts."

Minneapolis

Finkelstein and Ruben and Sobelman and Rowe are battling for the control of the Blue Mouse Theatre. Finkelstein and Ruben, it is alleged, control 51 per cent of the stock and seek to take over the management of the theatre. The other interests refuse to let go of the theatre.

"Robin Hood," at the Garrick, opened the third week of its local run on Sunday. The picture is playing one dollar top.

The recent visit of Booth Tarkington and Harry Aitken here resulted in a newspaper story that Minnesota will become a producing center. The story is that they have an option on two Lake Region sites and have made camera tests.

Pictures are being featured instead of vaudeville at Pantages this week. The picture is "The Starter" and his Commodore Band is an additional attraction with the State program this week.

Oklahoma City

The Arcade Theatre at Dennison, Texas, has been completely overhauled and remodeled and made practically new.

While several hundred people were watching the showing of "A Daughter of Luxury" at the Capitol Theatre, Oklahoma City, about 9 p.m. February 5, two masked bandits entered the private office of the manager, which was located upstairs, and struck C. O. Payne, assistant manager, and H. H. Allen with revolvers, slightly injuring both men. The safe was rifled of its money content and about $100 taken.

Managers Accused

Managers of the five picture and vaudeville theatres in Bayonne, N. J., were arrested on February 10 on a charge of violating the Vice and Immorality Act. The action was the outgrowth of a movement by local ministers to compel the theatres to remain closed on Sundays. No further action has been taken in the matter, as the Grand Jury now is investigating. The managers were paroled.
Franklin Visits Buffalo; Says That City Is Booming

"The country is booming from a business standpoint and Buffalo is booming large in this new era of prosperity," declared Harold B. Franklin, former manager of Shea's Hippodrome and Cleveland Palace, as he left town to obtain fresh air. "The opening of Grauman's Theatre in California to greet some of his old friends and to look over his old home town.

"The picture theatres on the Pacific Coast, along the Coast, are doing better business than was ever before," declared the Paramount official, "and this means that the sections mentioned are enjoying greater industrial prosperity than they were at that time."

As an example of the way in which folks are flocking to the movies, Mr. Franklin stated that when his company opened its $4,000,000 theatre in Los Angeles, the house was filled to capacity, in spite of the fact that the admission for the premiere was only 50 cents.

Mr. Franklin said his observations had led him to believe that the opposition to Sunday movies had dwindled until it exists only in certain communities where local conditions are responsible for its presence.

While in Buffalo, Franklin had dinner with M. Shea, head of the Shea Amusement Company. He also visited the Eastman Theatre in Rochester to greet his old friend, Mr. Lally, and to meet the new manager, William C. Walter.

Associated Theatres, Inc., opened the new State Theatre in Corning on the evening of February 15. Newcomers to Corning are Harold P. Dygert, president; William J. MacFarlane, vice-president; C. C. Cobban, secretary. Harold F. Brainerd and L. H. Hoffman, of East Rochester, are members of the board of directors. The State was formerly the old Corning Opera House. It was remodeled and decorated by Maltby & Sons, of Corning. The decorative scheme is of blue and white and warm grays. The plaster and ornamental work is finished in old ivory. James J. Kelly is manager.

Double feature bills are being widely advertised by Manager John R. Stevens, of the Central Park, Buffalo. Mr. Stevens is sending programs to every home in the North Buffalo section. Business is booming, says John.

H. P. Lally, of the Regent and other theatres in Dunkirk, N. Y., and his family have gone to California to look over the production end of the business.

Mrs. Charles Thomas has reopened the old Gem Theatre in Bath, N. Y., showing pictures every night. The Opera House in Painted Post, N. Y., has been reopened under the management of James J. Kelly, who is also managing the new State in Corning.

M. Jackson, of the Mozart Theatre in Elmira, N. Y., has defeated Mr. Bernstein, owner of the building, in the eviction suit. Mr. Jackson is still in possession.

A large delegation of Buffalo film men went to Jamestown, N. Y., for the opening of the new J. Jacobson Theatre, owned by Peterson & Woods and managed by Howard Waugh. In connection with the opening Mr. Waugh hooked up with the Jamestown Morning Post and the Evening Journal for a twelve-page Palace Theatre supplement, selling the ads himself. It was the greatest bit of publicity ever put over in the town.

The high school in Orchard Park, N. Y., is now showing pictures one evening each week.

Dave Cohen, of Binghamton, will manage the new Strand in Endicott, N. Y., which is expected to open in about two weeks. William C. Pack, of the Goodwill Theatre in Johnson City, is confined to his home with an attack of rheumatism.

J. D. Parmelee, owner of the Tri-Ti Theatre, has completed plans for his new theatre on the site of the Tri-Ti, 177 Military road, near Amherst street. Mr. Parmelee is one of the city's veteran exhibitors.

Mrs. Waitrowski, manageress of the Star Theatre, Angola, N. Y., expects to start work this spring on the new Theatre in this western New York town, famous as a summer resort.

A large number of school teachers in Buffalo, as well as many exhibitors, attended the special screening of the first two episodes of the weekly "The Life of H. P. Lovecraft," at the Olympic Theatre, Buffalo, February 10. Manager T. Cecil Leonard has made arrangements to admit children for 5 cents during the Friday night and Saturday matinee presentations of this serial.

Andy Geitner, manager of the Geitner Theatre, Silver Creek, N. Y., is putting on classy programs at his new house these days. On Wednesday, February 14, he presented a Film Classic program, showing Frank McGlynn in "Abraham Lincoln," and Charles Dickens' "Dombey and Son." Andy has booked "When Kipling Was in Flower" for Monday, Tuesday and Wednesday, February 19-21. A real treat for the natives, says Andy.

"Business is coming splendidly," writes Bruce Fowler, manager of the Indiana Theatre, Terre Haute, Ind., and former manager of the Elmwood in Indianapolis. Fowler and son are enjoying the winter season in Miami, Fla., where they will stay two weeks. Mr. Fowler declared that he is devoting about 20 hours a day to the theatre. Bruce always would have his little joke.

Several towns around Buffalo have beat the "Queen City of the Lakes" to the presentation of "Robin Hood," the Bellevue at the Falls showed the production several weeks ago and now the Drachen Theatre, Dunkirk, has shown it. In order to arouse interest in the picture, the Messrs. Lally, of the Lincoln Theatre Corporation, operating the Drachen, gave away the tickets for the members of the Chamber of Commerce following the weekly luncheon last Thursday.

Louis Rosing, son of Jacob Rosing, one of the owners of the Lafayette Square, Buffalo, was married in Toronto last week to Miss Tilley Paler. Fred M. Shaffer, manager of the Lafayette, and Mrs. Shaffer were guests at the ceremony, which took place at the McCall street synagogue in the Canadian city.

Coal Situation Is Serious in District Around Albany

The coal situation has become most serious in the past week with the picture theatres of the Albany district. The Hudson in Watervliet, which was opened on December 25, by Elmer Crowninshield, was forced to close last week through a combination of low temperature and difficulty in heating the house. The Central Park, in Schenectady, has also closed by reason of the fact that its owner has been unable to heat it. Trouble is also being experienced at the Plaza in Chestertown, owned by Howard Richardson.

The severe snow and sleet storm which swept over this section a week or so ago crippled the railroads and many a home has been going from scuttle to scuttle during the last few days. Unless the condition of things improves dozens of picture theatres will be forced to close within the next few days.

Theodore Jelenk, former owner of the Albany, Schenectady, and who is now living in New York, was in town the past week with Paul Alberts, present owner of the Albany, and renewed friendship at many of the exchanges.

Elmer Griffin, of Kinderhook, dropped into town this week and said that the recent storms had badly crippled his business.

There is a report that the Bardie, of Schenectady, may change hands.

William Smalley and his smile made the rounds of the Albany exchanges last week. Everyone in the film business knows and likes Mr. Smalley, and of late, acquiring theatre after theatre, he has become a small magnate.

Up until two weeks ago Fred Elliott, of the City, the Colonie, and the Alcazar in Albany, was in the ranks of the exhibitors. Mr. Elliott has leased his house for ten years. Now he is sitting back, taking things easy, and the other day remarked that it was easier to pay 25 cents to see a show than to know that the show going on before him was costing $25 out of pocket.

The Regent Theatre in Amsterdam has just been sold to the Keith interests. The new owners have incorporated as the Amsterdam Theatre Realty Company, with Major L. E. Thompson, of New York, as president.

Charles Senteske, manager of the Avon in Watertown, donated not only his house last week but also actors and a wardrobe in connection with a benefit performance given for the poor and needy of the city by the Watertown Ministerial Union.

Southern Sells Theatres

Southern Enterprises, Inc., has sold to E. J. Sparks, of Jacksonville, Fla., the following theatres: the Jefferson and the Orpheum, at St. Augustine; the Beacham, the Grand and the Phillips, at Orlando, and the Auditorium and the Casino, at Lakeland. It has also sold to C. R. Bamford the Majestic Theatre, at Asheville, N. C.
Milwaukee Exhibitor Finds
Most People Prefer Jazz

What kind of music does the public want with its motion pictures? Ed Weisfeldt, manager of Saxe's Strand, Grand avenue and Fifth street, Milwaukee, has put this perplexing question directly before the public for answer and has discovered that for every five patrons who prefer classical selections there are 100 who want popular tunes.

Not that Eddie cares, because he's well fixed to answer the whims of them all through his syncro-symphonist orchestra—a rare combination of both, but, as he puts it, "I can't keep them all interested, but I can make them all happy." He has given a scheme in this way:

Patrons entering the Strand have been given cards to fill out with their names, addresses and the selections they prefer. These have been turned back to the management. Now Mr. Weisfeldt has arranged to play the numbers requested and has likewise made plans to communicate in advance with those favoring certain selections so that they may be on hand when they are played.

The Majestic, oldest picture house in Rhinelander, Wis., has been sold by H. C. Zander, its builder, to Y. E. Miner, of Lady smear. Mr. Zander had operated the house for fifteen years. He has not announced his plans for the future, but in view of the fact that he had disposed of his residence, it is believed he will leave the city.

Mr. Miner, new owner of the Majestic, likewise operates theatres in Rice Lake and Ladysmith. He has named M. C. Martin, a former Ladysmith newspaper man, as manager of the Rhinelander house.

The Majestic, despite its age, is one of the most attractive and best equipped theatres in the northern part of the State. Mr. Zander at one time operated theatres in Shawano and Antigo.

S. Walker, of the Butterfly Theatre, has contracted for the showing at an early date of "Universal's" latest super-jewel, "The Flame of Life."

F. J. McWilliams, of Madison, Wis., has recovered from the illness which prevented him from attending the recent mid-winter convention of the Motion Picture Theatre Owners of Wisconsin and is making final plans for the opening of the reodeled Grand Theatre on March 1. In this connection Mr. McWilliams visited Milwaukee several days ago. A fortune has been expended upon the Grand in redecorating and general remodeling until it looks like a new theatre. It is a 900-seat house and is owned by Frank Fischer.

Peter G. Thilen, manager of the Capitol Theatre at Manitowoc, Wis., has been appointed boxing inspector for the city by the State Boxing Commission.

Leo Grossman has taken over the Wright Theatre, Wright and Fratney streets, which has been closed for some time. The Wright is a 400-seat house. Mr. Grossman also has the Roush Theatre at Seventh and Walnut streets.

"Doc" Gallup, Marquette, Mich., and Sam Pickler, Ironwood, Mich., who controls several theatres in that vicinity, were visitors at the Universal office in Milwaukee last week. Both reported business as brisk in their territory.

Kenosha, Wis., within 60 days will have a new theatre to cost approximately $100,000. Work on the roof is being completed now. The building is being erected just west of the downtown district by John Wells for Walter Schlager, a new man in the motion picture industry.

"Day by day in every way I'm getting better and better." That appears to be an appropriate statement for Ed Weisfeldt, manager of Saxe's Strand, to make following the coup he engineered in connection with obtaining Dr. Cole's picture for Milwaukee.

After lining up the film, "A Message from Dr. Emil Cole," for the week beginning February 17, he hit upon the scheme of advertising it with a special motion picture of a Milwaukee cripple who had been cured by the famous Frenchman for the week of February 12 and by the personal appearance of this man during the showing of the Cole film to tell of his experience.

St. Louis

The Atlanta, Mo., picture house is being torn down to make room for a gasoline station.

The Lincoln Theatre, Lincoln, Ill., opened its doors on Lincoln's Birthday. Steve Dennis owns this beautiful house. It seats 1,500 and costs $250,000.

The Martin Theatre, Red Bud, Ill., has been purchased by Sam Bradley, of Williamsville, Ill.

Barney Fegan is manager of the New Aubert Theatre, Aubert and Easton avenues, which opened last Thursday. He and Sam Bronley, who promoted the Aubert, plan to open an independent exchange in the $500 block on Olive street.

Out-of-town callers of the week were: S. E. Pertle, Jerseyville, Ill.; Jim Reilly, of the Princess and Grand, Alton; A. C. Norwein, Benne, Terre, Bob Cluster, of Duquoin, Ill., and Lester Scott, of Federated Distributors.

Detroit

Film valued at $3,000, stolen from a delivery truck as it stood in front of the Favorite Theatre, Detroit, was found two days later abandoned in a west side alley.

W. S. McLaren, president, and Henderson Richley, secretary, of the Motion Picture Theatre Owners of Michigan, are back from New York, where they completed negotiations with a theatre in Michigan. Hiram Abrams, president of United Artists, and the exhibitors have declared off the ban on United Artists pictures in Michigan. Hiram Abrams gave the association a letter in which he stated that in the future he would not offer any U. A. release to any non-theatrical organization without first giving the exhibitor a chance to book it.

Quite a number of Michigan exhibitors are rejoicing in the warm climates of either Florida or California. Among them are Maurice Lynch and H. White, Detroit; Mr. and Mrs. P. C. Schram, Kalamazoo; Jake Schreiber, Detroit; Mr. and Mrs. Robbins, of Grand Haven.

The Princess-Paramount is the name of the new theatre in Morenci, Mich., which opened last week under the management of Gordon E. Epiz, and which was formerly the Temple Theatre.

M. Baron, who formerly operated a summer resort at Bangor, Mich., has converted the dance hall into a theatre and hereafter it will be known as the Park Resort Theatre.

The Orpheum Theatre, Detroit, has adopted a new policy of vaudeville, with a comedy and news weekly. This house is the third being operated in Detroit by Charles H. Miles.

The Ferry Field Theatre, Detroit, owned by Phil Gleisman, adopted a new policy on February 10 of vaudeville and pictures, making two changes weekly.

The Globe Theatre, Flint, Mich., was sold to the Genesee Trust Co., of the same city, for $43,000, at the receiver's sale held a few weeks ago. It will continue to be operated as a picture house.

Eugene Brewer, of the Strand Theatre, Owosso, is back from Miami, where he spent two months on business.

Talk of the Snugness of the Bug in the Rug

Here is Valentino backed up by a Persian rug which is worth at least two week's salary, even if you believe the press agent. The exploitation was planned for the Bijou Theatre, New Haven, by Russell B. Moon, Paramounteer.
Troy Opens February 21; Hill Is Managing Director

The Troy, latest addition to the Mark Strand circuit of theatres, located in Troy, N. Y., will open on February 21, following construction which has been under way for the past year or so. The house represents an investment of $350,000. It seats 2,100, the balcony holding 603 persons. The theatre is located in the heart of Troy, and the theatre is by far the largest and handsomest structure of its kind in the city. The opening will be an event in the motion picture history of the Capital District, which already has the Mark Strand in Albany, and the recently completed State, in Schenectady.

Judy Hill, managing director of the Mark Strand in Albany, will also direct the new Troy, with Edward H. Crawford, of New York, who managed the Lincoln in Troy up until a few weeks ago, as business manager of the Troy. The house will have a fourteen-piece orchestra directed by a Mr. Keefer. The program March 12 with Troy will be almost identical with that of the Mark Strand and the State, and will include a soloist, with weekly change.

The admission prices, which will prevail have not yet been settled. In all probability the top will be 40 cents, or 5 cents above the Lincoln which is now being charged at the Lincoln, the strongest competition which the Troy will have. The opening feature has also not been settled upon, the house having under consideration any one of several big pictures already booked, including "The Flirt," "Robin Hood," "Dr. Jack" and "One Exciting Night."

Ben Apple, of the American in Troy, has been up against it for the past week with four of his employees ill with the grippe, and some days Ben worked in about half the possible capacity about the house, except leading the orchestra and operating the machine.

The Griswold has a new leader for its orchestra, a Mr. Best, who has been playing in the Olympic at Watervliet. The house has an eight-piece orchestra.

The first prologue attempted at the Lincoln was put on most successfully by an agent and kin to information in connection with the week's run of "The Christian." Frederick Wheeler, soloist at the theatre, garbed in monk's costume,=L., and an old fogy kind of candle holder, "The Stabat Mater," provided an excellent opening to the feature.

Jake Rententhal, who is building the Rose, in Troy, believes that there is nothing like co-operation, and so he is banking on the Irish residents of the city and planning to open his new house which is to be 700 seats in decorative in green from top to bottom.

A permanent tax now prevails at all of the theatres in Troy, and the house owners are required to pay for the services of firemen stationed during the day and evening at the houses. The tax is pretty stiff, however, and some of the theatre owners are inclined to complain.

No more split weeks for the Griswold in Troy, for Manager Wilkinson has arranged for longer week runs and the house receipts have jumped, so that split weeks have been called off.

When Manager Wilkinson, of the Lincoln, starts in to do anything he never takes the trouble to look at clock or watch. Last Thursday he started in to supervise the construction of a new orchestra pit along with other important changes. Mr. Wilkinson entered the theatre at 12:30 Thursdays for a six-day week. He remained there until long after midnight Friday, except for an occasional cup of coffee and a sandwich at a nearby restaurant. The house has just enlarged its orchestra to fourteen pieces.

H. E. Wilkinson, manager of the Lincoln in Troy, has made a handsome compliment recently when he asserted that there was no one in the country under whose direction he would rather work than Mr. Franklin. Some of his critics all be known of the motion picture business to Mr. Franklin, with whom he was associated for a considerable period.

At the Lincoln all runs hereafter will start in on Saturday instead of Sunday, and at 12 o'clock instead of 1 o'clock. No matter how good a picture may be, or how high priced, there is to be no advance in admission prices.

Northern New York

James S. Burnham, of Cortland, N. Y., who has sold his theatres to John S. Gray, of Syracuse, intends to organize a stock company to promote theatrical enterprises.

George Lynch, who has been assistant manager of the Hippodrome and Strand theaces in New York, has been appointed to Cobleskill, N. Y., where he will be manager of the Park Theatre. Before going to Carthage Mr. Lynch was manager of one of the Schine Company's theatres in Oswego.

Lew Fisher, manager of a theatre in Fort Edward, N. Y., has leased the Empire in Fort Henry. The house seats 700. Mr. Fisher took possession February 1.

A. A. Van Auken, manager of the Temple Theatre in Syracuse, N. Y., held a sneak preview at the theatre. The theatre is expected to be complete in April. Mr. Van Auken, of 21, Edward St., has been appointed manager of the theatre.

Leopoldo Cohen, who manages the State in Syracuse, is the first to install a pipe organ. The theatre is equipped with a $1,000 pipe organ with an electronic system. The seating capacity will be 1,400, and wide, comfortable seats will be installed.

San Francisco

The new Strand Theatre at Dinuba, Cal., was formally opened the evening of February 3 and a number of film men from San Francisco made the trip to attend the opening performance. The theatre is a splendidly appointed one seating 1,290. The town in which it is located has a rated population of but 3,400, but it is in a thickly settled farmland community that is growing in population and importance.

Joel C. Cohen, president of the Consolidated Amusement Company, of Honolulu, T. H., arrived at San Francisco recently from the Islands to make arrangements for films for the film exchange and chain of theatres operated by this concern.

The Gem Theatre, a small house located at 973 Ocean avenue, San Francisco, and owned by Edward Young, was destroyed by fire on the morning of February 5.

Three armed bandits effected an entrance into the States Theatre at Oakland on the morning of February 5, bound and locked up three theatre employees, blew open the safe in the office and made away with $2,500, taking two hours for the work. The men rounded up the janitor and even the janitor and locked him in a dressing room near the office. About $500 in small change was left behind because of its bulk.

Frank Vesey, of the Strand Theatre, Modesto, Cal., was a visitor at San Francisco early in February to arrange bookings, as was also W. Stuart Webster, of Woodland.

Cleveland

The Anti-Blue Law League of America, an organization with headquarters in Indianapolis and Washington, D. C., has established an office in Cleveland, taking advantage of the recent blue law agitation there which resulted in arrests of seven exhibitors, but which fizzled out in court.

A representative of the organization appeared before the Cleveland Exhibitors Association and explained its purpose, but no action with regard to joining was taken at that time.

Mark Greenbaum, manager of the Alhambra, Cleveland, is having a hard time finding the owner of a set of false teeth lost in the house. He has advertised in the newspapers and obtained publicity about them, but to no avail. Mark would use them himself only they are a lady's set, he says.

Several exhibitors of Findlay, Ohio, lost their battle for Sunday opening when their case was heard by the supreme court of the state in December. The theatre has been operated for several years, and the exhibitors now are back to their original status, when first arrested, the judges having held that the theatrical law covers the exhibition of pictures on Sunday.

Martin Printz, of the Circle Theatre, is having a one-reel story made with Cleveland amateur actors. He is conducting a contest for the parts and will show the reel in the Circle when completed.

Jack Greenbaum, owner of the Opera House, Mansfield, Ohio, has acquired another house, the Lorain, Ohio, Opera House. This theatre will be redesigned and renovated and Jack will open it about Easter Sunday.
Snowstorm Hurts Business in Maryland and Virginia

Last week's snowstorm has hurt business greatly in Virginia and Maryland, according to visitors in Washington. They report that attendance figures fell off greatly because the people would not plow through the snow to the theatre. The roads are in bad condition also and the patrons living in the country stay at home nights. The complaint is very general among Virginia exhibitors that the first half of the present month has been very unsatisfactory from a business standpoint.

E. T. Craal, who operates several theaters in Newport News, Va., and William Gordon, who has the Palace Theatre in that place, were among those who were here during the week. They report slow business on account of weather conditions.

George Backus, formerly with the Scott Theatres in Hampton and Phoebus, Va., called on the various exchange managers here looking over the field preparatory to opening his theatre, making some bookings and selling. It is understood that Mr. Backus is remodeling a building for theatre purposes and will open soon.

Mrs. Annie E. Thorpe, who has taken over the Shirley Theatre in South Richmond, Va., was here to book pictures. The theatre will be managed by her son, W. F. Thorpe. She also operates the Palace Theatre, in Petersburg.

Work of tearing down the buildings on the ground on which the Cosmopolitan Theatre is to be erected by A. Brylawski and his associates, the Cosmopolitan Theatre Company, has been started and it is planned to rush work on the new building so as to have it opened for next fall.

The theatre building, which is to be one of the finest of its kind in the East, will contain, in addition to the theatre itself, several sets of offices. The construction of the house is to be absolutely fireproof and the theatre will contain probably every modern improvement known in the moving picture industry, as well as many unique conveniences for its patrons. Access to the office floors will be by means of a battery of high-speed elevators.

Larry Beitzel, manager of Loew's Palace Theatre, has been suffering from influenza, which is very prevalent in the District of Columbia.

The Florida Theatre, at Fifteenth and H streets and Florida avenue, Northeast, is reported to have changed in management and that Mr. Cohen from New York City is now in charge.

Damage suits against the Knickerbocker Theatre Company, as a result of the collapse of the roof of the Knickerbocker Theatre, January 28, 1922, should be filed with the receivers of the company, appointed by the Delaware courts, according to a statement filed with the Supreme Court by Harry C. Cran dall, describing himself as a "friend of the court."

Mr. Crandall points out that the corporation was dissolved July 1, 1921, by the courts of Delaware, where the company's charter was obtained, and all claims against the corporation are to be made to the receivers appointed by the court. Service on Harry M. Crandall, as president of the company, is illegal, it is asserted.

At the same time, Mr. Crandall, Albert E. Beitzel and Barry Bulkley, sued as trustees of the Knickerbocker Theatre Company, filed a joint plea in a statement, claiming the suit against them must be dismissed because they have not and did not at the time of the filing, have any connection as trustees with the dissolved Knickerbocker Theatre Company.

Actual construction on the new Ambassador Theatre, to be erected on the site of the Knickerbocker Theatre, at Eighteenth street and Columbia road, Northwest, has been started, a permit having been granted by the Buildings Department for the "repair" of the collapsed structure at an estimated cost of $100,000.

Baltimore

An organization has been formed in Baltimore called the Ambassador Opposition to Daylight Saving, the members of which will represent the various civic, business and religious bodies of that city that have voiced their objections to daylight saving.

Trade unions, clubs, packers, carnies, shipping men, ministers and moving picture men make up the body of the new association, and, according to Frank Y. Lawson, secretary, 80 per cent. of the people are against daylight saving.

Louis Schlichter, chairman of the committee of the Exhibitors' League of Maryland, in charge of the campaign being waged by that body to fight the measure, is a member of the executive committee of the new organization, and, according to those of the new body to present to the people the objections against the measure. But no further opposition will be made to the measure if the people decide that they want daylight saving at the polls at the election next May.

In the meantime the campaign against the measure is being carried on steadily by the Sunday meetings at the various picture theatres in Baltimore under the auspices of the Exhibitors' League of Maryland. One was held Sunday afternoon, February 4, at the Apollo Theatre, another at the Palace Theatre on Sunday, February 11.

The McCoy Theatre, Fulton avenue at Baker street, which has been operated by the Lord Calvert Theatres Company, under the management of Frederick Clemens Webber for a number of years, has been leased to Berlin and Leiner. Mr. Leiner also operates the Brodie Theatre, 1118 Light street.

Bernard Depkin, Jr., manager of the Boulevard, Metropolitan and several other theatres in Baltimore, is laid up at his home, ill with grip. Mr. Depkin went to Atlantic City for a few days and had to return because he was suddenly stricken with the illness.

Guy L. Wonders was in New York on business during the early part of the week beginning February 12. Frank Price, Mr. Wonders' efficient assistant manager at the Rivoli Theatre, was in charge during Mr. Wonders' absence.

Two-week runs are getting to be quite the thing in Baltimore. "The Voice From the Minaret" was held over at the Rivoli for the week beginning February 19, and "One Exciting Night" remained at the New for the same period of time. Prior to that "Dr. Jack" played a two-week run at the New and will play the following week at the Parkway, another theatre in the Whitehurst chain. That also happened in the case of "When Knightwood Was in Flower." But two-week runs seem to be the limit in Baltimore, generally speaking, although "The Beautiful and Damned" remained at the Wizard for three consecutive weeks.

A brick picture theatre will be built at Twentieth street and Eighth avenue, Huntington, W. Va., by the Stone Amusement Company, of which W. E. Deegan is president. An apartment house and storeroom will be included in the building.

The picture theatre at Petersburg, Va., operated by W. F. Harris, will be remodeled and improved with a $15,000 orchestral organ, 200 additional seats and indirect lighting.

Through arrangements made with Louis Carmo, proprietor of the Pimlico Theatre, Park Heights and Belvedere avenue, the Congregation of the Pimlico Baptist Church will hold their Sunday evening services at that theatre during February.

Scores Hurt in Syracuse Fire

The Bastable Theatre, Syracuse, N. Y., and the building in which it is situated and known as the Bastable Block, was destroyed by fire Monday night, February 12. The fire occurred at 6 o'clock during the period between the afternoon and night shows. The fire was one of the most spectacular in the history of Syracuse. A fireman, who jumped from a window in an upper story, was killed when his body crashed through a net held by firemen.

Several persons were injured in the fire. The total damage is estimated at $2,000,000. The Bastable was playing a policy of feature pictures and musical comedy. The Weiting Opera House, owned by the Shuberts, was menaced by the flames. The building, located in the heart of the city, was reduced to an empty shell three hours after the fire was discovered.
Pittsburgh

Although two weeks have passed since H. M. Herzegh, formerly manager for the Pittsburgh Universal exchange, was made assistant sales manager, his successor, in the local office was not appointed until just a few days ago. The new manager, E. L. Rife, who has been handling the city territory the past six months, took charge of the office on February 6.

Mr. Rife has had a long and varied career, both in the exchange and theatre business. Previous to his Universal connection he was on the road for the First National exchange here for two years. Also served with the Rowland and Clark Theatres. Was former sales manager for Famous Players at Dallas, Texas, and later manager of the Mutual Film Corporation at Memphis, Tenn. Mr. Rife also conducted two picture theatres at Logansport, Ind., which were destroyed by a disastrous flood in the town in 1913.

Frank L. France, manager of the Pittsburgh branch of the United Theatre Equipment Corporation, has sent in his resignation to take effect February 15. Mr. France has accepted a position with the Pittsburgh First National exchange and will start in his new position on the road on February 26, in the meantime taking a vacation of two weeks.

Leon Victor, well known among Pittsburgh's film folks, having been here on several occasions in connection with various Griffith films, is again in the city for a few days. He is now connected with Mack Sennett.

The appointment of E. L. Rife, city sales man for the local Universal exchange, to the position of manager of the office has, of necessity, caused some changes in the sales force. The city territory will hereafter be taken care of by Mike Hogan, who heretofore has worked the main line, which now will be in charge of J. B. Burgum. George Wilson has joined the sales force and is working in the northern part of the state. Wilson most recently was with Federaled

C. A. Lynch, Pathe assistant manager, is out on the road working the main line. "Buck" Brandon has left Pathe and is now in charge of the city trade for Associated Exhibitors, succeeding A. E. Lanham, who is now taking care of the Erie territory. "Bob" Smeltzer, division manager, who has been spending much time recently in the local office, is at Washington, D.C., for six weeks, taking charge of the Pathe office there while Manager Robbins is taking a wedding trip. Smeltzer will be back in Pittsburgh shortly. Leo Adler, traveling auditor, is here pending the appointment of a new cashier to succeed W. F. Kleine, who is now on the road for Pathe out of the Cleveland branch. And Bert Moran, manager, is busier than ever, smiling as usual.

F. J. McGinnis, publicity director for the Universal exchange, is again back on the job after suffering an attack of influenza. "Mac" was a pretty sick man and the doctor told him he had a close call from pneumonia. His many friends are glad to see him about again and wish him a speedy return to his usual good health.

William Grater, erstwhile booker at the Pathe exchange, and about whom it is said is a past master in the art of making "dates" for the exhibitors, is now in charge of the bookings at the educational exchange, succeeding Walter Thomas, who has been made office manager and assistant to Branch Manager Joseph Kaliski.

H. M. Wilkinson, First National publicity manager here, has left for Detroit, where he will officiate in a similar capacity for First National. He is succeeded in Pittsburgh by Richard Brown.

C. W. Dickinson, assistant manager of the Universal exchange, is hard at work again after a tussle with la grippe. "Dick" is still hanging pretty close to the radiators, however.

Chicago

Del Goodman is now with the Fox sales forces, having resigned from United Artists.

Dan Roche, Paramount exploiter, is back from a long trip.

Jack Heilman has been appointed exploitation man at Minneapolis to succeed Max Doolittle, who died recently.

Ted Schlanger has been made short subject manager for the local Universal office.

J. L. Friedman has joined the sales staff of the Celebrated Players and is covering Northern Indiana territory.

Cress Smith, of the United Artists staff, is now on the way to Australia for the company. His family is with him.

Clyde Eckhardt, assistant general manager of the Fox offices, has been called here by the death of his father, Anthony Eckhardt, at the Alexian Brothers' Hospital.

Bob Pearson has been made short subject manager of the Pathe offices in this city. George Bush, booker at the local office, has resigned.

C. H. Dingman is now covering Wisconsin territory for Metro. He was formerly Indiana salesman for the exchange. T. C. Baker has also joined the Chicago office sales force.

Ben Deadell has joined the Universal sales force. He has been connected with film sales here for many years past.

Carl Leserman, of the Universal staff, is back on the job after a month's illness. W. H. Tracy held the North Side sales down during his illness.

Harry L. Pitner, of Vitaphone offices, was married at Fairfield to Miss Gloria Johnson.

H. A. Washburne has been transferred to Indianapolis territory by United Artists.

Ira Furman is now sales manager of the Goldwyn office here and Frank Young is covering city territory. H. E. Schotte mueller is after the business in the county.

Elgie Waddell has been made booker at the American releasing office here, and Fred Bahidean has been added to the sales force.

Sam Shurman has been promoted from sales manager, Chicago office, to manager of the new Goldwyn office at Milwaukee. Rube Leventhal will be booker at the new office.

Albany

A. J. Herman, manager of the First National exchange in Albany, has started right in to duplicate his feat of last fall, when he captured $200 in prize money in a contest for salesmen and managers of First National. Mr. Herman has the satisfaction of giving away to a good start. The present contest runs to August.

Marvin W. Kempner, manager of Paramount, reports heavy bookings throughout the entire territory.

Nat Marcus, who has been with Pathe here for the last six months, has just gone with Merit and will become a salesman out of here.

C. R. Halligan, who handles Universal's product out of Albany, has the satisfaction of having booked a complete Universal program at the big new State in Schenectady.

The International has put a new exploitation man in this territory in the person of R. J. McCurdy.

Frank Bruner, manager of the Pathe branch, is talking of taking up golf this spring. Anyhow, he already has a Norfolk suit.

Seattle

A. H. McMillan, formerly manager at Spokane Universal, has resigned. Roy Boomer, formerly salesman out of the Seattle office, will be manager.

Paramount, through George Enderd, manager, announces that the Super 39 have been booked by Jensen & Von Herberg for their entire Northwest circuit.

Joe Allen is the new cashier at Universal. Edward Armstrong, general sales manager of the Western Division, spent a week in Seattle while on his regular tour of exchanges. He left for Portland the last of the week.

Walter E. Banford, manager of the local Goldwyn exchange, has just returned from a trip through the Western Washington harbor country. According to his statement, business is only fair in that district, although the mills are all operating full shifts. The reason, as he ascribes it, is that small wages are being paid workers, which leaves them little or nothing above living expenses for amusement purposes.
St. Louis

Harry Strickland, former United Artists sales manager, now manager for American Releasing Corporation. He formerly was St. Louis manager for the old General Film Company.

W. D. Harwell, formerly in Atlanta, Ga., is the new Paramount manager in this territory. He succeeds Harry Niemeyer, who resigned last week.

Charley Raymond is handling publicity and exploitation for Goldwyn in this district.

F. B. O. had a grand opening last Monday. Many exhibitors visited the office during the day. In the evening the first of "The Fighting Blood" series was shown to the sport writers of the city.

George Gambril, well-known newspaper man, is in charge of exploitation for F. B. O. in this territory. Until recently he was doing publicity work for the Shubert vaudeville circuit.

George McFarland is the new Eastern Missouri salesman for F. B. O. He comes from Chicago.

Kansas City

W. L. Rubert, former assistant manager of the local Universal Exchange, has returned to Kansas City after being on the Coast.

A. H. McLaughlin, formerly manager of the Kansas City branch of Select and recently manager of the Criterion Theatre at Oklahoma City, Okla., has joined the F. B. O. sales force as a city salesman.

W. P. Bernfeld, who has the Memorial Hall Theatre, Wathena, Kan., is selling educational subjects.

F. N. Brockwell, manager of the First National exchanges, spent a few days recently with E. C. Rhoden, manager of the local First National offices.

Jimmie Foland, formerly city salesman for Universal, is now city representative for Richards & Flynn.

Bill Bannister, who is salesman for F. B. O. out of the Omaha office, was a visitor in Kansas City last week.

San Francisco

Carl Laemmle, lord of Universal City, paid the San Francisco branch of the Universal Exchange a visit early in February. He was joined here by his nephew, Julius Bernheim, who has been made manager of Universal City.

Van B. Clement, for years connected with the exhibiting end of the moving picture business, has joined the road staff of "Hunting Big Game in Africa with Gun and Camera." Jack Brehany, who went to New York several weeks ago in the interests of this production, has returned.

H. J. Henrioule, for many years connected with the Pathe Exchange, San Francisco, for a time in the capacity of manager, is now with the Metro Exchange.

Buffalo

Fenton D. Lawlor, former sales manager and recently a member of the Hodkinson sales staff, has been engaged by Manager C. W. Anthony as a Vitagraph salesman, covering the Rochester territory. L. B. Rozelle, formerly in the Kodak town for this company, has been transferred to Albany.

J. R. Leeve has handed in his resignation as manager of the Warner Brothers' exchange. Mr. Leeve is the second manager at the W. B. exchange in six months. Col. P. H. Smith, who opened the office, is now engaged in selling stocks and bonds for a local concern.

E. J. Hayes, manager of the First National exchange, is having the new models in motordom demonstrated to him. It looks like a Rollie-Royce, with a few other cars being considered. Gene Markens, city salesman, is now having his dinners in a local tea room. Oh, Gene, how can you?

Harry Thompson, Associated Exhibitors' salesman in Western New York, spent Lincoln's birthday in New York City, following a business trip that ended in the metropolis.

Ralph Myerson, manager of Macmy Pictures, visited Palm Beach last week, but not being a millionaire, came back the end of the week.

Archie Moses is ill at his home. Arch recently resigned as local manager for American Releasing.

Milwaukee

Milwaukee exchanges are preparing for moving day. The Toy Theatre Building, for years the home of numerous film exchanges, will have the appearance of a deserted village after March 15. By that time all but three of the companies will be in new quarters.

Five concerns will leave the building with the completion of the new Universal Building at Seventh and Wells streets, one of the most modernly equipped and fireproof structures of its kind in this section of the country. The $75,000 building will house, besides Universal, the following exchanges which now occupy space in the Toy: Celebrated Players, Metro, K. B., and Exhibitors' Supply Co. Universal will occupy 5,000 square feet of space in the one story building.

With the opening of this building Pathe, Goldwyn and Midwest alone will remain in the Toy, except for several State right companies. Of these, it has been learned that Pathe has a new site in view, although William Aschmann, in charge of the organization, refused to make a definite statement at this time.

Goldwyn, which recently opened a main office in charge of Sam Shurman, is understood to have a two-year lease. Several of the companies were influenced to leave the Toy because of a report made a year ago which showed and classed the building as a fire hazard. Mr. Levine has announced that his organization in the new building will be as follows: Max Wiesser, short subjects; Sam K. Miller, Matt Levin, W. C. Blumberg and R. Enson, special representatives.

Sam Shurman, recently appointed manager of the new Goldwyn branch at 506 Toy Building, Milwaukee, received an urgent call to come to the Chicago branch on Saturday, Feb. 19. Samuel hastened to the Windy City and on his arrival found the Goldwyn selling force assembled in District Manager Hickey's office, where Resident Manager B. B. Reingold, on behalf of the salesmen and in appreciation of Shurman's tireless devotion to the Goldwyn interests, presented him with a handsome humidifier and smoking set in honor of his promotion.

May Sue Theatre

Claims for Damages Can Be Made Against Knickerbocker Company

The Supreme Court, Washington, D. C., has held that the Knickerbocker Theatre Company can be sued for damages for deaths and injuries sustained in the collapse of the Knickerbocker Theatre on January 28, 1922, overruling a demurrer filed by the corporation, which claimed the declaration so far filed with the courts did not set forth any specific acts of negligence on the part of the company.

PAINTED SIDE SCREENS HELPED ALONG "EAST IS WEST"

This was worked by the Queen Theatre, Austin, Texas, along with a tieup on the tar soap. It cost little to remodel the box office into a pagoda, and the side drapes need not involve a deal of painting. These were rather elaborate
SELLING the PICTURE to the PUBLIC
EDITED BY EPES WINTHROP SARGENT

Best Exploitation Stunts Are Still the Screen and Program Advertising

EVIDENTLY in the craze for exploitation stunts a great many exhibitors are slighting, if not absolutely neglecting, the best of all exploitation, and the most enduring. In the craze to get out perambulators and window displays, many managers are overlooking their screen and the possibilities of programs.

Time was when these two forms of appeal were the chief support of the picture theatre; when newspaper advertising was too costly and exploitation stunts were sporadic and often expensive.

In those days the public was sold and kept sold on pictures through screen appeal and well written program house copy. Today the screens are made use of in perfunctory fashion and the old style program is a rare specimen.

Cheap and Profitable

Screen advertising, with any one of a number of slide making outfits is almost negligible in cost. It is advertising that must be seen for the good reason that you have your patrons where there is nothing else to distract their attention.

It takes but little time to think out terse, forceful selling talk, brief enough to go on a slide and yet sufficiently ample to carry an idea, but it can be done and with less mental effort than that required to plan a window campaign or put over a street stunt.

It might be a good plan if the publicity departments added to their plan books snappy and original material for slides.

Try the Serial

A few years ago the serial slide was one of the best sellers within the financial reach of the advertising manager. The message was phrased so that the first two or three slides aroused without satisfying attention and left the patron in a receptive frame of mind for the blowoff slide giving the title and the date. Some of these serials often ran ten and twelve slides, each raising curiosity one point higher until the prospect was practically sold before the title was announced.

Today the effort seems to be largely confined to the dated coming slide or this supplementing the slides supplied by most companies on each title.

Now and then a Southern Enterprises' house reports that slides were used to put over some attraction, but even here there no longer seems to be the same dependence placed upon the slide.

Still Appeals

Even though the street stunt carries a more general appeal, there is no good reason why the house slide should not be used to supplement the more modern methods; particularly since the slide can work just as hard today as it did in the pre-newspaper period. The slide teaser is still one of the most valuable forms of advertisement, no matter what the other mediums may be.

And all that is written about the slide goes in double measure for the program; which seems to be still more neglected.

It is not so long since hundreds of theatres based their popularity almost entirely upon the snappy house organ. Today the really pretentious house organ is a rarity and the well edited smaller style sheets a curiosity.

Throwing It Away

The manager who would throw dollar bills into the waste basket would be taken to an insane asylum for observation, but this procedure would be no less foolish than to throw away the opportunities for intimate personal contact with the patron made possible through the house program that is something more than a list of coming attractions.

To ignore this form is to waste the dollars as surely as to throw them into the waste basket.

CHAPTER I

Bill Danziger, of the Chicago office of Paramount, went to Freeport to call on an exhibitor to see about putting over "When Knighthood Was in Flower."

"You'll have to excuse me," remarked the exhibitor. "I've got to go home. My wife has the smallpox. Funny how it came on. Only last night she was down here, but she wasn't feeling very well and spent the evening laying on the lounge you're sitting on."

CHAPTER II

"We are going to vaccinate all the staff," remarked a newcomer, removing his whiskers and disclosing the w. k. features of the local health officer. But Bill refused to be vaccinated.

CHAPTER III

Bill lies in bed in the yap hotel, wondering whether it might have been better to have submitted to vaccination. He feels a prickly sensation and coues.

Coué does not seem to work. He decides that his anti-vaccination theories were perhaps a fatal error.

He bounds from the bed and turns on the light.

There they are—the terrible red pustules. Bill is in a panic.

Then he looks at the bed.

He grabs a hairbrush and gets to work on a war of extermination.

Peace and sweet sleep. He did not need vaccination.
Likes Exploitation

Sending in a lobby display for "Under Two Flags," Perry Spencer, of the Grand Theatre, Brunswick, Ga., writes: "Lobby displays are a great asset to the exhibitor, and say what you will, no matter how small the scale on which it is planned, it will draw attention in any small town."

Mr. Spencer knows that it is not the size or the cost, but the effect which counts, and he gets strong effects at small costs.

He could not get the French and British flags in his town, so he used American flags, draped over the arch of a rather narrow entrance. Discs on either side give the title, and in cutout letters which are illuminated from behind at night. The letters are in red on a gold ground. A similar disc with a portrait of the star is placed at the top of the arch with a cutout from the three sheet below, which gives him the Jack and the Tricolor. He also used a shadow box for a one sheet, lighted up at night.

He seems to think that his narrow entrance is a handicap. In many ways it is a help, since so little will look like so much. It cost only three dollars to put up the Flags.

No Wildcat Well

Working on the known proposition that the things in your own life possess the greater appeal, E. B. Roberts, of the Majestic Theatre, Austin, Texas, exploited "Back Home and Broke," with a miniature working oil well.

The derrick stood four feet high with the machine room to the left, and it pumped crude oil into a tank, around which stood cutouts of Meighan and others, taken from the black and white illustrations in the press book and cut out. The backing was a painting of a Texas plain, with mountains in the background, and the whole thing was so realistic that people watched for several minutes at a time before moving on with the remark that it was just like the real thing. Most of them came back to see the play.

As Mr. Roberts and his staff built the contraption, the only cost was for the back painting, and this, including the material, cost less than ten dollars.

It ran business up, because people wanted to see if the picture was as convincing as the model. It was something they knew about, and they wanted to see it on the screen.

Eventually

Eventually all the good stunts emigrate to Australia. The Fox office reports that the Royal Theatre, Perth, is the first to use the airplane to distribute throwaways, and some tickets good for free rides. They worked it on "The Last Trail," and it helped to run business up.

Not a Prologue But a Lobby on "My Friend the Devil"

The draperies are all in red and even the display frame is covered in. Worked by F. H. Dowler, Jr., of the Rilato Theatre, Chattanooga, Tenn. The heads are masks supplied by the costumer who furnished the devil dress.

Features Music

W. R. Bedell, of the Rilato Theatre, Atlanta, has effected a permanent hook-up with a music store whereby the latter carries a window card each week with the full musical program at the Rilato. The information is added that any selection can be had from the store.

This is a good stunt for both houses and store, since it will attract music lovers to both places. It should be worked wherever the musical program is featured.

Used an Old One

It was so long since he had used perambulators, Oscar White felt that they would be a novelty, so when "A Connecticut Yankee" came to the Rex Theatre, Sumner, S. C., he tried the stunt.

He put out twenty boys. The first two carried bannars reading Rex Theatre, today, and the other eighteen each carried a single letter from the title.

He did this on New Year's Day, but five of the boys were barefooted and most were in their shirtwaists. Between the day and the stunt the Fox picture just about doubled the usual takings.

Satisfied

Because the paper on "Singed Wings" was so good, C. W. Irvin cut out stunts and rode in on lithographs to a 30 per cent raise. Just to make them smile over at Paramount, here is what Irvin wrote:

The paper is wonderful. They just can't get by it. The ad mats are just as good, and they really sell. The trailer showing the motor dance does its bit and creates a real desire to see the rest of it. What else does a manager need? That sounds a bit different from the good old days, doesn't it?

Don't envy the other fellow's business. Get a hustle on and have a standout of your own.
Burned Snow With "The Eternal Flame"

Burned snow is a new exploitation material which comes from Middletown, N. Y., which is commencing to rival Winsted, Conn., as the home of the faked news story. Some newspaper lie up there is getting the town in so Dutch that this stunt needs a photograph to prove the statement that the snow was burned.

Lately there was a heavy fall of snow—about five feet. This gave Vincent Lauder, of the Stratton Theatre, a chance to try out a scheme of burning letters in the snow with a plumber's gasoline torch. He lettered the title—"The Eternal Flame"—appropriately enough, in letters two feet high on the roof of an old building in the heart of the business section.

That gave the house electrician, a chap by the name of Doolittle, a better idea. He took an acetylene torch and burned a new sign four feet high, melting the snow nearly through to the roof and getting a sharply cut letter. Also it got all the town watching the man apparently trying to set fire to the roof.

Of course the first snowfall spoils the sign, but if it storms the next day the work has been done on a small town. The big pull comes while the sign is being burned and the majority of the townfolk stand on the opposite side of the street and watch.

It is first cousin to the woman sign painter idea, but more novel and therefore better.

If you want to take an encore try a spray pump and some strong package dye.

An Animal Poster

A. C. Cowles, of the Fox Theatre, Spartanburg, S. C., dug out a police dog which might have been the twin to "Strongheart" and kept him chained in the lobby beside a cutout from the First National paper.

Nothing was said about his being the original dog, but it got more attention for the poster than any inanimate stunt could have done, and was better than a caged dog. Often a caged animal will excite sympathy, but this dog was merely held on leash and the doorman was instructed to see that no one teased him.

Police dogs are getting so common that it should be possible to borrow one even in the small towns. A live dog will do a lot to back up the poster, but the poster will also do a lot to back up the dog, so make it 50-50.

Underfoot

Next time Bob Browning, of the Rialto Theatre, Enid, Okla., gives something away he is going to get a police escort or call out the militia.

He gave away toy balloons to advertise Jackie Coogan in "Oliver Twist." More correctly, he intended to give them away, but the kids mobbed him and took them away, and the papers wrote it up as a big news feature, which was publicity Browning had not counted upon.

Smeared Tent Show With Castle Front

Traveling tent shows spoil business, in the small towns, and just when the Casino Theatre, Lakeland, Fla., booked in "Orphans of the Storm" along came one of the canvas outfits. They are bad enough on regular programs, but when you are paying a lot of extra money for a big feature it does not make for contentment of mind.

But the management built a flat castle front at the edge of the awning, pasting up two six-sheets, with a twenty-four-sheet on top and a cutout of the Gishes. On the six-sheets, wherever windows were shown in the picture, the back was cut away and replaced by translucent paper. At night these openings were lighted from behind and it more than doubled the attention value of the sixes.

In a town of seven thousand they opened to a big business on Thursday, did even better on Friday and then topped that on Saturday: which is an unusual happening for Friday. It not only brought in a profit but it cut down the business in the tent.

A compo board front such as this involves very little building, but it works as hard as a more elaborate design in towns where they are used to more pretentious display.

Still in the Van

Perhaps the most popular stunt on "Brothers Under the Skin" is the furniture van stunt, first used in New York City and since widely copied.

You simply load some old furniture to the back of a moving van, letter a banner to the effect that the stuff has been seized for non-payment of the installments, and advising the reader not to get married until he or she has seen "Brothers Under the Skin."

It interests the married and unmarried, alike, and reports from all over the country rate it as close to one hundred per cent. The Allen Theatre, Toronto, is the latest to give testimony to the value of this Goldwyn exploit. It made a fine business up there. The only cost is for the van, the signs and a small rental on the furniture. Perhaps the latter can come from the property room.

BURNED THE SNOW FOR "THE ETERNAL FLAME" DISPLAY

Vincent Lauder, of Quittner's Stratton Theatre, Middletown, N. Y., burned letters in the snow for the Talmadge play. This shows two-foot letters, but they were later made four feet tall.
Revives Old Stunt on "Only a Shopgirl"

Remember back to "The Ten Dollar Raise" when a ten-dollar raise was given—for one week only—to the most polite dealer in town?

C. B. C. is reviving the idea for "Only a Shopgirl" with the prizes going to the five girls getting the most votes in a courtesy contest.

Coupons giving votes in proportion to the purchase were supplied all the stores, and the girls gave them out to patrons. Naturally they were on their best behavior and sought to make the largest possible sales, since the larger the sum the greater the number of votes.

There is, of course, the danger that the girls will be led by their eagerness into becoming inhuman; even though this might defeat their aim. This, however, can be overcome in a small town by publishing the coupon in the paper, or even tying the paper to the contest, permitting the prizes to appear to come from the publisher instead of the exhibitor.

Better still, it can be made the basis of a hook-up double deck, with the coupon in the free space and the various merchants dwelling upon their bargains and the quality of the service they offer.

This would give the girls a chance to talk up their campaigns without making them seek to oversell the patron, and the real meat of the idea lies in the fact that it makes every saleswoman in town a temporary press agent for the theatre.

Work out your own scheme, and if you can think of a better idea, shoot it along for the benefit of the craft.

Newspaper Contest Overtaxed Editor

When the Arcadia Theatre, Wilmington, Del., hooked a newspaper to a contest, one of the reporters was told off to write the stories and check up the replies. He was to do this in his spare moments, but there were no spare moments. The replies poured in in such volume that the manager of the Arcadia had to send his ushers over to help check up the mass of replies that the contest might be ended at the specified date.

The stunt was very simple. The "Strangers' Banquet" has a cast of twenty-four real and near-stars—mostly real. Portraits of these players were used as a border to a full page display. No names were given, but in one section of the advertisement some fifty names were used, including the twenty-four pictured.

All the readers had to do was to identify the players and send in their replies. No one imagined that half the town would enter the contest, but apparently they did, and the replies simply poured into the newspaper office. The prizes were $15, $10, $5, and five one-dollar prizes, only $35 for stirring up almost the entire town.

As the contest closed the day before the picture opened, it had a highly beneficial effect on the opening day's business, and after that the picture took care of itself for the remainder of the week.

The stunt had a direct bearing on the production and got over the twenty-four star idea as no amount of straight advertising could have done. Even those who did not compete at least had to sit up and take notice, for everyone was talking about the contest.

No Risk

Since there is no Chinese laundry in Watertown, N. Y., the Avon Theatre got out a throwaway which stated that it was an announcement for "East is West" and that $25 would be paid for the most perfect translation. Charles Sensonko still has the money. It would have been as safe had he offered a hundred. Possibly he invented his own character writing.

Got $400 Increase on Death of Reid

With no idea of capitalizing the incident, but merely to offset, as far as possible, what he thought would be a business depressor, Frank J. Miller, Manager of Theatres in Columbus, Ga., as soon as he got word of Wallace Reid's death caused memorial slides to be used on the screens of all Southern Enterprises houses in the city. This was followed by the announcement that Reid's last picture, "Thirty Days," would be shown at the Modjeska.

Somewhat to his surprise, Mr. Miller found that the business went up about $400 for the two-day showing.

You cannot ever tell how things will work out. You have just to shoot Stanford White on the Madison Square Roof Garden, the manager of the rather indifferent summer show which was brought to a tragic conclusion on its opening night, loudly bewailed the failure of his venture. He felt that the show was doomed.

Instead of that, the show was crowded all summer by the morbidly curious and he made more money than he was entitled to by virtue of his show.

Mr. Miller merely sought to offset what he thought would prove a black eye for an attraction to open the very day the player's death was announced, but newspapers instead he made a cleanup.

Tried Again

Recently some one on the Southern Enterprises had throwaways asking persons to call a certain telephone number, and got nearly 50 percent response. H. C. Farley adapted the stunt and distributed small cards reading "Phone 602 before you kick in." These were handed out at the Governor's inaugural ball and the wording was repeated in the newspaper for three days.

It kept an operator busy for several days answering the calls and telling about the Paramount production.

With another S. E. house making appointments by phone for "Dr. Jack" it is evident that the telephone calling stunt can be successfully reversed. Its chief value is not so much in that it puts the toils on the caller, for generally the stunt is used where there is an unmetered service. The real value is the fact that it gets the man on the other end when he is in a receptive mood.
Got 82 Papers on a Repeat of Club

It's pressing "Lady Luck" a bit too close to ask lighting to strike twice in the same place within a few weeks, but the Goldwynners took a chance and won out with 82 papers on a Hungry Hearts Club.

After the "Brothers Under the Skin" League planned by Eddie Bonns, of the Goldwyn home office, there followed a flock of similar clubs. Nearly every production company had one, from Paramount's Clarence Defence League to C. B. C.'s Society for the Protection of Defenseless Shop Girls.

Fanned the Flame

It looked as though the newspapers had been burned up. And then Eddie Bonns, in collaboration with Eddie Carrier, the Cleveland Goldwynner, hooked a newspaper syndicate to a two-page story, lavishly illustrated, on "Hungry Hearts' Speak the World Over," with a full description of a club whose slogan is, "We can get plenty of husbands, but we want single men."

Nine Sunday papers, including sheets in Atlanta, Washington and Columbus, Ohio, took it on first rights and the second rights were sold off to 73 papers the following week.

It's about time the idea was laid up in cotton batting and moth balls for about a year, but not while the syndicates will fall for it. But we think that Bonns has gotten first and last kicks out of the idea for a time.

Suitable

They got a new angle to the contest idea in Independence, Kan., when Jackie Coogan played the Belford in "Oliver Twist."

One of the clothing dealers sold a Jackie Coogan suit at cost. Then it was announced that the boys themselves could do the electioneering. They were given cards to be presented to the people, each signature constituting one vote for the boy named at the top of the card.

It is just another version of the "ten-name" cards, but it has a wider application because the reward was larger and the boys worked harder. With the duplications thrown out there were still some 2,000 names to serve as a basis for a new mailing list.

People could sign two or more cards for different boys, since advertising was the idea aimed at.

The suit went to the boy with the largest number of votes.

ANOTHER STYLE OF CASTLE FOR THE PRISONER OF ZENDA

This was planned by C. A. McFarland, of the Queen Theatre, Houston, who used this to supplement his order for double the usual quantity of lithographs and ran his business up a third better than the average.

Borrowed a Ballyhoo

Sis Hopkins said that there wasn't no use doin' nothin' for nobody what won't do nothin' for you, but Frank J. Miller believes in doing something for every one, so eventually they will do something for him. He had "Rich Men's Wives" to exploit at the Modjeska Theatre, Augusta, Ga. He borrowed the finest limousine the local dealer had in stock. Then he borrowed a couple of bell hop uniforms from the hotel—all red and gold. Then he borrowed a young woman from some one and put her in the car. She was driven to all the leading stores, which she entered to make a small purchase, while the chauffeur sat rigidly erect and the footman stood at attention beside the door. He was as modestly dressed as a circus poster and every one stopped and waited to see who was using such a bandmaster livery. And while they waited they could not help seeing the small signs in the windows of the car, reading merely the title.

Not even the theatre was mentioned, but the connection was made obvious on the billboards, and the idea went over.

The cost was one slide for the car and four passes to the hotel manager. It brought in more than one hundred dollars over the average.

Exploitation is as effective for a small house as for a big theatre.

Wrote It Himself

Apparently an exploitation man will try anything once and most things more often, but it took all the nerve of William H. Branch, Goldwynner in Minneapolis, to write a story on women's dress to go under Claire Windsor's name as "Written especially for the St. Paul News" when 'The Strangers' Banquet' was showing there.

The play was named only once in the story, but the article hinged on how dress made the American woman the most beautiful in the world, and the entire reference was the part played by Miss Windsor in the Goldwyn production.

Branch is one of the few who know that a single mention, cleverly placed, is worth many references in what is palpably a press story.
Gave 24-Sheet Head
Huge Cutout Body

Because of his position in relation to the main street, Albert B. Hill, of the Imperial Theatre, Jacksonville, finds that a catter-corner sign gets more attention than one right angled or parallel to the house.

For "Dr. Jack" he used the head of Harold Lloyd on the 24-sheet as the basis for a three-quarter-size, standing about 30 feet high. This was backed by a composuboard T sign twenty feet high:

A Pathé Release

A THIRTY-FOOT LLOYD

Opening on New Year's Eve, Mr. Hill broke all one-day records and then pushed that record up several notches for New Year's Day.

In addition to the signs he used a thousand satchels and plenty of lithographs. It started the house on a new price schedule, ten cents above the old prices and gave a doubled business, even with the increase.

A Lobby Novelty
Kidded the Crowd

If you can fill your lobby with a laughing, excited crowd, you can sell them tickets. E. B. Roberts told "Clarence" to an increase on a very simple stunt at the Majestic Theatre, Austin, Texas.

He made a saxophone eight feet high; merely a profile cut from composuboard and painted with aluminum paint. The bell was cut away and covered with red tissue paper.

Back of this was an electric light controlled by a switch in the box office. Above the display was a sign reading "Blow out the light and see 'Clarence' free."

Could Blow Themselves

A short length of rubber tube led from the bell and was tied to the upper part of the instrument. The knowing ones smiled wisely, and watched the more credulous blow themselves. Of course, they knew it could not be done, and they felt superior to the clowns who were acting as fall guys.

But every little while Mr. Roberts would snap the light off and present a ticket to the astonished blower, and the wise ones would fall all over themselves to see what they could do. At the cost of a few passes Mr. Roberts had one of the best ballyhoois of the season, and the beauty of the scheme is that you can work it on a lot of titles.

Mr. Roberts also hired two saxe experts to visit the dance halls the Saturday before the opening and help out the orchestra for a time. Cards handed from the instrumentalists told of the coming of the play and made a lot of talk.

Nazimova Posters
Follow Beardsley

Realizing the damage that can be done from a careless handling of Nazimova in "Salome," Charles Bryant told Charles Moyer, head of the exploitation for United Artists, to use his own good judgment in preparing the paper.

The idea was to sell the production as a play and not merely as a few picture scenes surrounding an erotic dance, for the dance is not the feature, but rather the acting of the star in other scenes.

Painted Flat Is
An Ample Prison

A painted flat with an opening barred with old broomsticks painted black was sufficient to hold Wallace Reid for "Thirty Days" at the Rialto Theatre, Atlanta. The groundwork was red, lined with white, to suggest brick while around the cell was a border of stone color, to suggest the granite, though this should not have been striped.

A Paramount Release

COST THREE DOLLARS

Back of the opening as a cutout of Reid in convict dress, lighted by concealed lamps, with a black cloth backing behind that. It was put across a corner of the lobby.

The cost was only three dollars and the flat can be repainted for other uses. It is cheap and was found to be effective.

Cashed on "Kick In"
on Patron Belief

Because C. W. Irvin of the Imperial Theatre, Columbia, S. C., makes a point of keeping in right with his patrons, he put over "Kick In" to a jam with a big opposition playing to less than normal business.

He started early in January to tell of coming attractions, and ran a kicker slide which added that while the month contained many good pictures, he believes that "Kick In" would be the best of the lot.

When "Singed Wings" and "Back Home and Broke" made better than usual, he was there with the slides admitting that these were good, but adding that "Kick In" would be found even better.

The result was that the opposition house played one of the big pictures of the year to half houses, in spite of a big campaign, and a drama attraction for two days fared poorly, because the town was sitting in the Imperial.

His lobby display was a set of three banners and a pole on top of the marquee wound with white and red cloth and with cloth streamers running from the top of the pole to the lower corners of the marquee. There were also some loose streamers to flap in the wind.

It meant absolutely nothing, so far as any relation to the picture was concerned, but it drew attention to the banners, and that was all Irvin wanted. He also used a shadow box in the foyer and another on the stage, but most of the selling was done with the slide endorsements, and it was amply sufficient.
AN OLD STUNT IS GIVEN A SUCCESSFUL REVIVAL IN ATLANTA

G. W. Bedell, of the Rialto, banded twenty-five newsboys for the Jack Holt picture and persuaded them to wear the blankets during the run of the attraction. A year or so ago this was a standard idea, but lately it has not been reported.

Small Bottles But Big Ticket Sales

Small bottles sold at a large profit when "The Stranger's Banquet" was the attraction at Moore's Rialto Theatre, Washington. They were more or less the shape of what used to be interesting in the good old days, but they were labeled with the house name and showing date, with the cocktail glass cut in miniature at one side. On a ribbon of paper was the title of the play and on a second was "Goldwyn's Extra Fine." The contents were pink and very attractive looking, but it was less than one-thousandth of one percent alcoholic content.

It has a tinfoil cap and all told looks as important as a single bottle of champagne at a second class dinner.

Of course the distribution of such a novelty is comparatively limited, but since each bottle is shown repeatedly by the possessor each one of them can be counted upon to advertise the picture to from fifteen to twenty persons, and from this angle they more than pay for themselves.

Took Wink Contest Inside the Theatre

Using the wink contest idea on "East is West" A. B. Morrison, of Loew's Palace Theatre, Memphis, took it into his foyer and made it actually pull people in.

Of course, to tell people they must pay admission to participate in the contest would have given a lottery angle, so there was no prize offer, but patrons were told they could see themselves on the screen the following week.

A small studio was fitted up in the foyer and a few winks were filmed each afternoon and evening. These were shown on the screen the following week, which gave a double punch to the idea.

The urge to see oneself on the screen was just as potent as would be the winning of a prize, so nothing is lost and much is gained.

And a lot of the posers came first to see Connie wink and absorb her technique so they could do it better—and that made a third admission.

New York Exploits Told "East Is West"

New York second run houses do not work much exploitation, as a rule, but a number of the leaders got back of Constance Talmadge in "East is West" and pushed the production for all they could get out of it.

Moss's Coliseum Theatre used the decorative idea, with an idol and incense and a regular feast of lanterns. Both here and at the Fordham Theatre, a sister house, hook-ins were effected with the same large department store, which gave window space, helped the lobby displays in both houses and provided Ming Toy kimons.

The Fordham made a pagoda entrance and had a Chinaman with a carrying pole to hang around the neck.

The Hamilton Theatre put its trust into a large cutout, but Proctor's Twenty-third Street Theatre used a woman in Chinese costume and the 125th street house, under the same management, put a girl into a rickshaw.

The Franklin Theatre used the decorative scheme even to the lettering on the vaudeville announcements and the Regent burned incense before a cutout in a shadow box.

At the Jefferson Theatre two Chinese girls stood in the lobby, which had been transformed into a Chinese garden, and got rid of 8,000 throwaways, but the best stunt of all was worked by the Greentop Theatre in Brooklyn.

They used a three-piece real Chinese orchestra in the lobby.

Ever hear one? It's worse than what you said it is, but it sold tickets.

Following Up

As a preliminary to the telephone stunt, W. A. Byers, of the Liberty Theatre, Greenwood, S. C., sent out heralds to a list of 500 persons, timed to reach them a day in advance of the opening of "Clarence."

The following day the same list was called on the phone and reminded that this was the opening day of "Clarence," a play they could not afford to miss. The stunt cost $8.40 and brought a 50 per cent increase in business.

Personal Appearances

It's a bit old, but it's new in Huntersville, Ala, so A. L. Smell, of the Lyric Theatre, went before the congregations of three churches at the Sunday services to tell what a fine picture "Ten Nights in a Bar Room" is from the church angle. That and a special showing to the W. C. T. U. ran business up, aided by the familiar bar room lobby with a grape drink on free draught.

On the Wing

Just before "Singed Wings" was run at the Gillis Theatre, Clarksburg, W. Va., a box of butterflies was released and the operator chased them around the auditorium with a colored spot. The details are as to (a) where they got the butterflies this time of year, and (b) whether they used the same butterflies over and over again or new ones each show are withheld by the veracious press agent.

Anyway the Gillis used the lobby suggested in these pages and it helped to sell the attraction.

HOW SELFFRIDGE'S LONDON DEPARTMENT STORE DID OLIVER

The most famous department store in England had a special set of wax models made for a scene from Jackie Coogan's film. The display was designed to help the grocery department sell the special Jackie Coogan biscuit.
Boston’s Best Space in Several Months

This display on “East is West” from Gordon’s Capitol Theatre, Boston, is one of the best displays to come from the Bay State ticket window. Evidently the cut was made from a mat and with too little care, for there is too much metal on the faces, but the very insistent clientele the Century Theatre, Baltimore, caters to, for the outbreak is in response to “hundreds of requests” and the drawing is capitted done. It might be a to the logical conclusion in front of the Capital in some time, for a while Boston stood with the best, but the agents soon fell back into their old hand lettered ways. Now and then a really good display is shown, and we regard this as exceptionally good. The cut seems to be a stock design, but it could not very well be improved upon, and it is foolish to spend time and money on original work when it can be had ready made. The love boat; merely an incident in the play and by no means an important one, has provided the alert agents with plenty of good material for both prologue and advertising materials. It

Samples of Each

Varying the one-frame film sample, H. Gillespie obtained from his First National exchange some clips of both comedy and dramatic stuff from “Molly O.” A frame of each was mounted on a card and under them were the legends: “This is one of the 276 irresistibly funny scenes in ‘Molly O.’” and “This is one of the 96 breath-taking punch scenes in ‘Molly O.’”

The continuation of the text invited the recipient to come to the Rialto, Kingsport, Tenn., and judge for himself the correctness of the totals. This is a far more direct advertisement than the usual film clipping, and packs an awful wallop.

Get them out a couple of days ahead so they can be passed around by the recipients to those who received none, and each card will sell a number of tickets.

—P. T. A.—

“Burning Sands” Help Offset Coal Panic

Tying up to the coal shortage, the Stillman Theatre, Cleveland, sells “Burning Sands” on the war with you to forget. The line reads: “Forget December in Cleveland and steal away, like the Arab, to the Orient, where romance blazes and its beauty and langor fascinate.” That is one of the best lines M. A. Melaney has cooked up in a long time, and when you sit shivering by the cold radiator and read it, you are likely to decide that this is the entertainment for your money. The sketch

Perfunctory Lines Hurt Sales Value

Some weeks ago we told how Pantages Theatre, Milwaukee, reversed its usual custom and played “The Prince and the Pauper” above its vaudeville bill. This 135 lines by three shows how it was done. The space was generous, but there is little sales value to the display because the lines mean so little.

An American Release

TOO LITTLE PUNCH

The cut has a distinct value, but the lines are too general. There is no appeal because there is no direct hook to the title. “A show you’ll never forget” carries no conviction. It means nothing to the average reader, who has seen it used repeatedly, and it looks as though the agent merely put in a sentence wherever there was a white space, and took the first one to suggest itself to him. The cut was merely writing an advertisement and not trying to sell a picture; which is something very different. A good advertisement makes you feel that if you do not see the story advertised, you are losing something out of your life. This leaves you cold, and the crude hand lettering merely adds to the suggestion of baldness. Much of it would have been more effective in type.

—P. T. A.—

Picture Theatre Advertising shows the way to bigger profits and happier patrons.

—P. T. A.—

Uses Book Idea to Sell “Lorna Doone”

Giving emphasis to the book origin of “Lorna Doone,” the Tivoli Theatre, San Francisco, bases its display on two cuts, apparently taken from the plan book. At any rate, there are two of the cuts and the book is noted to let in Miss Bellamy’s hair. A little office in Casper, Wyo., recently did a much better job for the America Theatre. This looks rather matter of fact. It used ob-servers, and may not be as convincing to the public. Otherwise the idea is good, but
where the two could not be gotten in without notching, it would have been better had the portrait cut been shaved on the right to the point where notching was not necessary. This would have looked just as well and would have given a better effect. The conservation of selling talk is the best feature of the display. It is not overstated. You gather that they think they have an unusual

Different Layout
Speaks for Itself

This advertisement from the Sun Theatre, Omaha, speaks for itself. It is cleverly done, and it probably got more attention than any other space in the dramatic section because of the likely reason that it was only one so very different from the rest. It is rather full, taking 175 lines by four, but it would look almost

In Your Mad Rush
do you ever stop to think of

Dear Old "Pop"
as his never-ceasing efforts to procure you the means for your ward's diploma in life?

Much Has Been Written of Mother
and too much cannot be said or done to make us always think of her—love,

What About Dear Old Dad
has anyone given very much thought to Father?

Is He the Same to You Now
as he was when you were a young one? Are you just as proud of him now?

Your Business—Your Society
have they pushed "Pop" back to where you begin to think you know more than your Dad does?

Such a Thought—Such a Theme
is the foundation of a powerful photo-play that opens Sunday at the Sun Theatre.

Rupert Hughes Wrote It
and it is his greatest success since "The Old Man"

Very Different

as well reduced to a three where space is a more important factor, for then all of the advertising will be pulled in proportion and this will still be large. The house name is almost too successfully buried. A little larger display could have been given the house, and even a signature to balance the title tags, might have been used without greatly hurting the effect, or perhaps a modest six or eight point down in the lower right hand corner. There are times when sinking the signature will help, but here it was not as essential as it would be in many instances, and the house could have played it up a little. But the chief point is the value of the lines. They will get attention from everyone.

Theodore Roberts
in
"The Old Homestead"
says:
"Sister, we always said Nobody would ever go away from this House Hungry."

That's what
Mother O'Donnell
says of the
McCarty Hotel Dining Room

"The Old Homestead"
will be at the
Majestic Theatre. Dec. 11, 12, 13, 14

A Paramount Release
THE CAFE CARD
These were used for general distribution and not merely for the restaurant window, which accounts for the use of type instead of hand lettering, but the card can be written where only one or two are to be used. This is an exploitation angle not used as much as it might be. —P. T. A.—

Took a Full Page to Mark an Event

Celebrating its seventh anniversary, the Mark Strand Theatre, Lynn, Mass., took an entire page to announce the event and to put over "The Young Rajah," which had

1915 STRAND 1922 ANNIVERSARY WEEK

RODOLPH VALENTINO
"IN THE YOUNG RAJAH"
LARRY SEMON
"THE AGENT"

A Paramount Release
THE LYNN ANNIVERSARY

been selected as the attraction for the big week. A special appeal was made for a six reel historical picture which depicted local events, but the dramatic feature is naturally given the most prominent position because Valentino will draw the greater number of patrons. The typographic display is good except for the announcement directly below the signature, which is set in unlined all capitals. An upper and lower bold face italic would have been much better, for this is the keynote of the page and for the moment is even more important to the house than the current attraction. Evidently the composer thought that all capitals gave the greatest emphasis, and in this belief he is by no means alone, but four lines of cross page all caps is too much. One or two words may be given greater emphasis through being set up, but entire lines fall below the value of upper and lower.

"Brawn of the North"
Sold Police Puppies

Paul Noble, of the Liberty Theatre, Portland, Ore., went into the dog business prior to the run of "Brawn of the North."

For an advance stunt he borrowed a police dog and three puppies. These were placed in a niche in the lounge room on the mezzanine floor. The back and sides of the enclosure were draped with a painted Alaskan set and hardware cloth; a small wire mesh was stretched over the opening, as much for the protection of the dogs as for that of the public.

A screen slide invited the public to inspect the dogs.

It was intended to sell tickets, but it also sold the three puppies.
American Releasing

LYING TRUTH. (5,338 feet). Stars, Marjorie Dar, Pat O'Malley. A good farce; but picture not up to standard. Patrons expected more from stars. Print bad. Advertised with six, three, one, slide. Attendance, good. Big city, draw all classes, getting ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

QUEEN OF MOULIN ROUGE. (6,704 feet). Star, Martha Mansfield. Can't say much in this one's favor, nor did anyone else who gave it the once-over. A program picture, and maybe not that. Advertising as usual. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Associated Exhibitors


F. B. O.


COLLEEN OF THE PINES. (4,738 feet). Star, Jane Novak. Although those who saw it were fairly well entertained, lost money on it. Can be used to fill in a program.

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad, or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.


IF I WERE QUEEN. (5,955 feet). Star, Ethel Clayton. A good picture, just a little high on rental. Clean, good story, liked by many the ladies. Did not have any increase in attendance. Several pretty gowns and a good picture if bought right. Advertised with stills, photos, trailer, six sheet. Attendance, average. Town of 2,147, draw all types, built by races. Matinee admission, 10; night, 12-15. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

IN THE NAME OF THE LAW. (6,125 feet). Featured cast, Emory Johnson directed exceptionally good. If it had not been for roads being blocked, I would have made some jack. Ninety-five per cent. pleased. Advertised as Special; attendance was fair. Town of 330, draw from small town and rural. Admission, 10-20. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

KISMET. (9,000 feet). There is not enough praise that I can say for this picture. Absolutely broke all house records. Over five hundred a hundred and fifty-six per cent. increase in attendance. Several pretty gowns and a good picture if bought right. Advertised with stills, photos, trailer, six sheet. Attendance, average. Several thirty days in advance with lobby display and eight slides; at seven o'clock in the evening you couldn't get parking space for seven blocks any place near the theatre. This picture deserves a return date at any theatre that played it and positively should be played by any that never did yet. All reels in A-1 condition. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

UP AND AT 'EM. (4,580 feet). Star, Doris May. They liked this one. Doris May is good. Title is good, light entertainment. Title is poor and there is little to get them in, but once they are in they will find it fairly amusing. Not many advertising angles to give on this. Attendance was average. City of 14,000, draw decrease in merchants. Farmers, Admission, 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

First National


BITS OF LIFE. (6,000 feet). Marshall Neilan production. Absolutely the worst picture we have ever shown. Nothing to it. Before the show was half over nearly the entire audience had left. I wouldn't play it again by any means. Didn't advertise it. Attendance was bad. Town of 2,500. Playing in neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DANGEROUS AGE. (7,204 feet). Star, Fred Stone. Picture pleased the big majority of theatre-goers. A photoplay which can be relied upon. Advertising angles, exceptionally good. Picture, etc. Attendance was fair. Town of 7,500, draw better class. Admission, 10-17-28-35. K. H. Sink, Wayne Theatre, Greenville, Ohio.

DINTY. (6,000 feet). Star, Wesley Blake. Marshall Neilan produced it. Played this rather late but, it was worth it. If you haven't run it, get it; get busy. Attendance was good. City of 10,000, pull medium and working classes. Admission, 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ETERNAL FLAME. (7,453 feet). Star, Monte French. A good picture. Advertising angles, you have been told before not to forget candle stunts. I used every known thing in this case. Attendance was S. R. O. to the last seat. Drawing the best type. Matinee admission, 10-17; night, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Delaware.

FOOLISH MATRONS. (6,544 feet). Featured cast. While a fairly good picture it did not draw. Story seemed disconnected to the average patrons and they said so. Used every known stunt in this case. Attendance was fair only. Town of 6,000, drawing working people, including railroad workers. Admission, 10-20. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

GAS, OIL AND WATER. (4,500 feet). Star, Charles Ray. This picture pleased very much, and got business. Those who saw it pronounced it the best of the Ray pictures up to this. It has an element of mystery that holds interest all the way, and several tense situations well worked out. Where Ray is popular this should go big. Attendance was excellent. City of 15,000, drawing younger set and foreigners. Admission, 10-20. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.


OLD SWIMMIN' HOLE. (5,000 feet). Star, Charles Ray. For me, all bunk. Picture had no opening, just opened up with picture, no title at all. Had too many skips. Patrons walked out, said picture was everything—from soup to nuts. No good for me. Star well liked here. Print in bad shapes.
MOVING PICTURE WORLD  
February 24, 1923

Between Ourselves
A get-together place where we can talk things over

When Straight From the Shoulder was started, a lot of folks said, "Oh, that won't help any. No two exhibitors ever agree, and the sore heads will shoot in a lot of junk."

Well, it's been running along quite a while now, and friend Thos. L. Haynes has said he finds the reports pretty nearly a hundred per cent. dependable; that good scout Dave Seymour goes at reporting as seriously and sincerely as he would go about telling his people what's coming; while A. L. Middleton, though some reports disagree, has learned that the proper way to get full benefit is to take all factors into consideration.

And a host of other good friends has said that these reports are their guide book to pictures.

The exhibitors who send reports do not "pan" just because they're sore heads. Sometimes a man does knock a picture which others will praise—usually he's not sore, but his house draws a crowd that doesn't take to that sort of picture.

The reports have proved to be dependable. Straight From the Shoulder tries to make them thoroughly so by furnishing the type of town, a decision, kind of patrons, star and—latest innovation—footage.

Friendship keeps trustworthy reports coming in. Genuine usefulness keeps this dependable tip department going strong and growing stronger.—VAN.

FOOL THERE WAS. (new version—7,000.) Star, Estelle Taylor. Not up to standard of the first picture, starring Theda Bara. The new star is not in it with Theda as vamp. Advertised regular way, attendance fair. Town of 1,800, drew mixed class. Admission 25. Fred S. Widener. Opera House, Belvidere, New Jersey.


JUST TONY. (5,233 feet). Starring Tom Mix and horse "Tony." It is hardly necessary to recommend this picture to exhibitors. It is a picture, and exhibitors know it has never been scored yet and perhaps never will be. Small town, attendance poor. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JUST TONY. (5,233 feet). Starring Tom Mix and horse "Tony." Good picture, the horse is a wonder and Tom will get them out here in any one well. Advertised regular way, six and one sheets. Attendance good. Town of 2,000, draw town and country classes. Admission 10-25-35. E. H. Elkin, Palace Theatre, Hico, Texas.

JUST TONY. (5,233 feet). Starring Tom Mix and horse "Tony." Toy Mix is good, as ever. Pleaseed all. But Tom will probably sell it better the second time. Has it just splendidly. Good houses prevailed. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LIGHTS OF NEW YORK. Special cast. Sold out for Special but not a good program picture. If I advised I'd say better stay off this one. Advertised with ones, threes, heralds, slide, photo. Town of 752, drew all classes. Attendance was fair. L. S. Goosby, Royal Theatre, Marvell, Arkansas.

LIGHTS OF NEW YORK. Special cast. Yesterday I showed this, and without any exception it is as poor a picture as I have ever seen. I hope other exhibitors will not get stuck with it. Size of town, 6,500. Attendance poor. Village, E. F. Ware, Palace Theatre, Talladega, Alabama.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. We have our first Mason picture yet to make a dime on. They are clever nudes but the people won't come out to see her. Advertised with ones, threes, sixes. Attendance poor. Town of 4,200, drew neighborhood. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


LONE STAR RANGER. (6,000 feet). Star, William Farnum. This is a reissue; just the same it is a good one and William Farnum is welcomed here, every time, by a good crowd. Advertised extensively, posters and slide. Attendance O. K. Town of a thousand. Draw all classes. Admission 10-25. L. W. Rogers, Temple Theatre, Dexter, New York.

MONTE CRISTO. (9,808 feet). Star, John Gilbert. A worthy big-time production of a great classical story. Done in a simple, cheap way, and by characters who are particularly clever. Drawn very satisfactory business three days. It is a costume picture of the early French period, made in America with American stars. If your audiences like this type, it is one of the best. City of 15,000, draw general. Admission 20-35. Ben L. Morris, Temple Theatre, Bellevue, Ohio.


OLIVER TWIST. (7,608 feet). Star, Jackie Coogan. Good of its kind, but no appeal to the public. Lost money after extensive exploitation. A Mermaid comedy, "Pest of the Storm Country," put the show over; orchestra greatly assisted. Advertised to schools, societies, in newspaper, with lobby, in main hotels. Attendance was good, but not enough. Town of 2,000, attendance fair. Admission 6-10-20. H. S. Blair, Majestic Theatre, Belleville, Kansas.


CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Oh, Boy! Here is Mix in his best picture. Buy this one. Attendance was good. Town of 1,000, small town type. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. Tom does a lot of chasing around in this one but it is not as good as some of his that I might mention. Attendance was good. Town of 7,608, county seat and surrounding country draw. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

CONNECTICUT YANKEE. (8,291 feet). Star cast. From Mark Twain's book. For me it was another small town joke. I felt flat on it. Don't say much about it. Just stick up a ticket and charge your cashier. Nuf Sed. Advertised largely. Attendance was a joke. Town of 5,000, draw best in town. William C. McIntire, Roosevelt Theatre, Canton, Ohio.

FAST MAIL. (6,000 feet). Star, Charles "Buck" Jones. Boys, for me this was a "lemon." This stuff is out of the ordinary but was absolutely no good for me. But it wasn't the star! Advertised with six, three, photos, ones. Attendance was good. Small town. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

Fox
AFTER OUR OWN HEART. (4,244 feet). Star, Tom Mix. A very good picture. Some said it was the best Mix picture they ever saw. The print was good for the age of the picture. Advertised with photos and posters. Attendance was fair. Town of 600. Admission 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.


CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Oh, Boy! Here is Mix in his
“Jazzmania”

Mae Murray's Newest Tiffany-Metro is Her Best From Box Office Angle.

Reviewed by Roger Ferri

This being the "jazzmaniacal" age, Mae Murray's newest Tiffany production for Metro is as brilliant and as safe a bet as the jewels purchased at the famous shop box. It is, as is the case with all of the producing firm, "Jazzmania" looks like a wow from the box office, for it offers so much in the form of honest entertainment and shows the star in her best.

She seemingly enjoyed a maximum degree of everything she did and everybody in any way contributed in the making of the special musical film as a fitting end to her daily task happily and smilingly, for the finished product is one that will convince the exhibitor that, cinematographically, Christmas comes more than once a year. Santa Claus couldn't have slipped the exhibitor a better present.

Here's a picture that breathes everything the moment-making; it's pepped up and lively and romantically adventurous with a charming story running through it. You showmen, who have had a "jazz week" sunk back of your head, here's your opportunity to break out and break out big, for you don't have to worry about this picture. It'll stand any popular test, for it is, in more ways than one, something different. And if you put it on with equal novelty—novelty consistent with the picture itself—you'll be praying for Mae Murray to make pictures like this every week. It's that good as a box office attraction.

Like all Mae Murray pictures, "Jazzmania" is luxuriously staged, splendidly directed with the entertainingly interesting story, suiting every dancing proclivity of the star, who stands out like a Tiffany-Diamond among Hollywood hardware. But make no mistake, there is no Woolworth-brand of support or anything about "Jazzmania"; it's a million-dollar-making proposition all the way through. There are plenty of thrills, and, photographically, few pictures are being made that can be compared with this one. The "shots" of the aeroplane thriller, wherein that aerial craft does a tall spin, is heart-rending. In fact, the photography is an important feature of "Jazzmania."

If it's money-making pictures that you want "Jazzmania" will fill the bill and should return you enough profit to stand a month of losing business.

Cast

Queen Ninox... Maec Murray
Jerry Lanard... Frank Brownlee
Rod La Borgue... Jerry's uncle... Herbert Standing
Daimler... Eddie Burns
Prince Otto... Jean Herschel
Capt. Vanu... Robert Fraser
Baron Hol... Lionel Belmore
American capital... Harry Northrup
American capitalist... Thomas Meigh
August Matser... Henry Barrows

Story by Edmund Goulding.
Directed by Robert Z. Leonard.
Photographed by Oliver T. Marsh.
Length, eight reels.

Story

Determined not to marry Prince Otto, who threatens revolution in Jazzmania, Queen Ninox flees to America with a newspaperman. In the home of a friend she becomes a jazz hound. She has no trouble finding a flavored flapper and her dancing has made even the tepid-hearted Chicago sit up and take notice. Nevertheless, she returns to her native land, conquers and introduces Jazzmaniacs to American commodities—prohibition excepted—and to her American worse $ per cent. Jerry Langdon.

“Romance Land”

Tom Mix, Aided by Barbara Bedford, Gives Typical Performance in Fox Western.

Reviewed by Mary Kelly

This is one of Tom Mix's typical acrobatic romances. It has the usual spectacular feats, and the story of how he wins the girl because he excels all others in daring and accomplishing.

One of the thrills is a chariot race. This is one of three races, the results of which are to determine who wins the most beautiful girl in town. There is some intrigue and suspense but the greatest interest lies just in the action itself. Following the race is a masked ball to which Mix makes his usual entrance—driving in with his horse and two of his enemies which he has lassoed. The scene gives him some opportunity for stunts and leads to a pursuit of his girl who has been abducted.

The picture closes with some spectacular shots of a cliff and water wheel. Here the star and the girl chide their pursuers by crossing in a tool bucket over the deep chasm between two cliffs. Barbara Bedford adds considerably to the picture's appeal.

Cast

Pep Hawkins... Tom Mix
Nan Harves... Barbara Bedford
Scrub... Frank Brownlee
Counterfeit Bill... George Webb
White Eagle... Pat Chrisman
Sheriff... Wyan Mee

Story by Kenneth Perkins.
Scenario by Joseph F. Poland.
Directed by Edward Sedgwick.
Length, 3,975 feet.

Story

The story of a westerner who is so enthralled by stories of a white man who travels around in a steel armor, and a girl similarity of romance is pictured here. The film proves his right to the girl's love by any number of romantic, daring acts, and finally saves her from an impossible marriage.

“Adam and Eva”

Marion Davies Stars in Cosmopolitan's Entertaining Light Comedy Drama Released by Paramount.

Reviewed by C. S. Sewell

In making "Adam and Eva," Marion Davies' newest Paramount production, Cosmopolitan has not attempted to produce a film of the magnitude and grandeur of "When Kindness Was in Flower" and it would be obviously unfair to compare these two pictures from that standpoint.

Director Vignola has, however, taken a successful stage play, a domestic comedy-drama, by two well known playwrights, and adapted it to the screen with his usual skill, with the result that he has produced a delightful picture that will afford satisfactory entertainment to the great majority of patrons. Nor has his editorial side been neglected, for there is a gorgeous scene of a Venetian festa and pageant with the characters elaborately costumed, the settings run the gamut from those in the homes of great wealth to simple ones of a farm and the entire picture has been superbly photographed.

As usual with Cosmopolitan productions this picture has been produced without regard to expense and Marion Davies' beautiful gowns and jewels represent a fortune. Also Miss Davies has never done better work. She has a role that suits her admirably and portrays it with an ability that will vastly increase her admirers and bring forth praise.

The entire cast is excellent. Roy T. Barnes, an accomplished comedien, is well cast as Adam, the live-wire salesman, and Tom Lewis gets a lot of laughs as Eva's millionaire father, while William Norris, the French king in "Knighthood," makes a subordinate role stand out prominently.

The theme of this picture is pleasing and novel and a set of unusually clever sub-titles assists in bringing forth a lot of chuckles from the spectator. Altogether, with the picture is not afraid to be frank, as it will satisfy the average audience.

Cast

Eva King... Marion Davies
Adam Smith... T. Roy Barnes
Mr. King... Tom Lewis
Uncle Horace... William Norris
Eva... Cecile Aubrey
Perry Ames
Clifton Devitt
Leslie Caron
Julie Devitt
Lucia Gauthier
Dr. Delivered... William Davidson

Based on stage play by Guy Bolton and George Middleton.

Sequel to "The Ritz," Reed. Directed by Robert G. Vignola.
Length, 7,153 feet.

Story

Eva King has a hard time spending the money of her millionaire father, who, coming home after a trying day, is disgusted with the social parasites in his home. The opportune arrival of Adam Smith, father's live-wire South American salesman, causes father to reassign and have leaving Adam in charge of the family. By saying that the millionaire has ruined Adams gets rid of fortune hunters for Eva's hand, makes all the family go to work and they get to like it. The sudden return of father upsets the whole scheme, but in the meantime Eva has discovered she loves Adam, and when father says he is going to fire him the retort: "He will be engaged before he is discharged."
MOVING PICTURE WORLD

February 24, 1923

“The Prisoner”

Romance and Adventure in Vienna in Universal Picture With Herbert Rawlinson. Reviewed by Mary Kelly

Typical of the romances of George Barr McCutcheon is the story of “The Prisoner.” Herbert Rawlinson has one of his dashing matinee-idol roles. He is a wealthy gentleman in Vienna. Miss Kathleen Wilson and a cast of familiar names includes also June Elvidge and Bertram Grassby.

Imprisonment in a mysterious castle in Vienna serves as a medium for most of the thriller and action. A novel twist to the story carries the interest through these scenes. The audience can never tell what will be found in a picture of this type, and the atmosphere is not at all times successfully mysterious. But there is considerable curiosity as to what comes next, and a buoyant quality in the directing that fastens the attention.

As usual with McCutcheon stories, there is no check on the imagination. The drama is exaggerated and the romance highly fictitious. None of these things is what one expects for such a vehicle, and there is much for them to enjoy in “The Prisoner.”

Some of the scenes are elaborate and exploit the importance of the church where the wedding is taking place. The ceremony is impressive, with a dash of melodrama at the close; the cabaret scene is diverting and there are a number of showy interiors. The continuity is smooth and the directing is good.

Cast

Philip Quentin ............ Herbert Rawlinson
Dorothy Garrison .......... Eileen Percy
Lord Hob .......... George Cowlie
Lady Francia .......... June Elvidge
Dickey Savage .......... Lincoln Stedman
Lady Jennis .......... George Short
Prince Ugo Ravorelli .......... Bertram Grassby
Count Sallolino .......... Mario Carillo
Duke Bell .......... Hayford Hobbs
Mrs. Garrison .......... Lilian Langdon
George Short .......... Billie Raymond
Prince Kapolski .......... Boris Karloff
Marie .......... Esther Ralston
Father Bivot .......... P. J. Lockyer
Based upon the novel, “Castle Crenover,” by George Barr McCutcheon.

Direction by Jack Conway.

“Racing Hearts”

Agnes Ayres Makes Good in Her Dramatic Picture for Paramount. Reviewed by Silver Screen.

Speed fans will get their fill when they see “Racing Hearts,” Agnes Ayres’ latest Paramount production. Automobiles play a big part throughout the film and the stunt of sending a motor car aloft as ballast for a ballonette is going to attract attention of people of the city marks it as a novel picture.

Plethora of action is the big theme and there is a great deal of it, and doing it, Agnes Ayres as Ginger, the daughter of John Kent, automobile manufacturer, capably played by Leon Belasco, is on the scene. Ginger, “Hearts” says she, is going to out Miss Ayres in a new characterization, and Richard Dix as Roddy Smith has to step some. The film holds the interest throughout and helps to turn out an interesting picture. The big race scene when Miss Ayres takes the seat of the driver who turns yellow at the last minute and refuses to drive and the triumph of Ginger and Roddy Smith, who win the race are realistic and keep the audience interested to the end of the film.

There are flashes of real comedy in this picture that help bring the excitement of the racing sets, and, under the direction of Paul Powell, the picture is handled in a capable manner.

Any person with red blood in their veins will like “Racing Hearts,” and you can use plenty of publicity in playing up this picture, as no worthy of the attention.

Cast

Virginia Kent .......... Agnes Ayres
John Kent .......... Theodore Roberts
Roddy Smith .......... Richard Dix
Pett Cunliffe .......... Paul McCauley
Jimmy Britt .......... Warren Rogers
Silas Martin .......... J. Farrell MacDonald
Director .......... Paul Powell.

Length, 5,000 feet.

Virginia Kent, speeding in her father’s car, is arrested by Roddy Smith, not a real cop but an honest detective. He uses the fact that Mr. Kent’s motor car business is in bad shape and his manager tries to get Roddy’s father, George Wilbur Kent, out of business. Affairs lead to a race in which Virginia begs Roddy to drive her father’s car, but, when the exciting news of the race, is told to the father, he is forced to enter the race herself. She wins and Roddy wins her.

“One-Eighth Apache”

Roy Stewart and Kathleen Kirkham Starred by Arrow in Entertaining Drama.

Ben Wilson has produced one of Peter B. Kyne’s involved stories in dramatic style for the Arrow pictures. The only credible ingenuity in the handling of the suspense.

The picture is based upon a triangular love story with an uncertainty regarding the outcome that is prolonged so as to make fascinating entertainment for many.

Roy Stewart and Kathleen Kirkham head a capable cast. Roy Stewart is cast in a more strictly conventional role than usual and has a chance to show a pleasing personality as well as his skill in fighting. Kathleen Kirkham is dressed in a manner that proves an attractive figure in a number of elaborate scenes. Except for a few close-ups that are not altogether certain, her performance is a graceful, pictorial asset to the production. George M. Daniel handles his part with a slight air of mystery that adds to the interest.

Although there are a number of western scenes, the picture is not essentially a western. The opening shot in a border saloon may not give an altogether adequate impression. The story does not immediately get started, but after it does there is a material attractiveness that will appeal to those who like society settings. Particularly the exterior used in the staging of an evening party is impressive. The picture ends with a blinding snowstorm.

Cast

Brant Murdock .......... Roy Stewart
Norma Biddle .......... Kathleen Kirkham
Charlie Longdeer .......... Charlie Bean
McGung .......... McGung
Tyler Burgess .......... Tyro Robin
Joseph Murdock .......... Richard La Reno
Based upon the story by Peter B. Kyne. Scenario by J. Grubb Alexander.

Direction by Ben Wilson.

Length, 6,500 feet.

Story

Tyler Burgess and Brant Murdock are both in love with Norma Biddle. Unable to cut out the successful Brant, Tyler resorts to deception and tells a lie about Brant’s parentage. After the ceremony Norma is told that her husband is one-eighth Apache. She is so staggered by this that she allows it temporarily to interfere with her happiness, but eventually Brant proves the truth.

“The Little Church Around the Corner”

Warner Brothers Use Title of Melodrama, But Inject Logically Human and Original.

Reviewed by Roger Ferris

Mine disasters have been frequent in the past few months and it was to be expected that some motion picture producer would come along and inject a new angle of treatment. And so we have “The Little Church Around the Corner,” a Warner Classic that makes good box office material. The manage ment of Harry Cohn and Marion Russell originally wrote for Charles Blyan, is parallel with that of “Why Girls Love Romance.”

Perhaps artistic, “The Little Church Around the Corner” may not be the best of the Warner series, but this writer will venture the claim that it will make more money at the box office than any of the 1923 Warner releases thus far issued. And this goes for “Beautiful and Damned” and “The Last Laugh.” The Blyan-Seiter-directed vehicle is grippingly entertaining and up to date. It dwells on the movements and lives of real people with a young and ambitious minister as central, and most fascinating character. He is surrounded by folks who contribute meritoriously to a production that stands out because of the individuality of its players.

There are many dramatic situations of the tense sort, with the actions of the clergyman in the time of his trial, on the other hand, vividly interesting. The cast is an exceptional one, with Pauline gubern, Charles Winning and a host of others deserving of mention include Kenneth Harlan, Hobart Bosworth, Walter Long, Margaret Sedgwick, Peter Hill, Alec Francis and Cyril Chadwick.

Cast

Leila Morton .......... Claire Windsor
David Graham .......... Kenneth Harlan
Morton .......... Hobart Bosworth
Lois Hepz .......... Walter Long
Pauline Stark .......... Pauline Brinkley
Mrs. Graham .......... Alex Francis
Maggie Sedgwick .......... Margaret Sedgwick
Jude .......... George Cooper
Doc Graham .......... Charles Winning
Mrs. windy .......... Cyril Chadwick

Adapted from play produced by Charles L. Binney.

Story and scenario by Edgar Pangborn.

Directed by William A. Seiter.

Length, 6,500 feet.

Story

David Graham, an orphan, whose father was killed in a mine explosion, who enters the ministry. Anxious to help the poor, he leaves the mines and is reforming the idle rich, especially Morton, millionaire mine owner, who refuses to help the slow. A lokal takes the pulp of the wealthy church of which Morton is a member and there meets David Graham. David is thrown into a quandary, being tempted by his rich associations and reformer. A great strike and a mob in an ugly mood brings a climax in which the life of the mine owner is saved and he is brought to a realisation of his ways.
Passing Week in Review

Despit reports of irresponsibles to the contrary, the fact remains that there have been more bona fide "big" independent pictures released this season than were released in any two previous seasons. Despite this vast increase in notably good box office productions, there still are not enough to meet the demand of buyers. During the past week seven reputable buyers came to the Independent Department of MOVING PICTURE WORLD seeking information relative to good pictures available for their territory. Unfortunately, most of the "big stuff" is tied up. But there must be even more of this type of pictures.

EXt week this department will have an announcement to make concerning the entry into the independent production field of a distinguished stage and screen artist that will surprise the entire trade. Incidentally, it will further substantiate the contentions of this department that progressive independents are demanding nothing but the very best in story, star and director.

PRINCIPAL PICTURES CORPORATION again is entitled to congratulations this week. This organization has been making metrocite progress. Hardly a week has passed without some interesting new developments being announced in Principal offices. This week news was given out that Principal Pictures Corporation had signed Guy Bates Post for a series of independent pictures. With Bert Lytell, most of the George M. Cohan films, "With His Eye on the Prize," and "The Spider and the Rose," part of which he has with his wife in New York.

New York this week was invaded by buyers from out of town, who sought big productions for their territories.

Edward Kelly of Pittsburgh this week joined the Scenario Photoplay Exchange in that city.

"Down to the Sea in Ships," Elmer Clifton's special production, will start an engagement March 4 at the Plaza Theatre in New York on Sunday.

Al Lichtman goes to Europe next week, leaving on Tuesday. He will be gone for a month, during which time he will have made distribution arrangements for future Preferred product.

"Beware of the Dog" will be the next All-Star comedy produced by Marston Films, Inc. Kathlene Martin, Raymond McKe and Charlie Murray will be the featured players. It will be directed by Gregory La Cava.

With the completion of his promised big six program for the independent market, C.C. Burr, president of Marston Films, Inc., has put into effect extensive alterations at the company studios on Long Island. The plans provide several thousand more feet to the floor space.

Due to the fact that another comedy was once made under the same name, the last All-Star comedy will henceforth be known as "The Busybody." C.C. Burr is the producer.

Charlie Murray, under a long term contract to C.C. Burr, president of Marston Films, Inc., will shortly begin his memoirs. His is a varied and his achievements have been un- published should prove keen interest to the public.

C. C. Burr's "The Last Hour," with Milton Sills and Carmel Myers, opened to big business at B. S. Moss' Cameo Theatre, New York, last Sunday. "The Last Hour" is a powerful drama directed by Edward Sorman.

Rathner Closes Another Deal

Another sales deal of importance was negotiated this week by Harry Rathner, sales representative of Principal Pictures Corporation, according to a telegram Eastern Manager Irving Lesser received from him. Mr. Rathner, who has been on the road several weeks has closed several important deals. This week he closed a transaction with Ben Friedman of Friedman Film Exchange of Minneapolis whereby Mr. Friedman will in the future handle the output of Principal Pictures Corporation. This last week he sold to Elmer Glyn's story and starring Dorothy Phillips, whose services were secured through permission granted by Associated First National; and "Environment," starring Milton Sills and Alice Lake. Friedman also purchased "Fleas and Blood," an all-star special.

Baltimore — (Special) — Warner Brothers "Beautiful and Damned" did such a tremendously big business at the Walden Theatre last week that the management is holding it over for another seven-day period.

BOSTON — (Special) — Warner Brothers "Little Church Around the Corner" which he didn't know was going to be shown at the Modern and Beacon theatres here this week. The local critics praised the picture, which included an initial. The east has Chalkert, Kenneth Harlan, Pauline Starke and Hobart Bosworth.

NEW YORK — (The "Here), Al Lichtman's latest Preferred picture, jammed them in at a one-day showing of that picture at the Grafton, M. Colby The- atre here Sunday night. Weekly show- ings were at the Cohen, New York, under the management of B. S. Moss.

PROVIDENCE, R. I. — (Special) — "The Last Hour," with George S. Kaufman and C. C. Burr is handling, proved to be another banner special picture. More west than last week it was first to play on the "Quincy St. Swivel," for the "Little Big- Hood" at popular prices at the Vic- toria house at the Strand. All those showings being double-bill arrivals, held up remarkably well and showed a splendid net business at the end of the week.

CHICAGO — (Special) — Dorothy Phil- lips in the principal picture, "The World's A Stage," proved a big draw- ing room this week, where it opened Monday. The Sunday and Monday business was surprisingly good.

CHICAGO — (Special) — "Sure Fire Picture" which was showing in the neighbor- hood houses following its splendid showing at the Loop theatres, where it set several new records.

READING, PA. — (Special) — Arrow's latest picture, "Streets of New York," was the best ever at the Colonial Theatre. J. Charles Davis of Arrow personally came on to explain the picture.

HENRYTTA, OKLA. — (Special) — Charlie Blaine of the Morgan Theatre held a dog contest in conjunction with the showing of "Man from Hell's River" at his house on Saturday, Jan. 27, and did a capacity business, al- though he did not know where all the dogs came from. However, the stunt was successful.

INDIANAPOLIS — (Special) — "Re- ceives of the Street," with Wesley Barry, opened up a good business for Jim Kennedy at his Apollo Theatre recently.

C. C. Burr has three more ready, John H. Gardner, "Jack," with Violet Morganson in the cast, with James Kirkwood and Doris Kenyon, an Indian Lewis production, and"The Last Hour," with Milton Sills and Dorothy Sorman, which was directed by Edward Sorman. Territories on all three are rapidly being sold out.

Ruefle Griffin, the five-year-old star of "The Lost Chick," is now with C. C. Burr, Chicago, and is a very pretty young man. Besides acting extraordinarily well, he sings very well. He also knows several languages and can write poetry. But he finds time to play, too, as his row checks and active body attest.
Fifty-two Super Specia's with World's Famous Stars, Already Set for 1923-24

The army of stars who will appear in independent pictures next season will be one of the most brilliant ever lassooed, including recruits from the legitimate stage and many who are now at the top of the motion picture acting ladder. While announcement emanated from the New York offices of Principal Pictures Corporation this week that that firm had acquired the services of Guy Bates Post, information unearthed by the Independent Department of MOVING PICTURE WORLD concerned the acquisition of the services of a member of the aristocracy of the American stage for a leading role in a David Belasco production that Warner Brothers will produce next season. As a matter of fact, Warner Brothers have either signed or are now negotiating for the services of four of the biggest theatrical names in this country.

That 1923-24 will see a wholesale release of unusual productions in the independent market is now a certainty. Independent producers are seeking and paying liberally for the services of famous and competent artists. Off-hand it is now estimated that something like fifty-two truly big productions will be available in the open market next season. However, plans for the coming year will not be made by more than 90 per cent, of the trade until July. The fifty-two special productions referred to concern Warner Brothers, who will issue twelve super-specials and twelve feature productions. C. C. Burr, of Mastodon Films, Inc., also is laying extensive plans for next season and is diciering with several well known stars whom he hopes to corral before the current month passes out.

“Streets of New York” Opens in Two Cities

PROVIDENCE, R. I.—(Special)—The showmanship of William Mahoney, manager of the Rialto Theatre here, again brought money to his business during the past week. Mahoney staged the New England premiere of the Burton King special, “The Streets of New York,” here this week, opening to the best business that house has done since it featured “Lying Lips,” which holds the house record.

Clever advance exploitation in which the local newspapers played an important part, was responsible for the unusual turnout on Monday afternoon. More than 2000 sheets of paper were used in billing the town and immediate vicinity. Several interesting contests conducted by newspapers also aided materially in arousing interest.

On Sunday Mahoney arose to see a two-page co-operative advertising campaign in which the title, “Streets of New York,” was capitalized by business houses along Mathewson street, wherein the theatre is located. Dan Mahoney, advertising manager of The Sunday Tribune, solicited the ads and the two-page layout which marked the first occasion two-page co-operative advertising was negotiated with a Providence newspaper cost the theatre not a cent.

Mahoney continued his plunge all week, and if the picture doesn’t hold up at the financial pace set on Monday it will not be the fault of the house, manager, exploitation or for the want of local cooperation.

READING, PA.—(Special)—In the face of one of the worst storms this city has known, “The Streets of New York” opened at the Arcadia Theatre here on Monday to capacity audiences throughout the day. The picture, which has been acquired by De Luxe Film Exchange, following a long period of negotiations during which Arrow, after Tony Lucchesse had advertised in a Philadelphia regional that he had bought the production, followed up with another ad denying that and adding that the territory was still open, was given good notices in the local papers.

Manager John H. Cook of the Arcadia was so pleased with the business the picture did at the opening that he wired the New York office of De Luxe, characterizing the picture as “a winner.” Oscar Neufeld, Tony Lucchesse’s business associate, was personally in charge of the exploitation on the picture, together with J. Charles Davis, assistant to President W. E. Shallenberger of Arrow Film Corporation, who did splendid work.

New Pittsburgh ‘Change Formed

PITTSBURGH—(Special)—According to E. A. Wheeler of the Penn Film Service, one of the oldest independent film exchanges in this section of the country, has been re-incorporated. The exchange is now seeking production for local distribution. The new name of the exchange, which is at 900 Forbes street, is the Penn Film Service Corporation. Its officers are: President, Matthew Telepich; vice-president, Abe Blumstock; secretary, Louis Wheeler; and treasurer-general, E. A. Wheeler.

Merit Film Exchange here is reporting big business on “Deserted at the Alter.” In fact, according to reports heard in Film Row, the Phil Toddlestone picture is growing more money than any picture that exchange has handled.

Judging from announcements made by exchanges here independent pictures are quite in demand in this territory. As Warner Brothers have had Al Lichtman pictures getting a good play at the biggest houses in this city and other key points in this territory.

Columbia Film Service, Inc., here is doing well with the initial Weber & North release, “Notorious,” which is being generally shown in the better class houses in this territory.

John Davis of the Columbia Exchange was the recipient of many handshakes, well wishes and congratulations of all sorts when Film Row learned that he had become a daddy to a 74-pound boy. This is Davis’ second son, the other being a five-year-old.

Considerable favorable comment is being heard here concerning “Brass,” the next Warner Brothers release. The next release will be “The Little Church Around the Corner.”

FORE!!

Harry Rapf, Gene Sarazen and Jack Warner. Sarazen, world’s champion professional golfer, is to be featured in series of novelty one-reel pictures by Warner Brothers. Mr. Rapf will supervise production.
PRODUCERS SECURITY GETS CARLTON KING TWO-REELERS
Carlton King, star of a series of twelve two-reel rural comedy dramas which Producers Security Corporation will distribute; and scenes from two of the series

Equity Announces Policy For Future Activities

For the past three months Equity Pictures Corporation has had a corps of twelve special representatives out in the field of distribution and exhibition for the express purpose of getting first-hand information on the needs of the market. This policy is based on the premise that a great expense, for the express purpose of determining whether the independent market could absorb many or few pictures and just what kind of pictures were best suited for the independent distributor and exhibitor.

This entire campaign came to a successful conclusion this week when a meeting was held at the Equity Office and all twelve representatives were present with first hand information on the various key centers and territories throughout the United States. After a careful study of conditions and a debate on the results of the investigation the following matters were agreed upon and the following policy was decided upon for future Equity operations:

Exhibitors in every part of the country are only too glad to sign for Independent product, if it is good product.

The Independent market is on a more stable basis today than ever before.

The absolute uselessness of factory-made product in the Independent market and the absolute necessity of big pictures with strong box-office titles.

The advisability of making a few pictures that are worth-while and the concentration on these few productions for maximum results.

The great popularity of productions with all-star casts that really are all-star casts.

The firm decision to make only six pictures per year and to make these six pictures guaranteed successes for distributors and exhibitors.

At this meeting, it was the unanimous opinion of all twelve representatives that "What's Wrong with the Women?" the first Daniel Carson Goodman special, has proven to be a clean-up for every exhibitor who has played it, and after a special screening of "Has the World Gone Mad," it was also unanimously decided that this latest Equity production will prove to be a worthy successor to "What's Wrong with the Women?" This latest picture, "Has the World Gone Mad," will be Equity release number two for the current year and will be followed by four more productions of the same class and calibre, in strict accordance with the plans already decided upon.

Syd Samson Making Great Film Showing
BUFFALO (Special) — Sydney Samson, of Bond Photographs Corporation, has closed four first runs at Pay's Theatre, Rochester, for a week, as follows: "The Curse," "Thorns and Orange Blossoms," "N'oteley," and "Only a Shop Girl." This week, "Thorns and Orange Blossoms" is breaking records at the Lafayette Square in this city.

Bob Murphy, manager of the new local exchange of Kodak Pictures Corporation, is instituting a drive on western subjects with much success. Bob is also signing up much business on the company's big feature, "The World's a Stage."

J. E. Levee has resigned as manager of the local Warner Brothers' office in the Beyer film building. Mr. Levee's successor has not as yet been named. Mr. Levee succeeded P. H. Smith, who opened the exchange in this city a few months ago.

Fred Cubberley Is Scoring Big
MINNEAPOLIS (Special) — Fred Cubberley, who is celebrating the first anniversary of the formation of the F. & R. Film Exchange here, has more than made independent pictures pay in this territory. He is handling the product of virtually all the leading independent distributors, and has established a distribution system that has met with considerable favor among theatre owners, who are always making money consistently on most of his pictures.

Warner Brothers' latest release, "Beautiful and Damned," was given its premiere showing in one of the small-town houses in this territory, and proved the biggest money-maker that theatre has had in many months. The State Theatre at Zumbrota, Minn., booked the feature to the "biggest business in months."

J. Fred Cubberley is in New York confering with several independent distributors and taking in the latest stage hits along Broadway. He will be gone about ten days.

F. & R. Film Exchange has taken over the distribution of "The Last Hour," the Edward Sloman picture, later directed by André Hunebelle. "The deal was closed with Charles C. Burr, who is handling the distribution of these pictures.

Harry Rathman, representing Principal Pictures Corporation of New York and Los Angeles, was here last week and sold the Principal Pictures franchise to Ben Friedman for this territory. While here Mr. Rathman gave an interview pertaining to the Principal deals of the past two months.

Warners Take New Quarters
The growth of the Warner Brothers during the past season has necessitated the taking over of additional floor space in the Mecca Building, 1650 Broadway, New York. Fifty-five hundred square feet were secured, and the organization now occupies the entire ninth floor of the building, comprising 11,000 square feet.

Within a period of twelve months, following the release of "Why Girls Leave Home" and "School Days," the Warners have moved from the sixth floor of the building to the eighth, and finally into their present spacious quarters.

Weiss Brothers to Return to Fold
Following the withdrawal of Louis Weiss from Artclass Pictures Corporation recently, Alfred Weiss this week announced the re-entrance of Artclass in the state rights market. Mr. Weiss said the firm has acquired many pictures for independent distribution and will immediately start a trade paper advertising campaign. Among the pictures acquired are "It Might Happen to You," "The Film Expose of Seeing a Lady in Half," a series of eighteen one-reel subjects embracing dramatic moments from stage successes; "After Six Days," the Biblical feature; a special six-part picture, "The Woman who Believed," together with others to be announced later.
"The Last Hour" an Edward Slioman production released by C. B. Bur of Mastodon Films, Inc., opened to unusually big business at B. S. Moss' Cameo Theatre, Broadway and Forty-second Street, New York last Sunday. During the evening a crowd of people that completely filled the long lobby were kept waiting for the latest feature. This also happened on Monday evening when the indications pointed to an all breaking week. At any rate, "The Last Hour" is standing 'em up at the Cameo and met with instant approval from both the fans and the critics of the metropolitan press.

A well selected program surrounds "The Last Hour." Hal Holbrook, James Cagney, Marjorie Main, William Air, Sally Eilers, Basil Rathbone, and Jack McGowran are among the stars. The company is under the direction of Michael Curtiz. The feature is distributed through National General Pictures, Inc. It is called "A Social Error" and features Raymond Massey, Charlie Murray, Mary Anderson and Flora Finch. Another William Air film is the latest of the Earl Hurst animated comedy cartoons "Chicken Dressing." This feature consists of animated drawings, live animals and people all photographed and shown on the screen at the same time. "Tepee Jacques," "Shaggy Dog" and "Circus of Fear" were also featured.

Nigh Spent Months Getting New Story

Three months of research and writing are said to have been spent on the script submitted to Will Nigh and discovered by him from the best short story literature of the day, and have brought forth the choice of a wealth of modern metropolitan life that appeared in a popular national magazine two months ago. This feature was released by the productions staff of the independent producer, including the distributors—L. Lawrence Weber and Bobby North. Among the critics of each script was Sam Sax, Sales Manager of the re-creating organization, whose judgement was considered indispensable, in view of the box-office standard with which he has learned to test every screen plot.

Michael Rosenberg, production manager of Principal Pictures Corporation, this week announced the completion of the first Sacramento Film Corporation special, "Temporary Marriage," which looks certain to release through Principal exchanges.

Fire that destroyed the Chester Bennett film laboratories, adjoining the W. W. Heenan estate, was a result of the carelessness of a man who defied two company guards that were on duty.

Hapertura Productions has placed the following under contract: Doris May, Victor Peltz, Zuzu Pitts, Gail Lovely, Hank Mann, Earl Montgomery, Billy Frayne, Harry Mann, Chester Conklin, and Dot Parney.

Sanford Productions, Inc., has completed its first special, "Out of800 Hudson," with the following cast: Dick O'Malley, Cee Madison, Otto Leeder, Frank Hayes, Eugene Gil bert, Gene Crosby, Len Aragille and others. William H. Clifford directed the picture, and Lynn Darling was the photographer.

Jack Hoxie's contract with the Sun set Film Corporation has been completed and he will begin making Western pictures under the Universal banner.

Irving Cummings will personally direct "East Side West Side," which will be released by Principal Pictures Corporation. Directed by Michael Curtiz, Harold Harlan and Mildred Davis will be co-starred in this production.

With the departure of the negative of "Bugsy," in the company of Harry Rapf and Sam Warner last week only one more Warner Carol for 1922-23 remains to be completed. That picture is "Main Street."

Stars are not hard to find in this movie colony, source of the better ones new free-lancing and anxious to land with independents.

Many Sales on "Drug Traffic"

The following sales were closed this week on Harvey Gates' "Drug Traffic": Renowned Pictures Exchange for New York, New Jersey and New York State. Gene Marcus of Twentieth Century Film Exchange for eastern Pennsylvania and southern New Jersey. Standard Film Exchange of Pittsburgh, Detroit, Cleveland and Chicago. The Exchange for Connecticut, Rhode Island, Massachusetts. Mid-State Film Exchange of Milwaukee for Wisconsin.

Mr. Griever of Griever Productions, Inc., of Chicago for Illinois.


Hope Loring Is Signed by Cummings

Los Angeles—(Special)—Announcement was made this week by Eastern Manager Irving Lesser, on receipt of information from Los Angeles, that Michael Rosenberg and Irving Lesser, of Principal Pictures Corporation, that Producer Irving Cummings had signed Hope Loring to a contract to make a "60 East Side West Side," the famous Broadway stage success, for the screen. Mr. Cummings also has signed Kenneth Harlan and Eileen Percy for the production. He will direct the picture.

"Her Accidental Husband" Title of Newest C. B. C. Special Production

"Her Accidental Husband" is the title selected by C. B. C. Film Sales Corporation for its newest feature. This picture will be released in the independent market. The cast includes Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester. "Her Accidental Husband" is now ready for release.

A FAMOUS FILM QUARTETTE

After signing of the Guy Bates Post deal by Principal Pictures Corporation. Left to right:—Sol Lesser, president of Principal: Guy Bates Post; Robert T. Thornby, and E. de B. Newman.
Vitagraph SELECTED for Benefit

“My Wild Irish Rose” was the medium selected for this charity project to raise funds to equip the home of the Little Sisters of the Poor with electric lights. Through arrangements with the management of the Alhambra Theatre the Vitagraph special was shown for a full week, twice a day, for the gross receipts going to the Knights for the fund.

Monday night was set aside as Toledos Night, and each following night was named after some section of the city, closing with Saturday as International Night.

On the Saturday before the opening there was a big parade, the marchers singing “My Wild Irish Rose,” arranged by Chauncey Olcott, and which plays an important part in the picture. Nearly five hundred were in line, and that was a band of forty pieces.

The newspapers helped with considerable publicity, and “My Wild Irish Rose” had a rousing week.

Landis to Lead in “The Fog”

Cullen Landis is the first member of the cast signed for “The Fog,” William Dudley Pelley’s story, which Graf Productions will produce for Metro release. Landis will enact the leading male role in this widely read story, which H. H. Van Loan adapted for the screen.

“The Fog” will be the fourth Metro picture in which Landis has appeared during the past six months. He played opposite Viola Dana in “Love in the Dark,” in which he had a leading part in the Fred Niblo production, “The Famous Mrs. Fair,” a Metro-Louis B. Mayer production, and had the leading male role in “Youth to Youth.”

“The Fog” is to be filmed at the San Mateo studios, near San Francisco. Max Graf, supervising director for Graf Productions, is now at the Metro studios in Hollywood. A director for this cast will be selected before he departs for the North.

“Slim Shoulders” Has Big Run

The W. W. Hoolkisson Corporation reports that unusual business has been done during the appearance of Irene Castle in “Slim Shoulders” and the Castle Promenade at the Blue Mouse Theatre, Tacoma, Wash.

An extensive newspaper advertising campaign preceded the showing of the production, together with plenty of direct appeal to the homes through the medium of the theatre mailing list. The production was well received, and was accorded a hearty reception both from the public and the press.

Large newspaper review space was received after the opening of “Slim Shoulders,” and, according to the management of the Blue Mouse, it was one of the most noteworthy entertainments seen in Tacoma for some time.

S-L and Grossett and Dunlap Co-operate on Big Film

An example of the splendid results obtainable through means of tie-ups between book and picture is the campaign worked jointly by S-L Pictures and Grossett & Dunlap in behalf of “Quincy Adams Sawyer” during the presentation of this picture at the Chicago Theatre.

Working two weeks in advance of the showing, Bert Ennis, of S-L, and E. C. Ketcham, Chicago representative of the book publishers, arranged more than one hundred window displays on this picture in Chicago and its adjacent suburbs. Incidentally, it marks the first time that the great store of Marshall Field Company permitted the use of one of their most important window displays for a display of this type.

In addition to this store displays were also obtained in The Fair, Rothchild’s and every prominent downtown book store. Messrs. Ennis and Ketcham furnished special aids to these stores in the way of a cut-out of the book standing six feet in height, from which the leading characters in the film stepped forth from the pages, together with specially posed art photographs of Barbara La Marr and Blanche Sweet.

This material was used in conjunction with displays of the 1x14 lobby displays, which were attached to cards describing the book and picture, the illustrations being affixed to the top of the explanatory matter. As result of this book campaign several hundred copies of the photoplay edition of “Quincy Adams Sawyer” were sold during the engagement of the picture at the Chicago Theatre, while the screening itself materially benefited these additional sales of the picture, which were attracted by the film through a purchase of the photoplay edition.

“Does It Pay?” for Release by Fox Soon

In exhibiting the Fox special production, “Does It Pay?” with Hope Hampton, the public will be shown a unique portrayal of an insidious and disastrous situation that has crept into the homes of many of America’s most prominent families. Release date for the feature is March 4th.

The news of these tragedies, which have frequently brought from their pedigrees real wellbeing those whose previous achievements had been a matter of national pride, has not only been avidly absorbed in every home in America, but has been flashed to the four corners of the globe in all the tongues of flesh.

How the episodes of “Does It Pay?” dovetail with the sensational features of the lives of those whose once famous names have become the subject of wagging tongues throughout the land is bound to result in conversation everywhere this picture is shown upon the screen.

This is a nation of newspaper readers, thus making it quite unnecessary to mention these names which have been heralded in blazing type from the front pages of virtually every newspaper in the world. These names are far too prominent for the public to forget, ranging from a celebrated banker whose very word was law in Wall Street to the head of an international business concern with headquarters in Chicago.

The cast in addition to Miss Hampton, includes Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short.

Goldwyn to Release Pola Negri Film

Goldwyn’s Pola Negri picture, “Mad Love,” will be released on March 4. The first print of the picture has been inspected by Katharine Hiliiker and H. H. Caldwell, has just been received and shown at Goldwyn headquarters and has aroused an unusual amount of enthusiasm.

“Mad Love” is comparable with “Passion,” the first Negri picture shown here, which established her reputation as a screen beauty and a screen actress of the first magnitude. “Mad Love” contains all the universal qualities which made the previous picture so popular. It is a story of love and passion that is wholly human and natural, from the opening scene to the final tragic end of the beautiful Liane.

Never has Pola Negri’s flaming beauty been more evident in the screen and never has she acted with more power and passion, but both re-enforced by her Liane rings perfectly true.

“As great a picture as ‘Passion,’ is what many prominent film people have said of this photoplay, And Pola Negri herself has said of it: ‘I feel that Mad Love is the last picture I have done. In some ways it gave me better acting opportunities than ‘Passion.’”

Many Big Players in “Desire”

The cast for “Desire,” Louis Burston’s new picture, which will be filmed at the Metro studios, includes many well-known and capable players. For the interpretations in this story by John B. Clymer and Henry C. Krauss, Mr. Burston has selected Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucile Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson, Hank Mann and Chester Conklin.

“Desire” is being directed by Rowland V. Lee, and photographed by George Barnes, who was at the camera in Metro’s production of “Peg o’ My Heart,” starring Laurette Taylor. J. J. Hughes is art director.

Books Lichtman Film

“The Thorns and Orange Blossoms,” Gsienier’s production of Bertha M. Clay’s story, released through the Al Lichtman Corporation, has been booked by the Liberty Theatre, San Jose, Cal., and the Goddard in Sacramento. The Goddard will also run “The Hero,” another Gsienier production for Preferred Pictures, in the near future.
Six Big Goldwyn Productions Are Based on Popular Novels

The industry is again turning to the world's great novels for material for its pictures. Goldwyn has made considerable progress in this respect, as it has just completed, or is now making, photoplays based upon six novels which have been translated into the language of nearly every important country on the globe. And Goldwyn has more announcements along this line to come.

The first novel to be filmed in the present list of productions was Sir Hall Caine's "Christian," which Maurice Tourneur directed, and which has just been released.

In the cast are Richard Dix, Mae Busch, Phyllis Haver, Gareth Hughes, Claude Gillingwater, and a score more.


Hugh Ballin and his wife, Mabel Ballin, have just completed a special feature based upon Thackeray's "Vanity Fair," which Goldwyn is distributing. Mr. Ballin went direct to Thackeray's novel for its material, and not to any of its stage versions. It is therefore faithful to the original story both in its events and in its characters. Mabel Ballin is starred in the role of Becky Sharp. Hobart Bosworth is the Lord Steyne; Harrison Ford the George Osborne; Earle Foxe the Captain William Dobbin, and George Walsh the Joseph Sedley.

Marshall Neilan is going to picture another famous novel for Goldwyn, Thomas Hardy's "Tess of the D'Urbervilles," which has become an English classic during the lifetime of its author. The only member of the cast yet engaged is Blanche Sweet, who will play the leading role of Tess.

By an arrangement just entered into with Jesse D. Hampton, who is making a new screen version of Rex Beach's Alaskan gold-strike novel, "The Spoilers," the production will be made at the Goldwyn studios and will be distributed by that firm. Lambert Hillyer will direct the picture. Four famous stars have been engaged thus far for its leading roles—Milton Siils, Anna Q. Nilsson, Bryant Washburn and Wallace MacDonald.

And then there is General Lew Wallace's "Ben-Hur," the screen rights to which Goldwyn purchased from A. L. Erlanger, who made the stage production, for close to a million dollars. The continuity has been prepared by June Mathis, editor-director for Goldwyn, and the ablest scenario writer of the day. A big director and a great cast will be engaged for this production.

Four Big Films on First National List

Four productions of feature length are on First National's March release schedule: "Scars of Jealousy," "Refuge," "The Isle of Lost Ships," and "Daddy." "Scars of Jealousy" is a Thomas H. Ince production, originally produced under the title of "The Brotherhood of Hate." The story, written by Anthony Rudd, deals with city and mountain life in the South, and the jealousies that are engendered among brothers when one of them is adopted by a wealthy plantation owner.

The typical Ince thrill dominates the picture; while romance, bred of action, comes to the front in the stirring climax that centers around the frustration of a lynching party. Frank Keenan, Edward Burns, Lloyd Hughes and Marguerite De La Motte play the leading roles. The picture was directed by Lambert Hillyer.

"Refuge" is promised as the most romantic picture Katherine MacDonald has ever had, with all the thrills and action of a Graustark adventure. The action transpires in the imaginary kingdom of Morvania, with Woodrow Wilson's favorite actress cast in the part of a countess. The action has been embellished with beautiful sets and gorgeous gowns; while the painstaking direction of Victor Schertzinger has provided several novelties in presentation. The cast, in addition to Miss MacDonald, includes Hugh Thomson, Edmund Carewe, Fred Mallesta, Eric Mayne, Matilde Brandunge, Grace Morse, Victor Potel, J. Gordon Russell and J. Guinnes Davis.

Captain Marriott's South Sea island adventure story, renamed "The Isle of Lost Ships," will be Maurice Tourneur's contribution to First National's March releases. Unusual care has marked the production of this picture, the company traveling thousands of miles from home for accurate realism in the production of many of the scenes. The story deals with the discovery of a lost colony on an uncharted island, by castaways and the fight for the treasure in the lost Spanish galleons.

In the last week of March First National will release Jackie Coogan in "Daddy," the next-to-last feature that the little star will make for this organization. Few details have been made available regarding the production up to the present time, although a print of the picture is expected in the East almost any day.

Books Associated Exhibitor's Film

Jake Laurie has booked the Associated Exhibitors feature, "Breaking Hollywood," for simultaneous runs of a week in his Modern and Beacon theatres, Boston. Last week this picture and a high-grossing run in the State, Dayton, Ohio, and Missouri was its earliest and most notable showings was for a week in Ben Apple's America, Chicago.

It is to play Pantages' Theatre, Minneapolis, Minn., during the week of February 17. The early runs, according to the Associated Exhibitors announce ment, are to be in Pantages' Memphis, Tenn.; Proctor's Grand, in Albany, and in Schenectady, N. Y., and I. Teacher's 20th Century, Auerbach & Woll's Elitmore, and G. Schaefers' Crystal, all in Chicago.

Reports to Associated state that this inspirational drama of home and love, which is founded on the prayer song, "Eli, Eli," is making a deep and abiding appeal by reason of its glorification of family life, while its entertainment qualities are of a high order. "Breaking Hollywood" is presented by E. S. Manheimer, tells a story of great dramatic interest and has the support of such popular players as Lee Kohl mar, Rebecca Weintraub, Richard Farrell, Arthur Ashley, Betty Howe and Jane Thomas.

Ennis Returns to Exploit New Film

Following the successful exploitation campaign in behalf of "Quincy Adams Sawyer" at the Chicago Theatre, in that city, Bert Ennis, special exploiter for Sawyer & Lubin, returned to New York this week. He will immediately commence a campaign in behalf of "Your Friend and Mine," the S-L special, which Metro will release on March 5, and which offers Arthur Hanson and Willard Mack, famous playwright; Enid Bennett, leading woman of "Robin Hood Thieves," and Allene Ray, winner of the Motion Picture Magazine Beauty Contest.

As an opening gun in the campaign arrangements have been made for the publishing of a song written by Willard Mack, entitled "Your Friend and Mine." Incidentally, this marks the first time the author of "Kick In," "Red Bulldogs" and other successful songs has turned his hand to song writing.

A nation-wide tie-up will also be effected in connection with the title, with a product the man and woman uses at one time or another. The name of the article will be "Friend and Mine," and the tie-up in question will give the Metro S-L special the benefit of advertising in the Saturday Evening Post, Ladies' Home Journal and other national magazines, as well as thousands of window displays from coast to coast.

This scene pictures view around the corner from gabled roof house shown in photograph below.

Panorama view of the biggest set ever constructed in an enclosure. It occupies a floor space of 200 by 300 feet, and as no studio was big enough to hold it, it was constructed in the Twenty-third Regiment Armory, at Bedford and Atlantic avenues, Brooklyn, N. Y. The set is for Marion Davies' next super production, "Little Old New York," produced by Cosmopolitan Productions.
Much Activity at Goldwyn Studios

Blanche Sweet, engaged by Marshall Neilan and Goldwyn for the lead in Neilan's third production in association with the corporation, "Tess of the D'Urbervilles," from Thomas Hardy's classic novel, has returned from her vacation on a dairy farm, and is ready to begin as soon as Mr. Neilan calls his company together.

So rapid is the working progress in filming his original scenario, "The Eternal Three," that Rupert Hughes has started the studio with the magnificence of the ballroom set for "Souls for Sale." The set is built around a flower-fringed pool, in which bathing girls disport themselves, against a background of 100-foot draperies in yellow, black and silver. The Ernest Lubitsch set will be seen in specialty numbers. Two hundred dancing couples in the latest fashions will be seen in this great set. Ernest Lubitsch acted a part in this scene out of courtesy to the author-director. Hugo Ballin is doing the final editorial work on his production of Thackeray's "Vanity Fair" for Goldwyn. He will soon announce his great photoplay for distribution by that firm.

Director Clarence G. Badger has ordered a train for the filming of "Red Lights," as most of the scenes of the play on which it is founded take place in a passenger car. Eric von Stroheim has completed the continuity for his screen version of Frank Norris' novel, "McTeague," and has arrived at the Goldwyn studios to consult with the production chiefs in casting the film. After the casting has been completed, he will return to San Francisco, where most of the scenes will be made. He will start photography by the middle of February.

Exhibitors Acclaim Big Fox Production

Concrete evidence of the reception accorded the Fox special, "The Town That Forgot God," is manifested by the great number of letters received by Fox Film Corporation from motion picture fans and exhibitors throughout the country, who express in no uncertain terms their appreciation of the excellence of this noteworthy production. This unqualified praise is elicited not only by the extraordinary entertainment value of the picture, but the enabling theme of the story as well, which has inspired favorable comment from all classes of patrons, habitual theater-goers as well as those who are attracted only by some unusual feature of a picture. Critics and public unite in calling this scene "a masterpiece of realism unsurpassed in the annals of photoplay production," and acclaim Bunny Grauer as a master child actor.

When it is taken into consideration that 52 buildings, consisting of dwelling houses, a church, several halls, and thousands of feet of concrete streets were constructed, only to be entirely swept away by storm and flood; that 21,000 cubic feet of concrete, 140,000 feet of lumber and 2,000 shingles were used; that 4,520,000 gallons of water were not wasted, and that the flood conception of this remarkable film catastrophe can be had. "The Fox Town" will be seen by all the spectators from their seats," said the New York Review. The New York Journal said that "it was the biggest thrill seen on any stage at any time, in pictures or out."

Trade Paper Critics Like Big Fox Film

"The Face on the Barroom Floor," one of the six special productions released during the first two months of the new year by Fox Film Corporation, in compliance with the demand voiced by exhibitors throughout the country, has been the subject of discussion from the hands of the reviewers for the national trade papers.

This picture, marking the return to the screen of the popular star Henry B. Walthall, is from the story by G. Marion Burton, with a scenario by Eugene B. Lewis. It is directed by Jack Ford and is considered the greatest of the many successes that he has achieved with Fox productions.

Lawrence Reid, in the Motion Picture News, speaks highly of the picture, saying: "Walthall plays with so fine a depth of understanding that he appears to be a living character. The spectator follows the tale with interest because it is well developed and the story is ever emphasized. It holds the interest and should hold any audience which has been attracted by the title."

C. S. Sewell, writing in the Moving Picture World, declares: "It is a picture which, rich in heart interest, while sad and filled throughout by what is commonly known as 'sober stuff,' it is firmly established in the medium of structure which maintains an unusual hold upon the spectator. It is a production which should appeal strongly to the average audience, as it strikes the heart-strings of the spectator in no uncertain manner and should produce a responsive chord. In addition there is the appeal of the star's unusually fine acting and the beauty of the scenic shots."

The Exhibitors Herald gives the picture a lengthy review, saying in part: "This Fox picture makes mighty interesting entertainment. There is action, suspense and a succession of thrills that will hold any audience. Adapted from the old melodrama this film is exceptional in many respects. It is well acted, well photographed and carefully directed. The production is high class and director Jack Ford can be congratulated for his excellent work."
S-L Special Breaks
Record at Chicago

Following the successful engagements of "Quincy Adams Sawyer," the all-star special produced for Metro by Arthur H. Sawyer and Herbert Lubin, in many first-run theatres from coast to coast this picture captured another record at the magnificent Chicago Theatre, in Chicago, during the week of January 29. Despite a week of rain, snow and zero weather the picture played to the entire capacity of the five thousand seats in the beautiful Balaban & Katz house, which resulted in the immediate booking to the two other leading theatres of the B. & K. chain in Chicago—namely, the Tivoli and the Riviera.

The opening of "Quincy Adams Sawyer" at the Chicago broke all existing records for the first performance, the police being called to maintain order among the crowds which assembled at the box office at ten o'clock in the morning, one hour before the house opened for business.

Sam Katz, one of the executives of Balaban & Katz, has openly expressed his amazement at the tremendous business done by the S-L special, and has written Metro, complimenting the distributing organization on the drawing power of this film.

The triumph of "Quincy Adams Sawyer" in Chicago marks the latest successful presentation of this picture in such theatres as the Warfield, San Francisco, where it was held over for two weeks; the State, in Pittsburgh, where it was also held over for a second week; the Capitol, New York; the State, Los Angeles; the Capitol, St. Paul, and several other premiere first runs.

It is said that Metro confidently expects to break all existing booking records in motion picture theatres with "Quincy Adams Sawyer," inasmuch as the gross returns on this picture since its release—the latter part of November—are unprecedented in magnitude for this period of time.

Leading Houses
Sign for Contract

The rapid expansion of Fox Film Corporation in Brazil is clearly evidenced by the leading theatre of San Paulo having made a contract to show exclusively Fox productions. The film to be released by the San Pedro Theatre in that city is "A Stage Romance," featuring William Far
num.

The Fox super-productions which have had big success in picture houses of Rio de Janeiro, were "Queen of Sheba," "Over the Hill," "Perjury," "Thunder-clap," and "The Last Trail." These super-productions were followed by a large number of other features and comedies.

"The Christian" Gets High Praise

The reviewers of motion pictures on the New York newspapers are in agreement on the Goldwyn's "The Christian," from Sir Hall Caine's novel, which ranks as one of the outstanding picture events of the year. They recognize that it is a great picture, superbly done, in direction, production, photography and in acting.

"The Christian," a moving and exceptional photoplay, was the headline used by P. W. Gallico over his review in the News. He went on to say: "When thought, care and heart are put into the making of a picture, these qualities show themselves in the film from the opening views to the final fade. Such a photoplay is "The Christian."

Harriette Underhill in the Tribune describes "The Christian" as "intensely thrilling" in its locale, and "satisfying" in its scope. Maurice Tourneur uses an effective economy of means, so that the interest is always centered in the two or three human hearts palpitating before one's gaze.

Don Allen in the Evening World says: "The scene of those who know how to demand Art with your pictures—"The Christian" is recommended; to those of you who do not care whether it is spilled with large or small A 'The Christian' is recommended, and for those who shout for 'real stories' on the recommendation. "The Christian." It was one of the most enjoyable pictures we have seen in years.

The Journal critic wrote: "The Christian" is rich with a wealth of adornment and spiced with action, "The Christian" is great not so much for these things as for the fact that it vividly and poignantly pictures the soul of a man in whose heart there rages a tremendous struggle.

The Evening Telegraph said: "The Christian" has been written in motion picture history with "The Christian," * * * a red letter achievement. * * * A photoplay charged with every bit of vitality, color and dramatic conflict which the original story possessed. Goldwyn has left nothing to be desired in obtaining accuracy of locale, excellence of cost and minuteness of detail.

The Evening Post: "The Christian" is a thrilling and interesting film. The cast is really all-star. Richard Dix does his best work as John Storm.

Robert Sherwood in the Herald: "The latest screen version represents perhaps the fullest, the most complete, that the very name of its perfection. There are scenes recorded under the inspired direction of Maurice Tou
rneur which make an emphatic appeal to the aesthetic sense."

Quinn L. Martin in the World: "Some of the most stirring and beautiful camera shots which we have ever seen. Steps far ahead of most of the film spectacles we have seen. It is worth seeing."

"Slander the Woman" Chosen as Title

"Slander the Woman" has definitively been selected as the title for the next Allan Holubar production through National, starring Dorothy Phillips.

The story deals with the harm that can be done by idle gossip to an innocent woman, who is brought into a court case as an inadvertent witness, and the eventual retribution in the whirl of public opinion. It is being produced with all the action and thrills for which Mr. Holubar is well established, a reputation, notably in "Hurricane's Gal."

"Slander the Woman" will be released early in April.
Charnas Explains New Selling Era

Harry L. Charnas, franchise holder in the Al Lichtman Corporation for Cleveland, Cincinnati, Detroit and Pittsburgh territories, has just returned to Cleveland, Ohio, from a visit to New York, during which he reviewed the forthcoming big Preferred Pictures' releases, and held business conferences with Al Lichtman and J. C. Bachmann.

"Business has come back in big shape in our territory," said Mr. Charnas. "Motion picture houses are getting along splendidly. There is a big improvement over this time last year. Ours is an industrial territory. There were people out of work and there was business depression a year ago; all hands are working now and everybody is happy.

"The man who wondered where he could get cars to go out and look for a job eight months ago has paid his grocer, his butcher, his baker, the back payments on his home, has a good job, a good amount of money, and is taking his folks to see the pictures.

"Naturally the picture people are profiting by all of this. The exhibitor has gone through his test of fire and has come out stronger than ever. He is keen about putting over his product in the right manner, and the same thing applies to releasing organizations. The 'live-wire' ones are playing ball with the exhibitor on a more liberal scale.

"For instance, take the case of our organization. We are not content merely to sell the picture. Our policy is to follow that sale up to the day of the showing; to cooperate with the exhibitor in putting it over. Here is a new era in motion pictures—the era of absolute cooperation between seller and the showman.

"Take the case of 'Rich Men's Wives' and 'Shadows.' We put out a billboard campaign of $5,000 on each picture. This covered Altoona, Johnstown, Greensburg, McKeesport and Pittsburgh in Pennsylvania, Wheeling, West Virginia; in the Detroit territory, Flint, Grand Rapids, Saginaw, Bay City, Detroit and Toledo; in the Cleveland territory, Cleveland, Canton, Akron and Youngstown; in the Columbus, Dayton, Springfield, Louisville, Lexington, Charleston, W. Va., Cincinnati and Fostoria, Ohio.

"We give the exhibitor this publicity with the picture. In other words, when he buys his picture and knows it he knows that the public appetite to see it already has been whetted. We are trying to make the exhibitor understand that he can help the exhibitor put over his picture because we know that form of selling develops good-will, good-will means steady patronage based on confidence.

"When the exhibitor is ready to begin his campaign and wants help in putting it over we send him a publicity man of experience. In our territory we have Mr. Frank Hand for this work. In the case of 'Thorns and Orange Blossoms' we got out a paper-back edition of the script. Two Clay novel for travel. Exhibitors sent the book out three weeks in advance of the showing of the picture, using a preferred list. This brought about wonder and excitement. There's that new form of publicity, and increased patronage.

"Mr. Charnas attended the Criterion Theatre for the performance of 'Poor Men's Wives,' and said of it: "Properly handled this picture will have tremendous box-office power. At the Criterion I saw the enthusiasm of the patrons and realized that it is more than a worthy sequel to 'Rich Men's Wives.'"

"B. P. Schulberg deserves great credit for keeping it within 6½ reels, where it could have been extended to ten or more, and heralded as a single picture 'super-special.' It is a great, big picture, and, like a great story by Weir or Kipling or George Eliot, its power lies in its straight unturning, without complexities, without a great scene that has done a splendid piece of work.

"After going into detail regarding the future output of Preferred Pictures, Mr. Charnas, of the Al Lichtman Corporation, I am returning to my territory knowing that these pictures will be greater, even more successful, than their predecessors, which is a strong but true statement."

Books 8 Preferred Productions

The Capitol Theatre in McKeesport, Pa., is among the prominent houses that have booked the eight first Preferred Pictures to be released through the Al Lichtman Corporation.

The Capitol contracted for "Rich Men's Wives" and "Shadows," and the results were so gratifying that they immediately signed up for the rest of the Lichtman output now offered to exhibitors.


Pathe's home office exploitation department is given its due share of credit for breaking all house records with the first week of "Dr. Jack" at the New Theatre, Hollywood. Co-operating with the theatre management, the home office exploiter had a large percentage of Baltimore's population out for, and improved over for, the Harold Lloyd opening nearly a week in advance. A telegram to Pathe, from Jet Lichtman, owner of the theatre, received on February 5 said:

"'Dr. Jack' broke the house record last week."

The small army of physicians attached to Johns Hopkins University "sat up and took notice" early on receipt of the new famous letter of challenge from "Dr. H. L. Jack, Specialist," about to arrive in the city with "nature's best remedy."

Meantime the newspapers carried the equally famous series of teaser ads notifying the general public to the same effect, the final one containing "Dr. H. L. Jack's" local address, turning out to be that of the New Theatre, with its Lloyd lobby display letting the cat out of the bag—the laugh in "Dr. Jack" being truthfully "Nature's best remedy."

There were ingenious teaser ad-tie-ups with other advertisers, including a banana sticker, and much pacing of "Dr. Jack" at the leading hotels and clubs. The mayor and other leading citizens were kept for the purpose of making up with exploitation stunts of this description. Meanwhile a huge motor truck ballyhoo displaying a "Dr. Jack" 24-sheet on each side with the New Theatre's announcement, caught every eye on the main thoroughfares. The lobby display of cut-outs and photographs included, after the opening performance, a conspicuous "S. R. O." sign—which was still in evidence at the beginning of the second week of "Dr. Jack" at the New Theatre.

Griffith Film Goes Over Big in Detroit

"If 'One Exciting Night' doesn't run three weeks at the second week we'll stop reviewing pictures and go to work," said J. L. K., a critic for the Detroit Evening Times, in his review of D. W. Griffith's mystery picture, a United Artists release, when it opened at the Broadway Strand Theatre, Detroit, and started an indefinite run to a packed house. Griffith has put another body around the screen that 'shot' 'The Birth of a Nation.' Movie-fans have seen Griffith in romances, Griffith in spectacle, Griffith in pathos and Griffith in war, but never Griffith in mystery melodrama. Try it just once. It's like him in melodrama, too! Like the crack of a coachman's whip action unrelents. Here comedy, tragedy, romance and mystery abide. Griffith detail takes the spotlight. For every move there's a reason, a logical foundation previously laid. Griffith in melodrama is the same master mind as Griffith in spectacles."

"D. W. Griffith's 'One Exciting Night' is that and a lot more," said the critic for the Detroit News. "It is decidedly novel entertainment and will doubtless prove one of the most talked of pictures of the current season. Although there are only two film veterans in the cast, the picture is unusual if only for its excellent acting."

"'One Exciting Night' is a picture that will please everybody," said the critic for the Detroit Free Press, "because it is full of the best elements of play building. There is not a dull moment and the most blasé spectator is being surprised at every turn. Only Griffith, perhaps, could have done this thing so well. This picture is new and it is refreshing. For sheer delight of entertainment one pauses to recall when there has been anything on the screen to approach it.

Big Whaling Film Opens at the Cameo

Announcement is made by the W. W. Hodkinson Corporation that Elmer Clifton's super-production, "Down to the Sea in Ships," will have its indefinite run at the Cameo Theatre, New York, beginning Sunday, February 18. It was produced by Elmer Clifton for the W. W. Hodkinson Whaling Film Corporation, and will be distributed through the W. W. Hodkinson Corporation.

This will be the premiere showing of this romance of old whaling days in New York, and its reception will be keenly watched by the entire trade.

According to the W. W. Hodkinson Corporation, "Down to the Sea in Ships" deals with a subject that is practically new to the motion picture public. It offers a most realistic and vivid picture of the actual harpooning of a big whale.

It took months, entailing the hiring of an old whaling vessel as the actual "piere", making an intimate document of the whaling industry.
MOVING PICTURE WORLD

February 24, 1923

Quaint Costumes and Customs in "Clifton's "Down to the Sea in Ships"

Quaint costumes and customs of a civilization that has vanished from the modern world, are vividly described in "Down to the Sea in Ships," shortly to be released by the special feature of the W. W. Hodkinson Corporation.

According to Mr. Clifton many of the still prominent Quakerses of New Bedford, Mass., at which place the locale of this production was laid, gave their aid in providing a setting for the background, as well as for this production. Even the quaint dirk, though picturesque speaking, was used by the New Bedford Quakers for more than 100 years, was utilized, including a faithful reproduction of a Quaker marriage ceremony, presented over by genuine members of the sect, and carried out with all of the solemnity with which the service was performed some years since the earliest days of the faith.

It is further stated that when Mr. Clifton prepared his setting and costumes for New Bedford for their aid in preserving for all time a faithful reproduction of the whaling industry, which has not disappeared from the map of New Bedford on the map, it was gladly given, and he had no trouble in persuading the quiet-mannered Quakers to give their assistance.

Treasure chests, long since forgotten, were resurrected from musty attics and cellars, the pride of their wearers in the long ago were retrieved, quaint little knickknacks and mementos were brought to light and not a single detail overlooked that would aid in producing a most realistic setting for this exceptional production.

It is said that at least one of the principals of the movie is more than 150 years old. It was born by the grandmother of the present wearer, who is herself more than 40 years of age, and is the identical gown in which she was married three decades ago. Laces, shawls, bonnets; even handkerchiefs, stockings and year-old prized possessions of their owners, were introduced.

Will real in further establish the realistic atmosphere about this production Mr. Clifton states that the archives of the state were looked over with the result that the old fashioned one-horse shay and an ancient stage coach which did yeo- man's work in the late eighties, between Boston and New Bedford were secured and borrowed especially for this production.

The top honor of the production was made by Mr. Clifton to depict truthfully the actual customs of the old Quakers. As Mr. Clifton states, "Down to the Sea in Ships" offers a real Quaker meeting with the men occupying one side of the divided room, and the women the other, followed by the joint meeting of the following meditation and prayer period. Another long established Quaker custom, which of the photoplay, is the holding of religious services on board the departing whaling ship. The first a church, when the Bethel was erected in New Bedford, custom has never been aban- doned. Just prior to the sailing of the craft, bound for a cruise of from anywhere from one to four years, the ship's sexton, the deep, the chaplain, mounting his little organ aboard a wheelbarrow, and accompanied by members of the Bethel, board the ship and before the entire assembled crew and visitors from ashore, invokes the protection and blessings of the Almighty on the hapless seamen many of whom never return.

"Down to the Sea in Ships" is a whaling story essentially, but em- bodies a theme that is replete with romance and heart interest affords plenty of thrills, and what is more, is convincingly realistic and natural.

Richardson Signed

Jack Richardson, well known leading man, has been signed to support Dorothy Davenport in "Fogbound" and was a member of a party that left New York Tuesday of this week for Florida.

Takes Players to Utah for Scenes

Edwin Carewe has left Los Angeles with two cars of players, and picture paraphanalia, for Zion National Park, Utah, where he will photograph the scenes for the First National picture, "The Girl of the Golden West," the great David Belasco stage success and later the operatic triumph Long. Lena Caruso enacted the role of the sheriff.

Carewe's car will be sidetracked at Cedar City, Utah, and his organization will "pack" into the furthermost interior of Zion Park where the natural scenery is said to be of the most rugged type—scenery that has never been photographed for pictures and which is said to be a fitting background for stirring pictures. This is planning on a more scale as his second independent re- lease for First National exhibitors.

Carewe will have special visitors during the filming of the big scenes. The mayor of Salt Lake City has accepted invita- tions to see the making of this First National attraction and writers from the leading newspapers of Utah will record the "making of a big movie" in the "wilds" of Utah. Mr. Carewe plans to be at these locations a month.

The members of the cast who are with Mr. Carewe are J. Warren Kerrigan who plays the role of Ramorrez; Russell Simpson, who will enact the sheriff; Sylvia Bream, the express agent; Hector Sarno, Castro; Nelson McDowell, Sonora Slim; Joseph Hazelton, the judge; Cecil Holland, Antonio; Minnie Prevost, the squaw, Barbara La Marr may also join the company.

Wallace Fox is acting as Carewe's assistant. Sol Polito is the camera- man. Others on Carewe's staff are Robert de Lecty, film editor; Oscar Clement, master of properties and Mildred Early, executive secretary.

Hundred's of "extras" will be em- ployed in Utah for the big outdoor scenes.

Big Fox Picture Breaking Records

Reports from "The Town That Forgot God" continue to show that the Fox special, which ran on Broadway, is breaking records all along the line. Not only has the wonderful flood scene been re- ceived with every mark of favor, but the entire story has made a deep impression on audiences for whom this box. Even "Over the Hill," the famous Fox record-breaker, is being outdistanced by this new emotional drama.

Meighan Company Back from Panama

After six weeks in Panama, where exterior scenes for Rex Beach's "Mr.-Mr.-Well" were filmed, Thomas Meighan and a company of players under the direction of Alfred E. Green, were in New York this week on board the S.S. Toltoa. The company will begin work imme- diately on the Paramount Island studio on the interior scenes for the picture. Scenes for the picture were made in Panama City, Colon, in the Canal Zone and on the island of Toboga. Among the interest- ing scenes used were the ruins of Old Panama, which was destroyed in 1625 by Morgan, the pirate; the old Cherokee prison, famous in early Spanish history of the country, and the famous Union Bridge and Railway Locks. Canal locks were filmed both from the air by Government planes and from ships passing through the locks.

On the return trip the company spent two weeks in Costa Rica, vis- iting all the famous tourist spots, where the most beautiful Spanish women in the world are said to reside. With this fall a baseball team composed of members of the Paramount company, with Alfred Green as the pitcher, played two games of baseball with the city team, winning one and losing one game.

"Westbound 99" Big F. B. O. Railroad Drama

Emory Johnson, producer of "In the Name of the Law" and "The Third Alarm," is completing this week his third production for the Film Booking Office of America, a dramatic tale entitled "Westbound 99." This production will be a big special F. B. O. release in the Spring.

Following up his successes in his first two pictures, Mr. Johnson has retained Ralph Lewis in the starring role. Mr. Lewis, according to re- ports from F. B. O. exchanges, has won a large following in his recent F. B. O. picture and many requests have been received by the studio for his future appearances.

In the supporting cast with Mr. Lewis in "Westbound 99," are Johnny Harron and Ella Hall, who supply the romantic appeal. Miss Hall appeared in "In the Name of the Law" and "The Third Alarm," Harron is the lead of the old Bobey Harron, is a newcomer to the F. B. O. fold, and in this picture will play the most important role of his career. Claire McDowell, Taylor Graves, Wedgewood Nowell, Richard Morris, David Kirby and Jane Morgan complete the cast of principals. The story and scenario are by Emilie Johnson, author of both previous

Johnston F. B. O. releases. Ross Fisher is behind the camera.

According to information received from the F. B. O. studio, "Westbound 99" will combine heart-est appeal with vigorous physical action. Among the big thrills of the picture is a railroad climax which is sure to attract the largest audience, for the very real sound effects, the way the hero wins his girl, and the way he defeats his enemies. A big costumed cast is used, which will make this one of the most spectacular F. B. O. pictures of the season.
Detroit Sleuths See Griffith Film

That professional sleuths, even to those in the United States Secret Service, are not immune at unravelling screen mystery than the average motion picture fan was demonstrated clearly recently when the management of the Broadway Strand Theatre, Detroit, gave a special preview of D. W. Griffith's "One Exciting Night," a United Artists release, a day or two before the opening of action.

It was strictly a professional audience at the preview. Men from the United States Secret Service were present as were men from the Pinkerton and Burns detective agencies. Police Commissioner Incges, of Detroit, could not attend, but his department was well represented. Every detective, every secret service man and every agency operator, sat spellbound all through the unreeiling of "One Exciting Night," and not one of them had the mystery action solved before the last flicker of the last reel.

This preview for sleuths caused a lot of talk all through Detroit and won a surprisingly large amount of space in the local newspapers.

Changes Title

For the sake of brevity and adaptability in advertising, display the title of Walter Hiers' second starring picture for Paramount has been changed from "Seventy-Five Cent Hour" to "Six Bits an Hour." Hiers has just started work in this picture at the Lasky studio. The original story is by Frank Condon and the scenario is by Grant Carpenter. Jacqueline Logan is again playing opposite the star.

Metro Acquires "Success"

"Success," a Ralph Ince production based on a play of the same name with Brandon Tynan in the role he created on the stage, has been purchased by Metro Pictures Corporation and is scheduled for release March 28.

The stage version was a popular success in New York—where it was seen at the Harris Theatre—as well as in Boston, Cleveland, Pittsburgh and other important cities. In it Mr. Tynan was featured, critics declaring his characterization the most distinguished of the season. The authors are Adeline Leitzbach and Theodore A. Leibler, Jr. "Success" is a story of the atirical life. The photoplay was produced by Murray W. Garrison.

Review Board Picks Four American Films

Four pictures distributed by American Releasing Corporation are picked for special mention by the National Board of Review on its January bulletin of noteworthy subjects. They are "As a Man Lives," "One Million in Jewels," "Outlaws of the Sea" and "Solomon in Society."

The notation accompanying these pictures stresses their value as good entertainment suitable for the entire family.

"As a Man Lives" is an Achievement Films' production directed by J. Searle Dawley, with a cast headed by Robert Frazer, Gladys Hulette and Franke Losee. The story is by Bob Dexter and the scenario by William Dudley Pelley.

"One Million in Jewels" marks the return of Helen Holmes, the erstwhile serial queen, to the screen, and was directed by J. P. McGowan, who also plays the stellar role. It is a William H. Tiers production and was written and directed by John Okey, with Marguerite Courtot, Pierre Gendron and Gordon Standing in the leading roles. It is a melodrama of the run runers operating between the island of Bimini and the Florida coast. William H. Strauss in "Solomon in Society," with Brenda Moore in the featured role, was produced by Cardinal Pictures under the supervision of Whitman Bennett, with Lawrence C. Windom as director and was written by Val Cleveland. The cast includes Nancy Deaver and Lillian Herlein.

Critics Enthusi Over Fairbanks Film

"Undoubtedly the biggest spectacle Douglas Fairbanks has ever done," said the critic for the Toronto Mail and Empire, writing when Douglas Fairbanks in "Robin Hood," a United Artists release, was shown recently at the Hippodrome, Toronto, Canada. "In fact, few productions that can come anywhere near this one ever have been placed on the screen. The scenes showing tournaments and warfare in the days of chivalry contain some of the finest photography ever seen in the movies."

"Thrill follows thrill," said the reviewer for the Evening Telegram, "and Douglas Fairbanks in the stellar role much more than fulfills expectations. A magnificent spectacle was the tournament. Almost equally thrilling was the battle between the homing pigeon and the falcon; very beautiful were the glimpses of Sherwood Forest and getting the scenes when Robin Hood and his followers meet the soldiers of the usurping King. Never before has Douglas Fairbanks given us so good a picture."

"A fine picture; everything is well done," said the critic for the Toronto Globe.

Big Film Finished at Lasky Studio

"The Law of the Lawless," the Paramount picture directed by Victor Fleming with Dorothy Dalton starred and Theodore Kosloff and Charles de Rochere featured in her support, has been finished.

This picture was adapted by E. Lloyd Sheldon and Edfrid A. Bingham from a story of the wandering gypsy tribes by Konrad Bercovici, the famous Roumanian author.

It has been almost entirely an outdoor picture, colorful in the extreme with a decided variety of thrills and mystery, combined with a passionate and primitive romance of Tartar and gypsy. It promises to be an amazingly entertaining and novel picture, Paramount says.

Fox Schedules "The Net"

"The Net," a special Fox screen version of Maravene Thompson's powerful drama which played a successful engagement on Broadway, will be given to the public on Feb. 21. It is a story based upon a novel mother-love theme and it has received an elaborate and expert setting under the direction of J. Gordon Edwards. Barbara Castleton, Albert Roscoe, Raymond Bloomer and Arthur Gordon are members of the cast.
Laurette Taylor Is Praised by Critics

The fulsome praise bestowed by New York critics upon Laurette Taylor in the leading role in the screen version of "Peg O' My Heart" has been repeated by the Chicago reviewers. This Metro photoplay, produced by J. Hartman Manners' stage success, which scored a supreme triumph in the metropolis, was hailed with the highest delight in the western city. The critics were unanimous in classing Miss Taylor as one of the screen's greatest stars. The film is sufficiently large to accommodate any of the terrorizing troupes that have been following Miss Taylor on her first photoplay. Her appearance on the screen, they said, was not merely a repetition of her glorious stage successes—it was a new and surpassing triumph. Mistress of pantomime, they called her.

Carl Sandburg, the noted poet, writing in the "Chicago Daily News," says: "Not often are we so pleasantly surprised as in the case of Laurette Taylor, of the spoken play stage, entering the silent picture drama and coming away to be noted, extraor- dinary pantomimist, the kind necessary in the photoplay world while." The "Herald and Examiner" says: "No one should have missed seeing Laurette Taylor as the director King Vidor, of the most resourceful and competent men in the business. The picture has been beautifully photographed, with lovely exteriors and pleasing interior sets. A good supporting cast aids the star. I don't think we can fail to duplicate with picture audiences its success as a spoken play."

"Going Up" to Be MacLean's Best

Douglas MacLean has been at work for three weeks now on the production of "Going Up," his first feature for Associated Exhibitors, and has progressed sufficiently to give a pretty clear idea of what may be expected in the finished film.

Persons who have been privileged to witness the shooting of some of the scenes declare that "Going Up" is easily the biggest thing the popular comedian has ever attempted. Mr. MacLean himself presents that it will be even more entertaining than "The Hottentot," the Thomas H. Ince production in which he is featured. Raymond Griffith, who wrote the scenario for "Going Up," is said to have followed closely the story of the original musical comedy, which was by Otto Harbach, with music by Louis Hirsch.

The musical comedy, which was adapted from "The Aviator," by James Montgomery, was one of the biggest Broadway stage successes during the winter of 1917-18, and contained a wealth of material capable of being handled on the screen. Bogart Rogers, general manager of Douglas MacLean Productions, Inc., in a letter from Hollywood to Stage Review, enthusiastically of Mr. Griffith's work and of the progress being made in production, under the direction of Lloyd Ingraham.

Nazimova's "Salome" Exceptional Film

The Nazimova production of Oscar Wilde's "Salome" heads the list of exceptional photoplays in the hands of Associated Exhibitors, Corporation. As the Exhibitors' Review of Bulletin's, "Exceptional Photoplays."

In commenting at great length on this Associated Exhibitors production, the Exhibitors' Review of Bulletin's, "Exceptional Photoplays."

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Edwin Carewe seems to have accomplished his purpose in making " Mightyk Lak a Rose" for First National release. At least the critics seem to agree that he has accomplished it, that he has made a picture. Their writing indicate that Carewe's work has captured their opinions that "Mighty Lak a Rose" is the picture to stand first among the pictures of the year, not alone as an artistic success but as an exhibitor success.

The critic of the Exhibitors Review's Trade Review writes: "Mighty Lak a Rose" registers a distinct triumph in the field of moving picture art. Its appeal is universal, every chord of human emotion is sounded in turn, the spectator thrills to the savagery of the inhabitants of the great city's underworld, responds sympathetically to the woes of the blind orphan girl, and alternately to the rich vain of comedy which here and there offsets the serious trend of the picture. The medium of motion picture can not fail to be swayed by the childlike figure of the blind girl straying helplessly through the crime shadows.

Film Daily's critic has this to say: "Mighty Lak a Rose" is a picture of genuine value. Edwin Carewe deserves a great deal of credit for the worthwhile offering. He has contributed one of the year's best. Curtis Morton's story is a wholly absorbing crook theme that is almost entirely new to the crook screen and contains many thoroughly original and interesting twists that make it an unusually strong and appropriate screen vehicle. It is the sort of theme that will appeal to a large majority, and the manner of treatment by Mr. Carewe has given it to the makers use of every good point that it contains and brings out the element of comedy and pathos in an entirely convincing fashion, it is all very fine. * * * Too much cannot be said about the meritori- ous performance of the cast, particularly of Dorothy Mackail, the blind heroine. * * * C. S. Sewell writes in the Moving Picture World: "When a director can make a picture that will play upon your sympathy and love of the better things of life and make you forget your pinpricks at times almost to the point of tears, and at the same time introduce such fine comedy touches as to bring forth a smile or a laugh without causing a discordant note, he has achieved a result that will find a mighty echo in the hearts of motion picture fans. This is just what Edwin Carewe has accomplished in the First National release of "Mighty Lak a Rose." * * * Will appeal as strongly to audiences in the big first run palaces and the little neighborhood houses, for it plays upon the emotions to which all classes respond.

H��l of the Morning Telegraph's enthusiastic review: "A sweet story, full of appeal and mileage, is "Mighty Lak a Rose," which has been ably directed by Edwin Carewe, who has touched it with life and beauty. The lighting and camera work both have a wonderful evidence of great care to make the entire picture a thing of beauty that can be seen even in the smallest details."
Pathe Running Big Campaign on "Plunder" in Newspapers

Recognizing the importance of the serials as business getters, and backing up their belief in the drawing power of the new Pearl White serial "Plunder," Pathe is now conducting a tremendous campaign in the newspapers in upward of fifty big cities on this serial.

The extent of this campaign is so great that we believe it is easily one of the biggest direct-to-the-public campaigns ever conducted on a motion picture and probably the largest on a serial or short subject.

Not only does this diverse cover advertising space in the leading newspapers of the country, but a billboard campaign as well, and a feature of the ads is the fact that they not only help exhibitors as a whole who have booked this serial, but the individual houses as well, as in each instance the name of each theatre showing "Plunder" is shown. These ads are kept up to date by the insertion of new bookings and serve as a directory showing where the serial can be seen.

This campaign covers a period of seven weeks and is now well under way in the following cities: Atlanta, Birmingham, Chattanooga, Macon, Nashville, Knoxville, Jacksonville, Augusta, Savannah, Chicago, Utica, Watertown, Des Moines, Davenport, Kansas City, St. Joseph, Cleveland, Evansville, Terra Haute, Lafayette, Logansport, Lincoln, Little Rock, Oklahoma City, Dallas, Houston, Fort Worth, St. Louis, Newark, Paterson, Buffalo, Minneapolis, St. Paul, Falls, San Francisco and Oakland.

As an example of the size and nature of these ads, those in the Chicago Herald- Examiner are prominently placed at the outside-top corner of the amusement page of the Sunday editions, and the one in issue of January 28 is six by twelve and a half inches and lists 110 houses in Chicago with their street addresses and thirty houses in outlying territory. In issue of January 23 the St. Louis Globe Democrat lists thirty-seven houses.

In addition to this enormous amount of space appealing direct to the exhibitor, considerable publicity is being carried in the news columns on "Plunder" and in addition, several of the papers are conducting direct-to-the-exhibitor campaigns. Pathe's "Daily boxes" for Oklahoma and the Evening Oklahoma Times have forwarded a letter to exhibitors in its territory directing attention to "Plunder" and suggesting that now is the time for them to book the picture to take advantage of this big campaign in the newspapers. Similar action was also taken by the Minneapolis Daily and Sunday Journal.

Two-Reeler Containing His Message Endorsed by Coupe

Educational's two-reel special "The Message of Emile Coupe" is now complete. The final scenes were filmed a few days ago at the studio of the Motion Picture Arts Inc. in New Rochelle, and the picture has now been assembled and titled. This was done just prior to the sailing of M. Coupe for France on February 10, following his triumphant lecture tour as far west as Chicago.

It is announced that just prior to sailing, M. Coupe issued a signed statement in which he gave the picture a hearty endorsement.

"Describing of being able to carry my message of self-help through auto-suggestion to all who waited for it here, I gave it to the newspapers," which I hope will interest M. Coupe in part. "I have endeavored to place my message on the screen in such a manner as would be understood by everyone. The complete picture carries my message in the most graphic manner possible and I am glad to endorse it and give it my approval as the best possible picturization of what I have taught for a score of years and will teach until the end. Any one seeing the picture will be able to understand and I feel sure that hundreds of thousands will be helped to help themselves by seeing the lesson it tells. I consider the picture a masterpiece, and have no hesitation in entrusting to it the task of carrying my message to the people of America and the world.

The manner in which this picture has been booked is sensational, and it is announced that within the next two weeks the most representative houses in the country will show it. The Rivoli and Rialto Theatres, New York have booked it for three weeks. In booking it for day and date at all of their houses in Chicago, it is stated that the Balaban and Katz circuit has broken a new record. It will be shown in the Mark Strand houses in Troy, Albany, Schenectady, Albany and Syracuse.

John H. Kuntsky booked it for week of February 18 for Capitol in Detroit within twenty minutes after receiving announcement of the film. Entire Paramount in Canada will show this film. It will also be presented at the East Liberty and State Theatres in Pittsburgh and by P. Kostin and Ruben at the Capitol in St. Paul and State in Minneapolis, Dallas reports all the Southern Enterprise houses will show this film and Roth and Partington have booked it for the Granada in San Francisco.

Baby Peggy Film at Criterion

The second of the series of Century Comedies starring Baby Peggy and released through Universal, entitled "Sweetie" has been booked for showing at the Criterion Theatre, New York, in connection with the Universal serial "Driven." Because of the recognized drawing power of this diminutive star, this comedy is being played up in every theatre in front of the picture. Baby Peggy appears as a little girl who grinds an organ to help a blind man and meets with curious adventures.

Books Radio Film

Educational announces that the special production "Via Radio" has been booked at the Cameo Theatre, New York for a two-weeks' run. Fox Films Famous Falls

During February six Fox Educational Entertainments will be released, including "Wild Waters" which portrays Igaza Falls located at the junction of Brazil, Argentina and Paraguay. These falls are greater than Niagara, having a drop of 213 feet against 180 for Niagara and a costume of 10,000 feet against 5,000 for Niagara. There are 275 cataracts, one alone capable of producing six million horsepower. Across one cataract is a continuous rainbow which was caught by the cameraman. These falls are dissected by missionaries in the sixteenth century, but this is said to be the first time they have been filmed. The picture is said to be one of great beauty.

"The Big Show" on New Pathe List

Pathe List of nine releases for February 23 is headed by another "Our Gang" comedy, "The Big Show," in which all of the regular members of the gang appear and contains the full quota of laughs when the kids get mixed up with the owner of a regular animal show and hold one of their own. The Hal Roach comedy for the week is "Tight Shocks" with Paul Parrott and Jospha Ralston and deals with the difficulties of a book clerk in a shoe store. The Pearl White serial "Plunder" reaches its fifth episode, while the Asop Fable is "The Mysterious Hat." Pathe Review No. 8 presents a trick lariat artist, still facts regarding human features, and a color section showing the French Pyrenees. Screen Snapshots No. 20 pictures a fragment of the best known screen celebrities.

Two Urban's Booked

Two of the Great American Statesmen series of Urban Classics released by Vitagraph have been selected by the American Committee selected by Mayor Hylan of New York and headed by Mrs. William Randolph Hearst, for as being particularly appropriate for showing at a meeting to be held at the Town Hall on Washington's birthday. They are titled "George Washington" and "Abraham Lincoln." Addresses will be made by Secretary Herbert Hoover and Bainbridge Colby.

Join Burr Forces

Katherine Martin, a member of the Zig Zag for several seasons, has been added to the players in C. C. Burr's series of All-Star Comedies distributed by Fox. Miss Martin is now working in "Beware of the Dog," which Gregory La Cava is directing.
Tremendous Direct-to-Public Drive on "Fun from the Press"

That 15,000 salesmen are to sell "Fun from the Press" direct to the public, is the sensational announcement made by the Literary Digest's Advertising Service. This weekly features the field canvassers of Literary Digest and consists of about 5,000 adults soliciting family business and 10,000 younger salesmen supplying from 20 to 150 families each day. All have been instructed to urge the families they call upon to buy "Fun from the Press." This will, it is estimated, reach about 9,000,000 persons a week and is probably the most tremendous word of mouth campaign ever conducted on a motion picture.

It is addition this campaign includes the use of 25,000 street car cards exclusively exploiting this film, 65 stories which will be released on the full-page advertisements heavily feature "Fun From the Press"; a similar ad and a readable version of "Fun From the Press" will be conducted in the Literary Digest, which it is claimed reaches 5,000,000 readers. Nor is this all, for it is announced that 9,000,000 letters sealed envelopes are being mailed to influential families throughout the country, and this is a follow-up on a similar campaign in November, when 8,000,000 letters were mailed to telephone subscribers.

This is believed to be the largest and most remarkable exploitation campaign ever given any film and it is stated that exhibitors are responding to the "Fun from the Press" slogan "Sell it to the public first and make the exhibitor's market for him."

Bruce Film Listed

"By Lantern Light," the first of the new series of Robert C. Bruce Wilderness Tales, is scheduled for release by Educational on February 25. It is this subject that Robert Bruce expects will surpass in popularity this short subject epic, "And Women Must Weep," which aroused a flood of complimentary comments both in the United States and Europe for its treatment. It has been cited as a wonderful example of art, and in England "The Manchurian Guardian" speaks, "the finest artistic gem that has yet come out of America."

The first six starring Bud has been arranged as follows; these comedies being released one month: March "Smarty," April "The Bus Boy," May "Brownie's Beau," June "Long Buddy," July "Dad's Boy," and August "Don't Get Fresh," Buddy Messinger. Buddy Messinger is now working on "His Sister's Beau," and has considerable experience as his leading lady.

Educational Films Indorsed

"Bumps," an Educational-Comedy team with Jimmy Adams, and "-machismo," an Educational-Comedy team, featuring Bobby Vernon, are in the current bulletin of the National Film Board of Canada, and indorsed for "family showing." The bulletin also lists the current issues of Kinograms, Educational's news reel.

Pathe Signs for Thirteen More "Our Gang" Comedies

Following the news that Pathe had signed Will Rogers to appear in a series of thirteen two-reel comedies to be released one every four weeks, comes the announcement from General Manager Elmer Pearson that contracts have been signed for thirteen more "Our Gang" comedies. These will be released following the expiration of the present series and will be released one every four weeks.

Buddy Messinger, who originated the idea of these comedies with kids and animals in two reels of lively fun, has just left for the Coast and will visit preparation of the new series.

The new contract stipulates that this series will be on a more extensive scale, the settings to be more lavish, the inventiveness more costly and the mechanical contrivances more elaborate.

It is announced that it was El Roach's idea to make these kid comedies in five reel features, but due to the increased and growing demand for them by exhibitors, Pathe which specializes in short subjects, prevailed upon him to maintain the two-reel length and put the extra cost into production values so as to add more even to their box office strength, and so to the screen this month they will be released every week.

"Spuds"

(Universal—Comedy—One Reel)

In this issue of the series starring Lewis Sargent, he appears in the familiar role of a messenger boy, disguises as a woman and gets into a ball game free, has trouble with a cop because he camouflage a hydrant as a sack of potatoes and meets with difficulties in attempting to take a bad little boy to school. It contains several gags and will be especially pleasing to the children.

"Troubles on the Ark"

(Pathe—Cartoon—Half Reel)

This is one of the best of the recent Pathe Terry cartoons. Much cleverness has been shown by the cartoonist in the way in which he has pictured the animals on Noah's Ark and the predicament in which Noah finds himself, due to the increased activities of the various species of the elephant, cat, mouse and others. There are several good laughs in this cartoon.

"Broke"

(Educational—Comedy—One Reel)

Jimmy Adams is the star of this single reel comedy distributed by Educational. He appears as a chump who is broke and in error gets mixed up with a gang and lands in jail. Most of the footage of the comedy is devoted to the ingenious ways in which he manages to get out of jail and in again. These situations are cleverly handled. It is an amusing comedy and, while not the best of the series, should provide satisfactory entertainment.

"A Waggin' Tale"

(F. B. O.—Comedy—Two Reels)

In this Mr. and Mrs. Carter De Haven offer a merry version of the love story theme. Mr. Newlwy has to retire to an insignificant place in the background, while the wife's activities lead to jealousy complications between another bridal couple as well. Neither the idea nor the action is startlingly original, but it is sufficiently proves lively and entertaining.

"Please Before Business"

(Universal—Comedy—Two Reels)

In this comedy the principal comedian appears in a dual role, as a teacher, as a chump whose place he takes at a fashionable school. Naturally this causes a mix-up and several comedy stunts are introduced in connection with hazing at the school and in an amateur show. Quite a number of these gags are funny and it is a comedy of average entertainment value.
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“The Pill” (Jo Rok—Comedy—Two Reels) This in two-reel comedy starring Joe Rock the flash-back has been used to advantage to bring a few scenes which will produce laughs. The star in error takes certain pills which Successively pass through his body, through the ages to the time of the cave-men, then as Julius Caesar, as a gladiator. A feature of this film is the quite elaborate manner in which the different scenes are mounted. There is considerable slap-stick comedy and enough amusing scenes and situations to satisfy the average spectator. —C. S. S.

“The Wise Crack” (Fox—Comedy—Two Reels) Si Jenks and a burlesque on Uncle Tom’s Cabin prove a good combination for getting laughs. Si Jenks plays a village actor who has a limitless repertoire, including all the roles from the old-time thrillers. He leaves his home town in search of fame and fortune. The producer of the play warns him that he absolutely must return or he will be expelled. There is a clever burlesque on the famous scene of Eliza crossing the ice. Si Jenks is a perfect type for this sort of comedy, and it should be enthusiastically received. —M. K.

“When Knights Were Cold” (Metro—Comedy—Two Reels) Stan Laurel is the star of this two-reel Metro comedy, which as the title implies is a burlesque on features dealing with the knights of old. The story is apparently a travesty on “Robin Hood” and considerable cleverness has been shown in handling some of the stunts. It provides good entertainment for those who like burlesque and there are several laughs. However, it is hard up to the standards of some of the other Stan Laurel comedies and is not as good as his “Mud and Sand.” —C. S. S.

“Screen Snapshots No. 20” (Pathe—Magazine—One Reel) This issue of Screen Snapshots as usual shows a galaxy of screen stars and are always amusing burlesques on the story of Robin Hood. The star as a cowardly goody-goody boy reads a book and sees himself as a mighty archer—the main point of his countenance, Constance Binney goes shopping, Barbara La Marr has a run on one of her. Other scenes shows Hoot Gibson, Wallace Beery and Gladys Walton in a circus set, and Jane Novak building castles. Other stars pictured are Lois Wilson, May McAvoy, Lila Lee, Bert Lytell, Bebe Daniels, Anna Lisle and James Kirkwood. —C. S. S.

“Little Red Robin Hood” (Jo Rok—Comedy—Two Reels) This two-reel comedy starring Joe Rock is an amusing burlesque on the story of Robin Hood. The star as a cowardly goody-goody boy reads a book and sees himself as a mighty archer—the main point of his countenance, Constance Binney goes shopping, Barbara La Marr has a run on one of her. Other scenes shows Hoot Gibson, Wallace Beery and Gladys Walton in a circus set, and Jane Novak building castles. Other stars pictured are Lois Wilson, May McAvoy, Lila Lee, Bert Lytell, Bebe Daniels, Anna Lisle and James Kirkwood. —C. S. S.

“The Mysterious Hat” (Pathe—Comedy—One Reel) Cartoonist Paul Terry displays his accustomed ingenuity in this cartoon comedy in which the cat is so preoccupied with catching the mouse, who shoots him with a magic gun, that he accidentally makes the cat take a back seat. It is an amusing number, contains several laughs and is well up to the standard of the most recent series. —C. S. S.

“Tight Shoes” (Pathe—Comedy—One Reel) Paul Parrott, the star of this single reel Pathe comedy, appears as a dress clerk in a shoe store during a big sale. It is a rough and tumble comedy, in which the star gets into all sorts of scrapes and finally ends by practically wrecking the whole store. While the situations are amusing and the comedy will get laughs from the average spectator, it is hardly up to the standard of the average Parrott cartoon and there is a lack of originality and ingenuity. —C. S. S.

“Chicken Dressing” (Educational—Comedy—One Reel) This is another of the series of Earl Hurd, Jr., cartoons, in which real photography and animated cartoon work are cleverly intermingled. It is an amusing offering, with a number of smiles, and especially clever is the work of the live chicken and a live cat. These two serve as efficient aids in the little cartoon boy and his dog to supply much of the fun. The children especially will be highly pleased with this reel. —C. S. S.

“Pathe Review No. 8” (Pathe—Magazine—One Reel) Up to the usual high standard of interest and entertainment is this issue of the Review which contains two of the tricker pantomime artiste dance in and out of whirling nooses he makes with the rope. A section shows some figures of the human face and another shows some striking views in color of the so-called “peaceouse” glasses being used in the Pyrenees Mountains in France, explaining how they came by this name. —C. S. S.

“Hold Tight” (Educational—Comedy—Two Reels) As usual with a Jack White production there is considerable novelty and ingenuity in this two-reel comedy, including a puzzling dive in slow motion into a window into another two stories below, and in the manner in which a flock of flies are used to do stunts and chase the hero, who is trying to get away in another firefly. While Lige Conley appears in the second reel there is no good account of himself, many of the laughs are due to the antics of Al Christie, who plays a negro, who takes some medicine and goes to a heaven with dice, chickens, watermelons, colored angels, etc., such as he dreamed of. There are a lot of laughs in the subtitles. Altogether, it is a crackerjack comedy that should vastly amuse and entertain the average audience. —C. S. S.

“Day Dreams” (First National—Comedy) In this comedy Buster Keaton appears in a number of roles, ranging from a doctor to Hamlet. The story is told in a series of episodes, with each comedian is pictured as he really is and as his girl dreams that he is from the accounts in his letters. Op- portunities are afforded for some clever work and there are several laughs and amusing situations. However, this comedy does not have the same appeal of the earlier ones and will hardly be classed as among his best. —C. S. S.

“Sweetie” (Universal—Comedy—Two Reels) This Century comedy gives Baby Peggy versatile opportunities, and should be most pleasing to her admirers who are often a very fickle, a walking selling newspapers. She finds an old blind violinist in need of money; and, dressed in a gay Italian costume, Grace leaves them in the hopes of raising money. This fails, but she is adopted by a wealthy man who then finds her in society. She adds an original touch to the party by doing an Egyptian dance number. Baby Peggy proves to be a real star in this number. —M. K.

“A Hula Honeymoon” (Educational—Comedy—Two Reels) Fat and jolly Bea Lounsd adds much to the fun in this Christie comedy which will provide satisfactory entertainment to those who are in the mood for a light piece of amusement. The story is slight, but it has been nicely handled by Al Christie, and an interesting feature of the picture is that it was filmed largely in Hawaii, Henry Murdock is the principal funmaker. This comedy is good and so on their honeymoon but lose the tickets. Henry flirts with a native girl and all sorts of things happen to them, he is married her according to native custom. These two reels contain their full quota of laughs. —C. S. S.
Notice to All

PRESSURE on our columns is such that answers to these questions cannot be guaranteed under two or three weeks. If quick action is desired in settling issues, stamped envelopes may be used, and we will send carbon copy of department reply as written or as written.

For prompt replies by mail on matter 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 this. To keep abreast with the times in knowledge and in your methods.

Then, use the right lens. One, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Pare of your center stumps.

Address Moving Picture World, either 15th Fifth Ave, New York City, or 25 East Jackson Boulevard, Chicago, Ill.

You may say: "Well, if they do so foolish a thing they merely do it to show, and are therefore themselves the only losers.

Not True

Unfortunately, while this sounds very reasonable, it is NOT TRUE. The fact is that in the process of obtaining show by lowering the quality of that they also injure every one of your citizens who patronize their show by lowering the quality of that which the patron buys.

More than this, when the small town manager or the large manager, for reasons later to be discussed, has made the moving picture the only form of theatrical entertainment the small town has, and LACK OF HIGH GRADE MATERIAL IS SEND IN TENS OF THOUSANDS OF SMALL PEOPLE AWAY FROM THE SMALL TOWNS AND FARMS, to their injury, to the town and very often is made to appear absurd, or even entirely ridiculous.

Speed Effect

Reverting to the effect of increase or decrease of projection speed as compared to taking speed, you will of course understand if projection speed is increased, the less objects in the scene are presented for the eyes to follow, and when the speed is decreased, the objects appear to be spread out or the eye strain. Conversely, if the projection speed be greater than camera speed, the action of moving objects is exaggerated, there is a strain, and very often is made to appear absurd, or even entirely ridiculous.

Theoretically flicker tendency is reduced, but if there is any flicker tendency, it is due to improper adjustment of the projection mechanism, and the projectionist, if he has adequate knowledge, which he may or may not possess.

(C) I certainly do. The principal objection of the exhibitors to projection speed, is that they wish to establish a time schedule for their shows, and to have the right to compel the projectionists to show them through as much or as little film as they wish to in that time, regardless of the effect upon the productions which the patron has a right to presume will be the ordinary construction of the screen PROPERLY--as the actors and directors played them. In effect it usually is an effort to substitute quantity for quality. IT IS ONE OF THE CURSES FROM WHICH THE MOVING PICTURE INDUSTRY AND ITS PATRONS SUFFER.

To a Certain Extent

(D) To a certain extent, yes. Of course with the modern high amperage arcs, and with Mazda, both of which produce intense heat at the "apert" where the flicker is more pronounced, the reduced speed, if carried far enough, would instantly set fire to the film.

However, sixty feet of film per minute is entirely safe. On the other hand as projection speed is increased a point is reached where there is an excessive strain on both the projector mechanism and ON THE FILM.

For to some extent sets up added fire hazard, in that the added strain may cause bits of film to break off and remain stationary in the aperture until they are set ablaze. This will not be frequent. It is not apt to occur in large city theatres, which usually use seven hundred or more feet, and pliable, but when those same films have reached the small town theatre, or the small city theatre, they are neither as pliable, but old, badly patched or more and less brittle.

I would regard any speed between sixty and ninety feet as "normal," within the use of the term.

PROVIDED the projectors be in first class condition and adjustment. If they were not in good condition, or not in good adjustment, I would NOT allow a projection speed in excess of eighty-five feet of film per minute, I would not allow any speed in excess of what I have set forth as being neither good practice nor safe.

An Exception

Those who demand the right to project in excess of eighty-four feet per minute, are one right thing in their argument, viz.: There is an occasional scene in an occasional production in which a speed in excess of eighty-four feet per minute would work improvement; also there is an occasional scene in which camera speed is actually in excess of eighty-four.

The cameraman who does this should be soundly spanked and sent to bed on bread and water, but the fact that he does it remains.

It would really be beneficial were such scenes projected in excess of eighty-four, with the rest of the play run at eighty-four. It does NOT work out that way, however. Not so you could notice it, except in very exceptional cases.

The manager does NOT order these separate scenes speeded up. Instead he ORDERS THE WHOLE SHOW SPEEDED UP. The projectionist, save in the case of a comparatively few cases of men who take genuine pride in the artistry of their work, does NOT speed such scenes up by themselves. He either speeds the whole thing up, or nothing at all.

However

However, we may allow that to this extent the manager has just grounds for demanding the right to exceed standard speed--speed in excess of eighty-four a minute, and as we have demanded these scenes alone, then his demand should be allowed, notwithstanding the excess of tension it causes.

The cold fact is, however, that what we may call the average manager, which I think I am safe in saying is the general manager, is not in the least interested in such "follies." He demands the right to jam through eight reels in the time properly allotted to seven, or maybe...
**MOVING PICTURE WORLD**

February 24, 1923

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only six. If he has a 150 minute show schedule and a show which it would require 160 minutes to project properly, you have thirty-four lost of fifty minutes—he objects to eliminating one reel or exceeding the thirty-five minute, he objects to eliminating one reel or exceeding the thirty-five minute—pacing up to cut out sufficient “padding,” which would show up, to reduce the footage to that which will properly run in 150 minutes.

In my opinion your present law sets a very reasonable projection speed limit. Even were it possible to permit projection of such a speed as used to more than eighty-four, it would work evil because it would compel the carrying of an excess projector apparatus which is not possible, since it is not practical to change tension while the show is running, and with most projectors it is impossible.

For further detailed description of the evils of over-speeding I would respectfully refer you to page 266-17-18 of the Blue Book of Projection, which your department may obtain from the Champlain Publishing Company, 216 Fifth Avenue, New York City. I would also suggest that you carefully examine pages 683 to 690 of that book, where deals with projectionists’ examinations and license.

I trust that what I have said will prove of assistance and at least some value.

**Wants Help**

Russell Armentrout, K. P. Theatre, Pittsfield, Ill., desires advice as follows:

We are using a 2-phase Transverter. When a pick-up is made it affects the whole machine. But here is a trouble: The two carbons which are touched together will not always hold back the brushes, and sometimes the screen will be dark for several seconds. Another time the carbons will take hold without any trouble. Something is wrong with the machine itself and it could not take hold one time and not the next.

Another trouble: We have a 75 foot projection distance and run with our amperage around thirty-five, still we get too bright a light on the screen. Is there any way we can cut this bright light down lower?

**You Can**

Certainly you can cut the screen illumination in any one of several ways. Just which would be best say in vain without knowing all about your condition of projection.

You could leave your amperage where it is and stop down the condenser by placing a metal diaphragm next the face of the converging lens—the lens next the film.

You could stop down the diameter of your projection lens by using a black-paper diaphragm against the front lens of your projection lens, holding it in place by bending a small wire into a circle just a bit larger than the diameter of the lens and putting it in place inside the lens barrel, against the diaphragm.

Presumably, however, the best way will be to reduce your amperage, and now I am stuck. You say you have a transverter, and your description is such that I know you have the lamps wired in parallel. It is possible, and I believe the Hertner Electric Company has put out some machines which could be used that way, but all the Transverters of the new time are made so that the lamps must be wired in series, though it is possible they might, and I really see no trouble on your part. I would not work with the lamps in multiple.

In asking advice in matters such as this you should give full and complete information. It is quite sufficient to know anything about an object made that the lamps must be wired in series, though it is possible they might, and I really see no trouble on your part. I would not work with the lamps in multiple.

Examine Connections

It is possible the trouble you describe—failure of the arc to strike immediately—is due to some connection somewhere, or to badly burned wires. Take all connections apart, examine them and clean them thoroughly by scouring them with sandpaper or emery cloth. Examine the inside of carbon clamps of your lamps and be sure they are clean and smooth, so that a good electrical contact is made between carbon and metal. Carefully examine your wires inside the lamphouse. Strip back the asbestos insulation as far as the wire shows the metal core, and then cut out sufficient “padding,” which would show up, to reduce the footage to that which will properly run in 150 minutes.

**ELECTRICITY FOR THE PROJECTIONIST**

**You will find it between the well bound covers of RICHARDSON’S HANDBOOK**

(Fourth Edition)

No need for clipping and pasting.

The effect of losing light between aperture and projection lens (failure of projection lens to pick up all the beam because of burned-out lamps) is one of the “kneeknees” of picture, as well as illumination loss. Effect of dirty lenses on light loss and desirable. Effect of lack of non-gloss black interior of projection lens barrel. Effect of too high projector gate tension. Effect of worn, hooked or under-cut sprocket teeth. Effect of wrongly adjusted sprocket idlers. Effect of wrong spacing or bending in the sprocket teeth. How to adjust gate tension to requirements. Determination of intermittent movement ratio of speed to width of shutter master blade. Advantage of locating rotating shutter at aerial image, and how to gain the advantage.

When there is, or may be advantage in using J-combination projection lens, and so on through a long, long list of things having to do with the projector and with projection optics.

In matters electrical—well, I would suggest looking up Fowle’s Price, and I think it was the back of the handbook. They form an excellent guide to what the projectionist should know and use. WALTER CARLSON if he or she is to be a real projectionist.

**May Be Beneficial**

Such a school course as Professor Thomas led me to believe they are putting on down there may be of great benefit, always provided it be followed up by, or combined with a suitable apprenticeship. But to take a school course and then just bust into a projection room without practical experience is as bad, if not even worse than batting in with nothing but practical experience, and mighty little of that.

I shall be real glad to be further advised as to what the Alabama course consists of. And if it is a three week course, and is to be followed by adequate practice in practical projection, I am for it, and will let them know it.

Present day projectionists have nothing to fear from the students of such a course, provided THEY wake up, get busy and study. If they don’t or won’t, then I am for the chap who will.

The best good of the motion picture industry is above that of the individual, and the several ELECTRICAL DEPARTMENTS of the motion picture industry of high grade of skill in the projection rooms of modern theatres, with sufficient energy back of it to cause the skill to be used at 100 per cent value.

**Projectors Stunt**

Over in Schenectady is a motion picture projectionist with brains and the energy to go with it. His name is Fred G. Smith. I understand that during a dispute of amity with Germany he served as photographer with the aviation corps.

He conceived the idea of keeping track of birthdays that have been (not notorious) men and important historical events, preparing a slide and projecting it to the screen for the amusement of the audiences. For instance: the January 17 slide called attention to the fact that Benjamin Franklin weighed over 200 pounds. Under it appeared the quotation: "No man was ever glorious who was not laborious."

The stunt is clever and has made a deal of fun with the audiences of the Strand, at which theatre he is in charge. It would be much interested in knowing just what extent brother Smith has used his brains in the endeavor to put the productions intrusted to him to reproduce or reconstruct before Strand audiences before the said audiences at 100 per cent value and with 100 per cent efficiency.
Urichsville's 900 Seat State
Is a Mighty Good Small House

The State Theatre, of Urichsville, Ohio, which celebrated New Year's, 1923, by opening its doors to an enthusiastic houseful of patrons, constitutes an encouraging example of how good a moderate sized house may be made.

The State is one hundred and forty feet in depth by fifty-four feet in width and its nine hundred mahogany, cerise upholstered seats are all on one floor, with no obstructions between them and the screen.

The long and comparatively narrow house makes for excellent projection results with no extreme angles.

The seats are arranged in semi-circular rows and the angle of the floor slope assures all patrons of comfortable and clear views above the heads of those in front of them.

The house, which has an admirable location in the heart of Urichsville's business district on the main street and but four doors from the post office, is of brown face brick. The floors are of concrete. A well lighted marquee extends over the sidewalk, but at present no electric sign has been installed for the front of the theatre.

The Lobby

In the lobby, which is twenty-four feet in width, the floor is of terraza. The walls are beautifully decorated in two tones of gray, cerise and gold and, built into the walls, are four large polygon display frames with bevelled glass mirrors. The lobby is lighted by a beautiful crystal chandelier which hangs from the gray and gold ceiling.

The interior walls are divided into cerise-toned panels delicately outlined in rich gold and two delicate shades of gray. Each panel bears an artistic wall light shaded against glare.

The stage has a large opening and, at each side, are frames. or, what might more correctly be termed, boxes, beautifully lighted.

The carpets are of mouse color velour, harmonizing with the general color scheme.

Two Simplexes

The projection room which is commodious and comfortable is equipped with two Simplex projectors, a Hertner 50-50 transverter and an all-steel film and tool cabinet. The projection throw to the screen is one hundred and ten feet.

The ventilation is furnished by blower and exhaust fan system utilized in connection with the heating apparatus.

No permanent vacuum cleaning system has been installed, but small Hoover cleaners, with connections to snap into wall sockets, are utilized.

J. J. Pearch is treasurer, J. S. Beck secretary and E. E. Bair resident manager of the Urichsville Theatrical Company, Inc., which operates the State. The projection is in the hands of Paul Zimmerly, while Herbert Muck will preside at the console of the organ.

A staff of well trained and pretty ushers and ushers is catered to the convenience of the patrons.

Speaking of convenience, the ladies' rest and retiring rooms, which are situated to the right of the theatre entrance, are tastily and costly furnished and the men's smoking room, reached by a stairs to the left of the entrance, is equally attractive.

Drinking fountains and telephones will be at the disposal of the patrons.

Foyer an Art Gallery

A feature of the State and something which constitutes a novelty in connection with motion picture theatres is the convert-
Variable Light Control

For dense or light films, the carbon arc is depended upon to deliver the proper amount of light necessary to project the picture.

The Carbon Arc with Columbia Projector Carbons

produces the steadiest, most brilliant, and dependable light obtainable.

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PORTION OF PROJECTION ROOM OF URICHSVILLE STATE

Showing one of the two Simplex projectors with which it is equipped

sion of the foyer of the house into an art
gallery.
In the foyer are hung six beautiful and
costly paintings collected by treasurer
Pearch which may be briefly cataloged as
follows:
"Down the Road," a New England farm
scene, by Frederick F. English, which hangs
above the main entrance; at the left are two
water colors by Garcon H. Flavelle, one a
landscape, "Autumn," the other a marine,
"The Coast of St. Nazaire." At the left of
the main entrance are two pastels by Gimor,
one "My Boyhood Home," the other an
Irish scene, the "Close of Day.
To the extreme left of the foyer hangs
"Woodland Stream," by Ensfield Hopkins.
That this is only a beginning of the col-
lection is evidenced by the frank statement
of the management that the paintings have
not been hung as a business investment, but
with the purpose and aim to appeal to and
satisity the higher artistic senses of the pa-
trons.
Also that if the collection appeals to the
public, it will be increased to the number of
twenty or more.

Albany Incorporations
Are on the Increase

During the past month thirty-five motion
picture companies were incorporated in New
York State as compared with thirty-one a
year ago January. The combined capitaliza-
ion of those receiving charters last month
was $2,558,500, in comparison to $935,500,
which represented the capitalization of those
a year ago.

Week of February 3
Seven motion picture companies, includ-
ing one with a capitalization of $1,500,000,
were incorporated at the State Capitol in
Albany during the week ending February 6.
They were: Good Pictures, Inc., $20,000,
Arthur Ellery, A.E. Coburn and M. H. Ring.
New York; United Producers Films, Inc.,

Somebody Would Be Glad
To Purchase
the equipment that your house has out-
grown if They Knew Where to Get
It. Tell Them About it in

For Sale Column
of
The Moving Picture World
An Inch Costs But $5.00
Little Stories of
SUCCESSFUL EXHIBITORS, No. 6
Harry M. Crandall

Harry M. Crandall, at the age of 42, is a living example of the real opportunities in the exhibiting field. And like so many other big men, Mr. Crandall had no easy start. He was born in Washington, D. C., and at the age of 12 he left school to work in a grocery at $1.50 per week. By turns he was telegraph boy and telephone operator. While in this latter position he married at the age of 19 on a salary of $8 per week.

Not long afterward he established a livery and stable business, after which Mr. Crandall entered his present field in 1907, when he opened the Casino with 80 seats and a ten-minute 5-cent show. From this humble beginning has grown the Crandall Circuit of 13 theatres, 10 of which are in the city of Washington and the balance in Virginia, West Virginia and Maryland.

Mr. Crandall, who is president of the Motion Picture Exhibitors League of the District of Columbia, could have used a GOLD SEAL Automatic Ticket Register to advantage in his first 80-seat Casino, had they been manufactured at that time. He now uses them in all the theatres on his circuit. The GOLD SEAL is a proven necessity for the smallest houses as well as the biggest. And the low cost and convenient terms make it so easy to buy that you need delay no longer.

You are in business to make money. So protect your profits with an easy-to-buy GOLD SEAL. Write for prices today.

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February 24, 1923
MOVING PICTURE WORLD
819
Week of February 10

With an aggregate capitalization of $126,000, seven companies incorporated in the motion picture business in New York State during the week ended February 10. These companies, with the amount of capitalization and directors are: Albany Clinton Square Theatre, Inc., Albany, $50,000, Jacob E. Tarsches, Christopher H. Buckley, Samuel Caplan, Albany; Permolin Film Corporation, $500, Majorie M. White, S. M. Moffat, New York; Howard Devlin, Youkers; Go-Go, Inc., $35,000, Solomon Goodman, Robert Walker, P. S. Goodman, New York City; Martin Johnson African Films, Inc., $500, A. Spotwood Campbell, Martin and Osa L. Johnson, New York; Bloom Amusement Co., Inc, Syracuse, $5,000, J. S. Burnham, Cortland; Myron and J. S. Gray, Syracuse; George Buck, Inc., $5,000, George Buck, William G. Lovett, Sylvia Schwartzman, New York; The Mack Hilliard Theatrical Corporation, $30,000, Mack Hilliard, R. C. Richter, New York; C. H. Munster, Beechurst, L. I.

Charles Chaplin Will Have New House Organ

The American Photo Player Company, San Francisco, has made the sale of a Robert Morton organ to Charles Chaplin for installation in the home of his new home in Beverly Hills.

The instrument will be one of the finest ever installed in a private home, and includes an echo organ, usually found only in church and theatre organs.

Simplex Installations

Mr. Talavera, manager of the Legion Theatre, Walla Walla, Wash., operated under the auspices of the American Legion, has purchased two Simplex machines of B. F. Shearer, Inc.

The Ravenna School has installed a Simplex, Mazda projector, also purchased from B. F. Shearer, Inc.

Theatres Projected

HELENA, Ark.—C. N. Jenkins and J. White have leased Grobes-Fitzpatrick Building, and will expend $25,000 to convert it into moving picture theatre.

GLENDALE, CALIF.—Fred A. Miller, of Los Angeles, plans to erect new moving picture theatre on San Fernando road, to cost $50,000.

LOS ANGELES, CALIF.—Sun Realty Company will erect theatre, store and office building at northeast corner Sixth street and Webster avenue, to cost $230,000. Address L. Eisner, president.

MARYSVILLE, CALIF.—New moving picture theatre costing $75,000 has been opened by W. S. Webster.

MOUNTAIN VIEW, CALIF.—New theatre and office building is being considered, to cost $60,000.

CHICAGO, ILL.—Brunchild & Young have plans by Henry L. Newhouse, 3630 Prairie avenue, for moving picture theatre to be erected at 6906-10 North Clark street, with seating capacity of 2,500, to cost $500,000.

ELGIN, ILL.—Site has been purchased by John F. Tetower and G. F. Bernard for erection of moving picture theatre.

JOLIET, ILL.—Royal Theatre Company, 108 North Chicago street, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for six or seven-story brick, reinforced concrete and stone- trim theatre, store and hotel building to be erected at Van Buren and Scott streets, to cost $1,000,000. Theatre will have seating capacity of 2,800.

TABLE GROVE, ILL.—New moving picture theatre is being planned by C. H. Mullen.

CENTREVILLE, I.A.—Leo Moore, 100 North 13th street, has plans by Carl Bolier & Brothers, Arcade Building, Kansas City, Mo., for three-story brick fireproof moving picture theatre, store and office building, 60 by 168 feet, to be erected at 13th and Maple streets, to cost $100,000. Theatre will have seating capacity of 1,200.

DETROIT, MICH.—Samuel Levey has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for theatre to be erected at East High street and Woodward avenue.

ITHACA, MICH.—Ithaca Community Hall Theatre has opened in the Armory building.

REED CITY, MICH.—New Strand Theatre on Main street has opened under management of Guy Bacon.

ALBANY, N. Y.—Robbins Enterprises, Inc., of Utica, plans to erect new moving picture theatre.

LONG ISLAND CITY, N. Y.—Kneer Amusement Corporation, 386 Broadway, has plans by Robert D. Kohn, 56 West 45th street, New York, for two-story brick fireproof theatre at 386-388 9th street, with seating capacity of 750, to cost $50,000.

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SITUATIONS WANTED

MOVING PICTURE WORLD
VOLUME LX JANUARY—FEBRUARY 1923

Index to Photoplays

Here is a list of motion pictures announced for release during January and February. On a large majority of these pictures, reviews, and in the case of feature productions—the copyright certificates, have been published; dates of the issues being shown. Where reference is collated Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials are indexed under the general title of such serial. Unless otherwise specified all subjects listed are five-reel dramas.

A
Abraham Lincoln (1 reel) (Great American Cartoon Series) (Vitagraph—Urban Popular Classics)
Adam and Eva (Marlon Davies-Star) (Robert Newton) (Vitagraph—Universal) (Jan. 17, 1923) (Review—Feb. 24)
Agnes (2 reels) (Larry Reno) (Vitagraph—Review—Dec. 30)
Aladdin (3 reels) (Lewis Sargent) (Universal—Review—Dec. 30)
Alam, The (2 reels) (Al St. John) (Fox) (Review-Jan. 12)
Alexander (3 reels) (Great American Cartoon Series) (Vitagraph—Urban Popular Classics)

B
Buck Hume and Broke (Hume-784 feet) (Thomas Meighan) (J.A. J. Stephens—Director) (Paramount—Release-Jan. 11)
Bill of Divorcement, A (5,619 feet) (Based upon the play by C. J. Browns by Clements Dane) (Featured Cast) (Denison Clifton) (Associated Exhibitors—Review—Dec. 30)
Big Show (The 2 reels) (Pathe—Our Gang—Release-Jan. 15)

C
Canyon of the Frogs (5,190 feet) (Based upon story by Frank Belaschi) (Val E. Greene—Director) (Paramount—Review—Feb. 3)
Bruce Barton Series (1 reel each) (Second National—Review—Dec. 30)
Buster Keaton (1 reel) (Al St. John—Adams) (Educational—Cleo—Comedy) (Review—Jan. 27)

D
Dangers of Waters (2 reels) (Jack Muhlan) (Universal—Pathe-Film Talks)

E
Extra Seven, The (2 reels) (Leo Mamon) (Pathe—Western—Release-Jan. 13)
Extra! Extra! (2 reels) (Lloyd Hamilton) (Educational—Comedy—Review—Feb. 17)

F
Face on the Barroom Floor, The (5,767 feet) (George B. Walthall) (Pathe—Directed by Paul Coci) (Feb. 12) (Review—Jan. 12)
Fighting Blood (4 reels) (Fighting Blood) (Rovelli—Pathe—Release—Jan. 24)

G
Gambling with the Gulf Stream (1 reel) (Hodkinson—Bray Romance—Release—Feb. 27)
Game Hunter, The (2 reels) (Universal—Comedy—Release—Jan. 24)
Garrisons Finish (8 reels) (Based on W. B. M. Phillips' novel) (Jack Pickford-Star) (Alexander Rosson—Director) (Paramount—Review—Jan. 27)
Great Britain From America (4,058 feet) (Ed. "Hoot" Gibson) (Universal—Review—Feb. 17)

H
Heeza Bbeliever (4,050 feet) (Leo Lomany) (Pathe—Western—Release-Jan. 13)

I
Index to Photoplays

Johnnie Whirlwind (2 reels) (Larry Reno) (Pathe—Cartoon—Review—Feb. 3)

J
Jupiter's infants (24 reels) (Mutoscope) (Review—Dec. 30)

K
Kiddies (1 reel) (Paul Parrott) (Pathe—Comedy—Release—Dec. 30)

L
Lady of the Streets, The (2 reels) (Milo Brady) (Universal—Comedy—Review—Dec. 29)
Lone Ranger, The (2 reels) (Joseph Kenyon) (Pathe—Western—Release—Jan. 17)

M
M Films (1 reel) (Great American Cartoon Series) (Vitaphone—Universal—Collection—Review—Dec. 30)

P
Paddy, The (2 reels) (Pathe—Our Gang—Comedy—Review—Jan. 27)
Peary (2 reels) (Pathe—Comedy—Review—Feb. 10)

R
Running Foot (4,050 feet) (Tom Mix-Star) (Universal—Review—Jan. 6)
Ruthless (8,500 feet) (Ruthless) (Universal—Review—Feb. 10)
Ruthless (The 2 reels) (Pathe—Comedy—Review—Feb. 3)
S
Satan's Harvest Ground (1 reel) (Vitaphone—Universal—Review—Feb. 10)

W
Wet the Mattes (1 reel) (Denison Clifton) (Associated Exhibitors—Review—Dec. 30)
Wet the Mattes (the 2 reels) (Denison Clifton) (Associated Exhibitors—Review—Dec. 30)
Wet the Mattes (the 2 reels) (Denison Clifton) (Associated Exhibitors—Review—Dec. 30)

Y
Young Mr. Jones (2 reels) (Beverly Bayne) (Pathe—Comedy—Release—Jan. 13)

Z
Ziegfeld Follies (20 reels) (Adapted from Ziegfeld's Folles) (Paramount—Review—Feb. 27)
MOVING PICTURE WORLD

February 24, 1923

His Only Father (1 reel) (Lloyd Reislan) (Pathe)

His House (2 reels) (Leo Maloney) (Pathe—Western)

Hollywood Love (1 reel) (Neeley Edwards) (Universal—Review—Feb. 21)

Hole in the Wall (2 reels) (Leo Momo) (Universal—Review—Feb. 17)

Home Watch, The (2 reels) (J. R. McLean) (Pathe)

Hot Shots (1 reel) (Hedwig Podge) (Universal—Review—Feb. 24)

Hula Honeyqueen, A (2 reels) (Educational—Christie) (Review—Feb. 24)

Hunting Big Game in Africa (10 reels) (Eugene H. Ruth) (Review—Jan. 27)

Jailed and Bailed (1 reel) (Paul Parrott) (Pathe—Western)

Jed (7,850 feet) (Based on novel by Joseph H. Hungate) (Melford Productions) (Paramount—Review—Feb. 17)

Jassman (Me Murray—Robert Leonard) (Pathe—Review—Jan. 16)

Jenkins and the Matt (1 reel) (Bruce Wilderness Tales) (Educational—Review—Feb. 3)

Keep 'Em Home (2 reels) (Mr. and Mrs. Carter De Haven) (F. B. O.) (Review—Jan. 20)

King of the Highway (2 reels) (Smilin' Star—Universal) (Universal—Review—Feb. 10)

Kingdom of the Bay (2 reels) (Featured Cast) (Victor Shortinger—Director) (Hodkinson—Review—Jan. 17)

Knight of the Curtain (The (2 reels) (William B. Rowland—Director) (Review—Feb. 24)

Knights of the Timber (2 reels) (Roy Stewart) (Universal—Timber Tales—Review—Feb. 10)


Little Chuck Around the Corner (William Sieter) (Robert Sieter—Directed by Robert Sieter) (Warhol Brothers—6,300 feet) (Review—Feb. 24)

Little Fishing (100 feet) (Broncho Denny)

Little Red Robin Hood (Joe Rock—Star) (Jo Rock—Producer) (Review—Feb. 21, Fable) (Review—Feb. 24)


Lost in a Big City (8 reels) (Featured Cast) (Arnold Pepper—Director) (Arrow-Base Trail Productions—Review—Jan. 20)

Lost, Stolen or Stolen (2 reels) (Leo Maloney) (Pathe—Western—Review—Feb. 17)

Love Letter (The (4,126 feet) (Glady Walton-Star) (King Ruggott—Director) (Universal—Review—Feb. 10)

M

Man Who Laughed, The (2/3 reel) (Pathe—Assop Fables)

Man Who Was the War (The (4,064 feet) (Frank Braidwood) (Edw. L. Luddy—Director) (Playgoers Feature—Review—Feb. 24)


Maverick, The (1 reel) (Vigatograph—Urban Classics)

Mighty lak a Rose (6,636 feet) (Featured Cast) (Edward Carew—Director) (First National—Review—Feb. 21)

Mighty Fear (7,622 feet) (Featured Cast) (Hearst Magazine-Berger—Director) (American Releases—Review—Feb. 3)

Modeling (1 reel) (Roodiser—Fleischer—Cartoon)

Money, Money, Money (5,935 feet) (Katherine Marodland-Star) (Tom Forman—Director) (Review—Feb. 24)

Moon Blind (1 reel) (Wilderness Tales by Robert C. Bruce) (Educational—Review—Feb. 5)

Mr. Complete (5 reels) (Rogers—Hotowane—Director) (Paramount—Review—Jan. 20)

Mrs. Packard (1 reel) (Educational—Lyman H. Howe's Podge—Director)

My Wife's Wedding (2,750 feet) (Based upon the story by Victor Tuburnall) (Gloria Swann—Star) (Paul Powell—Director) (Paramount—Review—Jan. 13)

Mysterious Hat, The (2/3 reel) (Pathe—Assop Fables)

Nature and the Post (1 reel) (Vigatograph) (From poew by Wm. Calm Bryant)

Nearing the End (1 reel) (Fox—Matt and Jeff) (Review—Feb. 21)

Newly Tied (2 reels) ("Snub" Pollard) (Pathe—Review—Feb. 21)

Night Riders (The (2 reels) (Harry Carey—Review—Feb. 21)

No Luck (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—Jan. 13)

No Wedding (2 reels) (Larry Seem) (Vigatograph—Review—Feb. 21)

Noah's Money (5,814 feet) (Based on play by William LeBaron (Jack Holt—Star) (Walt-
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