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516 FIFTH AVENUE - NEW YORK CITY

The Four Horsemen
Of the Apocalypse
(Los Cuatro Jinetes del Apocalipsis)
Vicente Blasco Ibañez

On the Way
The most
Colossal Picture
ever made

METRO PICTURES CORPORATION
THEY INTEREST ALL AND ALWAYS

CHARLES URBAN’S

MOVIE CHATS

One may not truly say of them that their appeal is only in certain seasons; only in certain neighborhoods.

Perhaps those criticisms do apply to other pictures.

But Movie Chats are constant in their drawing power; universal in their appeal.

They draw from the entire world for their pictures; they interest all and always.

A wonderful single reel.

Exhibitors who are building now for the future are booking

CHARLES URBAN’S

MOVIE CHATS

Exhibitors who have not booked “Movie Chats” can secure catalogue and complete information by writing direct to us.

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St.  New York City
The Biggest Day in Rivoli History by $587—

And more turned away than ever before!

That was on Sunday, January 23, when “Forbidden Fruit” opened at the Rivoli, New York. The theatre that housed “The Miracle Man”, “Humoresque”, “Why Change Your Wife?”, “Dr. Jekyll and Mr. Hyde” and “Male and Female” was too small for the crowds who wanted to see Cecil B. DeMille’s masterpiece.

The New York World said:

“As a gorgeous and lavishly prepared film, it cannot be equalled by anything seen here in the past. Moreover, it is a most absorbing story.

“Even the harem scenes in ‘Kismet’ fade into insignificance when compared with the Cinderella scene.

“Hugo Riesenfeld said that when he can find good enough pictures he hopes to transform the Rivoli into a long run house. Here, it would seem, is his opportunity. The mind and hand of a genius combined in making it.

JESSE L. LASKY Presents

Cecil B. DeMille’s Production

“Forbidden Fruit”

By Jeanie Macpherson

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DEMILLE Director General

NEW YORK
Last Year—

The big pictures of last year—those pictures that neither you nor your patrons can ever forget—established a standard by which all future pictures must be judged.

Look, therefore, at the list of productions for release during the next six months—and compare them with last year's big ones. You'll find that they were little more than appetizers for the feast that is to come.

William DeMille's "MIDSUMMER MADNESS" and "THE PRINCE CHAP" broke records for you. In the next six months there will be two William DeMille's productions. There is first, Sir James M. Barrie's famous play, "WHAT EVERY WOMAN KNOWS." With the exception of "Peter Pan" this was Maude Adams' biggest stage success, and Barrie's most successful play. Conrad Nagel and Lois Wilson are in the screen production.

Then there is Mr. DeMille's "THE LOST ROMANCE." This was written by Edward Knoblock, author of "Kismet," specially for the screen, and the author worked with the director throughout.


John S. Robertson, the man who made "DR. JEKYLL AND MR. HYDE," has produced Sir James M. Barrie's "SENTIMENTAL TOMMY," with a cast headed by Gareth Hughes, Mabel Taliaferro, May McAvoy and George Fawcett.

William S. Hart's production, "O' MALLEY OF THE MOUNTED," stands up so well alongside "THE TESTING BLOCK" that it would be hard to pick between them. Each a big heart story, filled with thrills.

You will never forget Mae Murray in "ON WITH THE DANCE," in "THE GILDED LILY," a Robert Z. Leonard production, she plays a similar role, and the picture is even more beautiful and elaborate.

"THE CITY OF SILENT MEN" will be Thomas Meighan's biggest picture, with even more heart appeal and punch than "THE PRINCE CHAP." Many scenes were filmed in Sing Sing Prison. It is a real special of an unusual kind.

Wallace Reid in "THE LOVE SPECIAL" is another record-breaker. It's got the thrills of "WHAT'S YOUR HURRY?" and the comedy of "ALWAYS AUDACIOUS" melted into one thrilling romance.

William A. Brady's production, "LIFE," by Thompson Buchanan, was acclaimed the biggest dramatic spectacle ever staged when it ran for a year in New York. So you can imagine how big it will be on the screen, when all the thrills will be real.

Elsie Ferguson in "SACRED AND PROFANE LOVE," in which she scored on the stage last year, marks the highest point in that star's career. Arnold Bennett's play makes a marvelous emotional drama. William D. Taylor, who made "HUCKLEBERRY FINN," produced it.

Another Taylor production is "THE WITCHING HOUR," the great play by Augustus Thomas. Elliott Dexter is in the cast, and the play is even more timely than when it ran on the stage.

Gloria Swanson, whose beauty and charm in "MALE AND FEMALE," "WHY CHANGE YOUR WIFE?" and "SOMETHING TO THINK ABOUT," placed her in the front rank, appears in her first starring vehicle, "THE GREAT MOMENT," which was written especially for her by Elinor Glyn, author of "Three Weeks." The author worked throughout on the making of the picture.

On the opposite page is the complete list. Look it over yourself and you'll see what fine things are ready for you.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
And This!

MARCH
Cosmopolitan production, "STRAIGHT IS THE WAY," with Matt Moore.
Dorothy Dalton in "THE TEASER."

MAY
Thomas Meighan in "THE CITY OF SILENT MEN."
Cosmopolitan production, "PROXIES."
Dorothy Gish in "OH JO!"
Sidney Chaplin in "KING, QUEEN, JOKER," Chaplin production.
Lois Weber's production, "MARRIED STRANGERS."
William DeMille's production of Sir James M. Barrie's "WHAT EVERY WOMAN KNOWS."

JULY
Lois Weber's production, "WHAT DO MEN WANT?"
Cosmopolitan production, "REDEMPTION COVE."
Wallace Reid in "WATCH MY SMOKE."
British production, "THE MYSTERY ROAD," with David Powell.
William A. Brady's production, "LIFE," by Thompson Buchanan.
Gloria Swanson in "THE GREAT MOMENT," by Elinor Glyn.
Dorothy Dalton in "THE CURSE," by E. Phillips Oppenheim.

APRIL
Roscoe "Fatty" Arbuckle in "THE DOLLAR-A-YEAR MAN."
Cosmopolitan production, "BURIED TREASURE," with Marion Davies.
Wallace Reid in "THE LOVE SPECIAL," with Agnes Ayres.
Sir James M. Barrie's "SENTIMENTAL TOMMY," a John S. Robertson production, with Gareth Hughes, Mabel Taliaferro and May McAvoy.
Douglas MacLean in "THE HOME STRETCH," Ince production.

JUNE
Roscoe "Fatty" Arbuckle in "THE TRAVELING SALESMAN."
Thomas Meighan in "WHITE AND UNMARRIED," with Lila Lee.
Donald Crisp's British production, "APPEARANCES," by Edward Knoblock.
Douglas MacLean in "ONE A MINUTE," Ince production.
Ethel Clayton in "SHAM.
George Melford's "THE MONEY MASTER," by Sir Gilbert Parker.

AUGUST
Cosmopolitan production, "GET-RICH-QUICK WALLINGFORD."
British production, "THE PRINCESS OF NEW YORK," by Cosmo Hamilton.
Douglas MacLean in "BELL BOY 13," Ince production.
Thomas Meighan in "TALL TIMBERS."
Ethel Clayton in "THE ALMIGHTY DOLLAR."
Roscoe "Fatty" Arbuckle in "CRAZY TO MARRY."
Dorothy Dalton in "A STAMPEDED MADONNA," George Melford production, with Jack Holt.
Going strong—and headed for bigger and better things.

A news reel independently produced by a company with a time-honored record of achievement.

Specialists in their line directly in charge, supported by an organization equipped to do anything and everything to produce the best.

A BIG short feature done in a BIG way.

The only short feature produced by the Selznick organization—the concentration of more trained effort than is given to any other release of similar length.

The product of wide experience, tremen-
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Already established as a preferred release in hundreds of leading theatres throughout the country.

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The World's Greatest News Reel

Released regularly twice a week—Sundays and Thursdays
You get the real news first—and you get your prints on time
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A HOBART HENLEY
PRODUCTION
“SOCIETY SNOBS”
By CONWAY TEARLE
Scenario by LEWIS ALLEN BROWNE

First of the CONWAY TEARLE STAR SERIES
BOOK THEM ALL!
'Neath the Shadow of the White House

is unfolded this beautiful story of the striking humanity of the wonderful "Man for the Ages"—the humanity which recognized the highest law as God's law and beyond the power of man-made agencies to change.

"A REALLY 'BETTER' PICTURE"

—ARTHUR JAMES
Moving Picture World

SELZNICK PICTURES

LEWIS J. SELZNICK
Presents
"THE HIGHEST LAW"
A
RALPH INCE PRODUCTION
Scenario by LEWIS ALLEN BROWNE
"IT HAS EVERYTHING
A GREAT PICTURE
OUT TO HAVE"

THE CONSENSUS
OF OPINION OF THE
SMARTEST SHOWMEN
IN THE COUNTRY.

SELECT PICTURES

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presents

VERA GORDON
(The "MOTHER" of "HUMORESQUE")
in "The
Greatest
Love"

PICTURIZED BY EDWARD J. MONTAGNE
DIRECTED BY HENRY KOLKER

Booking Like Wildfire
in The Leading Theatres
Among Them:

Ziegfeld Theatre,
Chicago
Pre-Release Showing, Two Weeks
Twentieth Century,
Chicago
Victoria, Philadelphia
Royal, Kansas City
Grand, Columbus
Palace, New Haven
Plaza, Bridgeport
Capitol, Hartford
Poli's, Waterbury
Premier, Lawrence
Capitol, Davenport
Blue Mouse, Minneapolis
State, Sacramento
Strand, Grand Forks
Criterion, Atlantic City
Rockett Film Corporation presents

The TRUANT HUSBAND

by Albert Payson Terhune

With an All Star Cast including

MAHLON HAMILTON - BETTY BLYTHE - FRANCELIA BILLINGTON

Directed by Thomas N. Heffron

Distributed by W.W. HODKINSON CORPORATION
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through NAIE Exchange Inc.
Billy and Sybil were married happily. Had been for six years. Then Vera came back. An old sweetheart of Billy’s. Despite her marriage and subsequent widowhood she had never quite forgotten him. Billy didn’t want to flirt. Vera did. So you can guess the answer. But the trouble really began when Billy lied to his wife. The picture’s a riot of laughter from start to finish. A splendid cast. A nationally-known author. The unanimous approval of the trade press. These are your guarantees of profit.

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"Best feature comedy thrown on screen." —Trade Review.

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"My patrons and the press think 'The Love Light' the best of all the Pickford productions and I heartily agree with them."

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Toledo, Ohio.

"'The Love Light' pleased our patrons immensely."

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Martins Ferry, Ohio.

"'The Love Light' is without a doubt the very best picture Miss Pickford ever made. As you know, my house is new and I am trying to give the people the best pictures obtainable. I did not disappoint them on this one and am proud to have shown it at my house. Let me know in time about her next release."

MAX 'SCHAFER
Temple Theatre
Bellaire, Ohio.

MARY PICKFORD in
"THE LOVE LIGHT"

Written and Directed by
Frances Marion. Photographed by Charles Rosher and
Henry Cronjager
"Hold Your Horses!

What They Think of Tom Moore's Best Comedy

"Pardon us while we pause to interpretate the information that 'Hold Your Horses' is 'some' picture. It's so utterly different—so very much and very excellently Tom Moore's."

—Daily News.

"'Hold Your Horses' is riotously funny as shown on the screen. In the footage there are scores of lively incidents, some hilariously funny subtitles and plenty of action."

—Evening Journal.

Tom Moore

"Tom Moore is immensely funny, first as a swagger Irish 'White Wing,' later as the ward politician and lastly as the city boss who marries the wealthy woman whose buggy once ran him down when he was on duty."

—Evening Telegram.

"However, we can say without any hesitancy that it is the best picture we ever saw Tom Moore do and one of the best pictures we ever saw anyone do. The titles are so well done that you feel like applauding them or patting their author on the back."

—N. Y. Tribune.

From the Saturday Evening Post Story
"Canavan"

by

Rupert Hughes

Directed by E. Mason Hopper

These reviews are only short snatches from lengthy articles that glowed with praise. Space prevents printing them in full.

GOLDFWYN PICTURES CORPORATION
From the selection of the story to its final cutting the exhibitor's needs are the deciding factor

Sounds like old stuff, but every new picture gives it a new meaning—Public taste changes

BOOMS become boomerangs. The success of today may be the failure of to-morrow.


FOR current showing we announce Betty Compson in Prisoners of Love, Reginald Barker's production, Godless Men, Tom Moore in Hold Your Horses, Frank Lloyd's A Voice in the Dark, Reginald Barker's Bunty Pulls the Strings, Pauline Frederick in roads of destiny (remember Madame X), Will Rogers in Guile of Women, Vivian Martin in The Song of the Soul (Kendall-Chambers), Mabel Normand in What Happened to Rosa, Frank Lloyd's The Great Lover, Will Rogers in Irvin Cobb's famous yarn, Boys Will be Boys, Jack Pickford in Just out of College, and a big all star production from the great stage success The Concert.

GOLDWYN PICTURES CORPORATION
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TEXAS GUINAN
FIRST RELEASE
"The Girl Sheriff"

STORY OF THE Golden West in which woman's pluck and wit win over conspiracy and intrigue. One that makes the blood leap through one's veins with its hair raising and death-defying deeds. An actual chapter from the inspiring history of the West written by that most prolific of authors, Eugenie Kremer.

MAD LOVE
With Lina Cavalieri

SUGGESTS the story of Francesca and Paola, but with the virtue of self-abnegation and sacrifice replacing the human frailties where the body becomes master of the soul. A tale of Latin love in which this beautiful and powerful actress shows at her best in a role that might have been considered Sardou's masterpiece.

THE WINDING TRAIL
With Buck Manning

THE ideal vehicle in which to best show that sterling delineator of Western types, Buck Manning. Here is a story that lacks bombast and bravado, one in which heroism bears the Sterling mark stamped upon a tale of the hills where red-blooded men 'do things,' and where deeds of valor are performed as part of their daily life.

VOICES
With Viola Allen

SUPREME is the word that best describes this wonderful picture in which elemental passions are rendered subservient to the great spiritual influence that pervades the story. Love, ambition, temptation and conscience are some of the factors that go far toward making this production one that will live in the memory of the spectator for years to come.

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A spectacular, thrilling, beautiful work of a master among producers—a $2.00 admissions picture if ever there was one in this industry—

We have a "stampede production" in our twenty exchanges and never have we seen a bigger rush of exhibitors to book a picture. Exhibitors are advancing admission prices, doubling and trebling their advertising appropriations and signing up for runs—everywhere.

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Vivid Drama of Life and Love

**LYING LIPS**

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All star cast featuring

**HOUSE PETERS and FLORENCE Vidor**

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MAURICE TOURREUR - THOMAS H. INCE - C. GARDNER SULLIVAN - J. PARKER READ JR.

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In human life there are rare moments of perfect happiness—when we are too happy, as it were—when our very joy is marred by a premonition.

—Title in "All Souls' Eve"

A soft summer night—a mellow summer moon—two lovers whispering in the shadows of the porch. Everything to live for—a little child asleep upstairs—a happy home—a great career.

Yet at that very moment—just over there across the shadowy lawn envy, hatred, jealousy, despair were tearing at another woman's heart.

And so the plot was conceived, the fiendish words were spoken—"she did it—that woman on the porch"—and a shadow stole over the face of the summer moon—

“All Souls' Eve”

with

Mary Miles Minter

(Adapted by Elmer Harris from the play by Anne Crawford Flexner.
Directed by Chester Franklin.)

Combines the elements which grip crowds—sublime drama, sweeping action, and photography which is marvelous in its beauty.

It is a big Special Production in every sense of the word—and yet it is available to all holders of a Realart Star Franchise.
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"Reckless Wives"
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A greater Frederick, portraying the glory of a woman's love, in a production the public and critics will agree is her greatest achievement.
Sessue Hayakawa
in "The First Born"

From the play by Francis Powers
Directed by Colin Campbell

No exhibitor should deprive his patrons of the opportunity to view the epic of a father's devotion.
A page torn from life—a story so human, so close to our everyday, that no man, woman or child should fail to absorb its lesson.

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Leaf from a Woman's Soul
"WHAT'S A WIFE WORTH?"
The funniest five-reel comedy that ever graced the silver sheet-bound to be the laugh of a nation

"SEVEN YEARS BAD LUCK"

with

MAX LINDER
Price Films presents

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Adapted from Stanley Houghton's famous play, "Hindle Wakes," endorsed by the Drama League

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NOT A SEX PICTURE, nor a dull discussion of hackneyed theories, but a refreshing story that permits of extraordinary exploitation and advertising.

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Directed by Edward Hemmer
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First in Influence
First in Circulation

is the place to prove your confidence and INCREASE your business
"Sowing the Wind" Strong Drama

Mayer Production Starring Anita Stewart and Directed by John M. Stahl

Featured by Powerful Situations and Fine Characterizations

I N THE Louis B. Mayer production of "Sowing The Wind" there comes to the screen a splendidly produced and excellently enacted drama of compelling strength. John M. Stahl, the director, has built into this picture a thoroughly convincing story of striking intensity. It is a tale of passion's retributions which carries with it a singularly significant preachment and drives home unsparingly a moral that many pulits aim for but do not hit so effectively.

The production throughout is in keeping with the established Louis B. Mayer standards of top and definite dramatic merit and a cast of proven capability. Miss Anita Stewart is called upon to enact a role of heavy dramatic exactions and she succeeds in registering almost the entire gamut of emotions in a manner of such intensity that her work in "Sowing the Wind" probably touches the uppermost point of the dramatic attainments of her career. In various close views she is exceedingly beautiful. In the big dramatic moments—and there are many of them—she effects a sincerity of characterization that will yield to her a very great sympathy.

Mr Stahl has accomplished in "Sowing the Wind" a masterful dramatization of a difficult theme. He has woven into the picture a story that grips the sympathy of the spectator and frequently quickens the heartbeats in effectively registered scenes of unusual dramatic intensity. "Sowing the Wind" as a drama of its type ranks very high. It is suggestive of a wealth of reluctance and has a great moral form. In its translation to pictures nothing of its power has been lost. Of considerable importance is the fact that many situations of prominent strength involving conflicts of sexes have been carefully and judiciously handled.

The story, long familiar upon the speaking stage, relates the tale of he who shall sow the wind and reap the whirlwind, that with every outraging of the social code a retribution shall be visited upon the guilty. Miss Steadman plays the errant mother and Miss Stewart the daughter who upon leaning a convict school learns of the life into which the mother has fared. The code of double morals finds expression in the advice of the guardian of the daughter's virtue, the girl having become an actress and pointed to as a man's plaything. The innate decency of the young man eventually rides the bad advice and the story of the happiness of the girl comes as pointed to as the whirlwind.

From love's first kiss to hell's abyss!
The love triumph of an outcast's daughter!
See it to see drama overwhelming in force!
It hits the heart like a hurricane!
He sowed the wind for his son, and his daughter reaped the whirlwind!

Of a woman, by a man, for men and women!
"Sowing the Wind" sweeps into screen greatness!
Not just drama in the last act, but every moment a moment you'll feel!
When you see it you'll know what a dramatic masterpiece means!

John M. Stahl

"Directing genius of "Sowing the Wind" and The Woman in His House!"

Watch for the

 production

Anita Stewart's Mightiest Achievement.

LOUIS B. MAYER'S DRAMATIC SENSATION of the NOW FAMOUS "BIG 5"

EXHIBITORS HERALD January 22, 1921

The Blue Ribbon of Motion Pictures

LOUIS B. MAYER PRODUCTIONS

The Blue Ribbon of Motion Pictures

LOUIS B. MAYER PRODUCTIONS
Hal Opperman, Crescent Theatre, Pontiac, Ill.,
"The First National Franchise means considerable to me. My public considers them de luxe editions of the silver sheet." — THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Breaks House Records

Louis B. Mayer presents
the Big Super Special

"THE WOMAN IN HIS HOUSE"

AN ALL STAR CAST

Mildred Harris
George Fisher
Richard Hedrich

Ramsaye Wallace
Gareth Hughes
Catherine Van Buren

Thomas Holding
Winter Hall
Bob Walker

By Irene Reels

Directed by John M. Stahl

Photographed by Pliny Goodfriend
Art Director, Earl Sibley
Mayer-Made

A First National Attraction
"First National Pictures have materially helped to make my house a success. The goods you deliver are something to be proud of."—
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Everywhere It Plays!

It broke records at the Lyric, Minneapolis!
With temperature 14 degrees below zero!

It broke records at the New Garrick, St. Paul!

It broke records at the Metropolitan, Washington!

Minneapolis crowds braving the coldest day of the winter to see "The Woman in His House"
W. G. Schaefer, Vaudette Theatre and City Auditorium, West Point, Ga.

"I wish to express my enthusiasm over my First National Franchise and the pictures I derive from same. They are my absolute lifesavers, as they are the only consistent moneymakers I have."—THAT'S ANOTHER REASON WHY.

There'll be a Franchise everywhere

Katherine MacDonald
The Most Beautiful Woman in the World

In "My Lady's Latchkey"
Unlocks the Door of Mystery, Love, Romance, Adventure
From the Novel, "The Second Latchkey," by C. N. and A. M. Williamson

Presented by Katherine MacDonald Pictures Corp.
B. P. Schulberg, President
Directed by Edwin Carewe
Scenario by Finis Fox

A First National Attraction
Face the Enemy and Fight!

WHEN our forefathers founded this Republic, their first care and consideration was a guarantee of freedom and of liberty to the people of these United States. A republic as a form of government was in that day an experiment, and its purpose, as then set forth, was to give to every man the privilege of "life, liberty and the pursuit of happiness." It was in all respects a reform movement in its best sense, but the Constitution did not contemplate the springing up of what is now the most active industry in the United States, namely, the Business of Reform.

Amendments have been made to the Constitution of the United States to meet changed conditions, and, as we have before stated, another amendment is now needed which will specify that the original purposes and the primary spirit of the Constitution shall be continued.

It would be unthinkable to suggest that all reformers be dealt with as malefactors, because a spirit of proper reform is right, but the sensationalists, the unfairmen who state half facts, and on salary, create and promote a false impression on the public mind, certainly should come within a law, either now on the statute books or to be enacted if a scrutiny of our present laws does not provide a remedy.

Censorship of the press, the pulpit or the picture is against the spirit of American liberty. It is against the very essence of the principles on which our republic is founded. The malefactor reformers, on salary, who only thrive by attacking all sorts of things, are now deeply engaged in giving attention to the screen.

The active director of the International Reform Bureau, Dr. Wilbur S. Crafts, publicly charged in Washington not many weeks ago that the moving picture industry had provided a fund of $40,000,000 to defeat his plan for a Federal censorship of moving pictures, and that this fund was at the time he spoke in Washington ready to be used against him.

This statement, utterly untrue, absolutely false and entirely pernicious, is still undeniable, as far as Dr. Crafts is concerned. Loose talk of this character, working great harm to a responsible and respectable business, comes well within the province of the criminal courts, provided there are laws which could be called into operation. Apparently such laws are needed.

If the subject of censorship of all sorts and kinds were brought before an aroused public, and its attention focused upon it, it would be possible to pass an amendment to the Constitution of the United States which would definitely specify that censorship is human slavery in its most abominable form.

The way in which to deal with men like Crafts, who threaten the freedom of our institutions, is to class them as the actual and pernicious enemies of liberty, which indeed they are.

Our industry, united and awake, could undertake to have this amendment placed upon the statute books, and it could parallel the Anti-Slavery Amendment, because its purpose is almost identical. A slavery of the mind, a slavery of public expression, a slavery of any sort which retards progress and which denies liberty to the individual, is quite as important as the mere slavery of the body. All needed reforming of moving pictures is now being done by the industry itself and any fair examination of current productions will prove it.

ARTHUR JAMES
Editor-in-Chief
Editor Moving Picture World:

Permit me to congratulate you on your stand regarding one of the greatest menaces now confronting moving pictures. I refer to screen advertising of the "propaganda" brand. As a man who has been in the moving picture business for two decades, and who has made a careful study of it, I submit the following:

(1) I am a small exhibitor and am proud of it.

(2) I have always run my house on a clean basis, not trying to "bunk" my patrons, and I have made good.

(3) When people go to a moving picture show they go to be entertained, not to be told what kind of tires they should use on their automobiles, etc.

(4) As for local advertising, I don't kick at it. If John Smith wants to flash a slide on the screen telling what a fine line of clothing he carries in the home town, then the moving picture patron recognizes that as advertising similar to the ads used in the daily papers. But if some dealers use moving pictures to promote their personal propaganda and slide it over on the humble exhibitor through agencies which profit where the exhibitor does not—where does the exhibitor get off? He is simply being "bunked."

(5) I am a member of the M. P. T. O. A. and am opposed to advertising which is disguised as a moving picture attraction. So are my patrons.

In closing let me commend you for your fight in behalf of the exhibitors, whose only object is to give the public its money's worth and not to hand it a lemon and charge it for the aforesaid lime. Abraham Lincoln was right. You can fool some of the public all the time and you can fool all of the public some of the time; but you can't fool all of the public all of the time.

With every wish for the success of the Moving Picture World, which reaches my box office each week, and without which I would not be, I am,

Yours very truly,

JACK DUNN,
Novelty Theatre, Cortland, N. Y.
An Injury to All Concerns One and All
Wherein We Approve One Slogan and Suggest Another

The Motion Picture Theatre Owners of Missouri, a fine and flourishing organization which through increasing membership is coming into the full sense of its responsibility as a representative body, employed a slogan on its convention badge which read:

An Injury to One is the Concern of All

This is a rallying sentence which is capable of the greatest good because it suggests a loyal interest of each member in the affairs of every other member and of all the members of the organization. It is easy to remember and is admirable in its satisfying cadences. On the basis that if one slogan is good two may be better, we suggest another, a companion slogan to put beside it:

An Injury to All is the Concern of One and All

And the application of this companion slogan is as follows: Pot-house politics controlled by the few constitute an injury to all and are the concern of one and all. Efforts to gag a free, fair and unbiased publication are an injury to all and are the concern of one and all.

A supine press, printing only one side or refusing to print anything about the problems of our industry, is an injury to all and the concern of one and all.

Slipping paid advertising over on the public in the guise of entertainment is a grave injury to all and is the concern of one and all.

Silence in the face of direct questions regarding the profits on paid screen advertising is a contemptuous arrogance and most certainly as an injury to all the very serious concern of one and all.

These applications of the companion slogan are presented for the thoughtful, common-sense consideration of all the exhibitors because we believe they concern one and all.

Now a word about the other slogan. As we have pointed out its merits, we may also suggest how it may be wrongfully used: An injury to one is the concern of all —yes, but fair criticism is not injury. Insistence upon a free, ungagged, unbought and unbossed press is not an injury. Fair play and an open forum is not an injury.

Attempting to use the slogan as a perpetual whitewash for all acts of an individual, right or wrong, fair or unfair, unselfish or selfish, is, and always will be—

An Injury to All that is the Concern of One and All
Typical Scenes from "THE FOUR HORSEMEN OF THE APOCALYPSE"

FROM VINCINTE BLASCO-Ibanez NOVEL. RELEASED BY METRO.
The Stuffed Lion Bleats Its Roar

A poor, funny, wabbling Service Paper, having lost its Captain and likewise its crew, took two long, trembling weeks and then steered its course in the wake of Moving Picture World.

Drenched by the backwash of the World, and with the air of a Columbus discovering another America, it decided to become a lion and endorse the stand taken by the World in calling on every exhibitor in the United States to join the Motion Picture Theatre Owners of America.

The World's appeal appeared in the issue dated January 1, and was conspicuously displayed in two pages. It urged all exhibitors the wisdom of joining the M. P. T. O. A. so that a complete, 100 per cent. membership could deal with the problems that face the exhibitor.

The wisdom of following the World, even two weeks in its wake, is not for us to cavil at. It would do all the publisher followers good if they would endeavor to parallel a definite as against a wabbling course, to choose frankness as against straddling, and be for manhood instead of money grubbing; yet, as the proverb says, if you would be a lion you must fight a lion's battles.

We see the lion's skin on the Service Paper, but the paws wiggle and the white fleece of the lamb inside is evident in spots, where the straw stuffing has been inexpertly arranged. We are moved to sorrow as well as mirth, and therefore we urge the early purchase of a set of real claws, for the ones now displayed are manicured to a whisper.

We suggest also that the Service Paper refrain from such vulgarisms as references to the progeny of dogs—sad crutches on which to hobble to the fray!

We believe profoundly in the future of the Motion Picture Theatre Owners of America, and we continue in our proved and established faith in the exhibitors of the United States.

We are, therefore, confident that they are strong enough to survive even the added burden of the Service Paper clutching at exhibitor coat-tails in a frantic endeavor to save its own life.

In the meantime every element of the moving picture industry is being served and served competently, fearlessly, and without bias by Moving Picture World.

We neither claim nor expect 100 per cent. perfection in ourselves any more than we insist upon it in others because ours is a human industry with human shortcomings and its chief champion of the same pattern.

We are for all elements of the picture business so long as they are keeping faith, and when we see a wrong we keep full faith with our readers by saying so.

The only essential publication in our business is the one with character.
Gloria Swanson and Doug Fairbanks Gain

As the number of votes increases in the National Star Popularity Contest, conducted by Moving Picture World in conjunction with Associated First National Pictures, Inc., changes in the standings of the stars are inevitable. While most of the stars will have their ups and downs, there are five of the women and six of the men who show such strength that only concerted action by the admirers of their competitors will dislodge them from their present commanding positions.

The recapitulation this week shows Norma Talmadge, Constance Talmadge, Mary Pickford, Katherine MacDonald and Anita Stewart still leading the women in the order given. Norma is 8,003 votes ahead of her sister, who leads "Little Mary" by the close margin of 2,513. The popularity of the Talmadge sisters is the outstanding feature of the contest thus far.

Gloria Swanson in one week has leaped from eighth place to sixth place, and Dorothy Gish from a comparatively insignificant place to seventh place, displacing Clara Kimball Young and Marguerite Clark, who ran sixth and seventh last week. Mary Miles Minter, who has scored consistently in almost every local contest, has come into the ranks of the first twelve to occupy ninth place, leading Marguerite Clark by 149 votes.

The battle between Wallace Reid and Charles Ray is most interesting. Reid this week has a lead of an even 1,000 votes over Ray. Last week he led by 902 votes, so it can be seen that the final result is very much in doubt. Ray has a commanding lead of 4,214 votes over Thomas Meighan, whose last week's lead of 2,062 votes over Douglas Fairbanks has been cut to 1,989 votes. Doug's spurt has increased his lead over Eugene O'Brien in one week from 33 to 833 votes. Next comes William S. Hart, 881 votes behind O'Brien and 2,352 votes ahead of Harrison Ford, a newcomer in the ranks of the first twelve. Wichita, Kansas, handed Ford exactly 1,427 votes, which gave him fifth place in the local contest and shot him up ahead of William Farnum, Earle Williams, Bryant Washburn and Tom Mix in the national totals.

Eleven votes behind Ford comes Tom Moore, who scored his first really big vote in Wichita and thus appears for the first time in the big twelve. Two hundred and eight votes further back is Bryant Washburn, who now leads William Farnum by 20 votes. Earle Williams drops from eighth to twelfth place, and "Fatty" Arbuckle makes a bid for fame with 1,591 votes and eleventh place. He also is indebted to Wichita, where he ranked sixth.

The Standing to Date

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norma Talmadge</td>
<td>18,108</td>
</tr>
<tr>
<td>Constance Talmadge</td>
<td>10,105</td>
</tr>
<tr>
<td>Mary Pickford</td>
<td>7,592</td>
</tr>
<tr>
<td>Katherine MacDonald</td>
<td>4,950</td>
</tr>
<tr>
<td>Anita Stewart</td>
<td>4,075</td>
</tr>
<tr>
<td>Gloria Swanson</td>
<td>3,333</td>
</tr>
<tr>
<td>Dorothy Gish</td>
<td>3,175</td>
</tr>
<tr>
<td>Clara Kimball Young</td>
<td>2,611</td>
</tr>
<tr>
<td>Mary Miles Minter</td>
<td>2,420</td>
</tr>
<tr>
<td>Marguerite Clark</td>
<td>2,200</td>
</tr>
<tr>
<td>Elaine Hammerstein</td>
<td>2,108</td>
</tr>
<tr>
<td>Enid Bennett</td>
<td>2,001</td>
</tr>
<tr>
<td>Total</td>
<td>62,787</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wallace Reid</td>
<td>13,263</td>
</tr>
<tr>
<td>Charles Ray</td>
<td>12,263</td>
</tr>
<tr>
<td>Thomas Meighan</td>
<td>8,049</td>
</tr>
<tr>
<td>Douglas Fairbanks</td>
<td>6,060</td>
</tr>
<tr>
<td>Eugene O'Brien</td>
<td>5,227</td>
</tr>
<tr>
<td>William S. Hart</td>
<td>4,346</td>
</tr>
<tr>
<td>Harrison Ford</td>
<td>1,994</td>
</tr>
<tr>
<td>Tom Moore</td>
<td>1,983</td>
</tr>
<tr>
<td>Bryant Washburn</td>
<td>1,775</td>
</tr>
<tr>
<td>William Farnum</td>
<td>1,755</td>
</tr>
<tr>
<td>Roscoe Arbuckle</td>
<td>1,591</td>
</tr>
<tr>
<td>Earle Williams</td>
<td>1,482</td>
</tr>
<tr>
<td>Total</td>
<td>59,788</td>
</tr>
</tbody>
</table>

Notable among the contests from which returns were received this week is that run off in Wichita by the Palace Theatre and the Wichita Eagle. Most efficiently managed, it aroused such tremendous interest among picture theatregoers that over 14,000 votes were polled in this small city. Norma Talmadge and Wallace Reid emerged triumphant. Practically every man, woman or child ever seen on the local screens received at least one vote. Even such old-timers as Maurice Costello, Florence Lawrence and "Broncho Billy" Anderson had their supporters.
in Contest; Norma and Reid Still Leading

The Wichita Results

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norma Talmadge</td>
<td>1,943</td>
</tr>
<tr>
<td>Dorothy Gish</td>
<td>1,827</td>
</tr>
<tr>
<td>Constance Talmadge</td>
<td>1,541</td>
</tr>
<tr>
<td>Gloria Swanson</td>
<td>1,319</td>
</tr>
<tr>
<td>Mary Pickford</td>
<td>1,255</td>
</tr>
<tr>
<td>Constance Binney</td>
<td>1,132</td>
</tr>
<tr>
<td>Enid Bennett</td>
<td>1,008</td>
</tr>
<tr>
<td>Billie Burke</td>
<td>917</td>
</tr>
<tr>
<td>Mary Miles Minter</td>
<td>604</td>
</tr>
<tr>
<td>Wallace Reid</td>
<td>2,164</td>
</tr>
<tr>
<td>Douglas Fairbanks</td>
<td>1,944</td>
</tr>
<tr>
<td>Thomas Meighan</td>
<td>1,669</td>
</tr>
<tr>
<td>Charles Ray</td>
<td>1,638</td>
</tr>
<tr>
<td>Harrison Ford</td>
<td>1,427</td>
</tr>
<tr>
<td>Roscoe Arbuckle</td>
<td>1,399</td>
</tr>
<tr>
<td>Tom Moore</td>
<td>1,218</td>
</tr>
<tr>
<td>William S. Hart</td>
<td>1,121</td>
</tr>
<tr>
<td>Eugene O'Brien</td>
<td>986</td>
</tr>
</tbody>
</table>

Male favorites polling a good vote, not listed above, were Ward Crane, Elliott Dexter, Conrad Nagel, Owen Moore and Harold Lloyd. Female stars making a good showing, not listed above, were Anita Stewart, Elsie Ferguson, Bebe Daniels, Katherine MacDonald and Margaret Loomis. It certainly was a great contest!

Lawton, Oklahoma, must have done well with its contest because Charles Ray, first among the men, polled 347 votes, and Norma Talmadge, first among the women, polled 403 votes. The returns are incomplete, the totals for only three of each of the sexes being at hand now. Pearl White ran second with 321 votes and Mary Miles Minter third with 182 votes. Lon Chaney was second among the men with 284 votes and Wallace Reid finished third with 146 votes.

Canton, N. C., which had a population of only 2,002 in 1910, according to the census, polled a tremendous vote for the number of its inhabitants. Here the Strand Theatre and the Canton Enterprise co-operated, and they must have made a particularly good job of it.

The Canton Results

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norma Talmadge</td>
<td>215</td>
</tr>
<tr>
<td>Constance Talmadge</td>
<td>204</td>
</tr>
<tr>
<td>Ruth Roland</td>
<td>196</td>
</tr>
<tr>
<td>Viola Dana</td>
<td>191</td>
</tr>
<tr>
<td>Anita Stewart</td>
<td>187</td>
</tr>
<tr>
<td>Nazimova</td>
<td>187</td>
</tr>
<tr>
<td>Mary Miles Minter</td>
<td>177</td>
</tr>
<tr>
<td>Juanita Hansen</td>
<td>107</td>
</tr>
<tr>
<td>May Allison</td>
<td>101</td>
</tr>
<tr>
<td>Marguerite Clark</td>
<td>94</td>
</tr>
<tr>
<td>Eugene O'Brien</td>
<td>193</td>
</tr>
<tr>
<td>Roscoe Arbuckle</td>
<td>184</td>
</tr>
<tr>
<td>Tom Moore</td>
<td>171</td>
</tr>
<tr>
<td>Harry Carey</td>
<td>132</td>
</tr>
<tr>
<td>Charles Ray</td>
<td>124</td>
</tr>
<tr>
<td>&quot;Hoot&quot; Gibson</td>
<td>124</td>
</tr>
<tr>
<td>Tom Mix</td>
<td>111</td>
</tr>
<tr>
<td>Wallace Reid</td>
<td>110</td>
</tr>
<tr>
<td>Harrison Ford</td>
<td>102</td>
</tr>
<tr>
<td>Frank Mayo</td>
<td>101</td>
</tr>
</tbody>
</table>

Running the contest one week, the Grand Theatre, Middletown, Conn., aided by the Press, determined the most popular local stars as Norma Talmadge and Charles Ray.

The Middletown Results

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norma Talmadge</td>
<td>355</td>
</tr>
<tr>
<td>Constance Talmadge</td>
<td>169</td>
</tr>
<tr>
<td>Elaine Hammerstein</td>
<td>107</td>
</tr>
<tr>
<td>Mary Pickford</td>
<td>97</td>
</tr>
<tr>
<td>Elsie Ferguson</td>
<td>78</td>
</tr>
<tr>
<td>Charles Ray</td>
<td>264</td>
</tr>
<tr>
<td>Eugene O'Brien</td>
<td>170</td>
</tr>
<tr>
<td>Wallace Reid</td>
<td>128</td>
</tr>
<tr>
<td>Thomas Meighan</td>
<td>115</td>
</tr>
<tr>
<td>Douglas Fairbanks</td>
<td>105</td>
</tr>
</tbody>
</table>

Galena, Ill., went for Norma Talmadge and Thomas Meighan. In the second places were Mary Pickford and Wallace Reid. Gloria Swanson and Charles Ray captured the third places.

Urbana, Ohio, elected Norma Talmadge and Wallace Reid its queen and king of the silver sheet. Mary Pickford and William S. Hart ran second, and May Allison and Eugene O'Brien third.

All exhibitors and newspapers running the National Star Popularity Contest are asked to send Moving Picture World full returns on the balloting, not merely a record of the votes cast for the leading stars. Those who have already sent partial returns are asked to supply the full returns. Space does not permit publication of the full returns, but a record must be kept of every vote cast in order to insure fairness to all.
Baron De Witz Calls for Real Artists

Student of Production as Against Reproduction Goes After Present Productions with Bare Knuckles

By BARON HROLF DEWITZ

production comparable, for one moment, with production in the established branches of the fine arts and the sciences.

Nine out of ten producers will undoubtedly say that they don't care for art and science quite as bad as that, feeling gosh-darned sure that their audiences don't care either! Now, this is the same malcontented answer that was given to the proposition of introducing classic music in the better movie theatres in place of the jazzed-up noise then prevailing. In fact, it is a par with the same attitude of the culturally backward, of the radical ignoramuses, that has been assumed toward each and every step in the line of actual progress down through the ages to the cave of the stone-age man.

While undoubtedly the great body of spectators are quite as ignorant and stodgy in taste, the last half-dozen years has seen the conversion of a large percentage of the educated class to fairly regular patronage of the screen. Probably 20 per cent of the daily average attendance is composed of this class, which comes less to see the star picture than for the balance of the program. It is a class that is increasing rapidly, protesting audibly.

A small kernel, constituting perhaps not more than 5 per cent, is made up of the really cultured element, as distinguished from the merely educated class, but the cultured do not attend the screen very regularly because there is nothing on it for them to feed on and applaud. It is pretty safe to say that there are undoubtedly little less than four million people in the daily average attendance, in this country, who are most sincerely sick and tired of much they see, and these millions would be the very first on deck to welcome truly artistic production—that is, production, as the artists see it, in place of the commercialized movie goods of today.

Only by setting the artist free—or by encouraging new talent of adequate calibre, since there are so very few cinema artists worthy of being rescued from the movie mills,—can the "industry" ever hope to put its hands on production that will make star exploitation and other expensive make-shifts entirely unnecessary. The present policy of nailing the artists down on contract, and inviting them to "make the fur fly" on release of figures, so that they have to be rotten artists to enjoy, is absurd and fatal. Take freedom away from the true artist and he shrinks to the level of a hirpling devoid of inspiration and creative impulse, and after a little while he becomes useless for anything beyond the routine of his calling. And that is all the producer gets for his pains when he thinks he has cornered a "real one" on the knock-down-and-drag-in plan of catching him, and is forced to drag in what looks to him like an artist.

As a rule, the poor fellow peters out as a merely decorative appendage for embellishing interiors and settings, and in the very rare cases when he may be said to be a true artist he caves in under the weight of the startling title of "art director," insisted on by the opposition hounds, for since when was art ever directed? Show me a painting that Rubens "directed."

I am crazy to see just a wee bit of marble "personally directed" by Canova or Rodin. And what about the musical composers: do you think for one instant that men like Wagner and Verdi actually "directed" their scores? These men were all producers.

You cannot get production by dragging into your factory artists and scientists and professional specialists by the roots of their hair, even when you manage to lure bona-fide ones with oodles of lure. Industry has yanked the artist into the game from without when the only kind of artist who will ever make good on the screen should be carefully developed from within.

You cannot get production by convincing your audience that this artist is a "real one," when they turn up in it on contract and are merely an original medium of exploitation out of the component values that is truly and typically cinematic, not theatrical, there will be no resultant

THE entire proposition of the mercantile movie is wrong on artistic grounds no matter how salable it may continue to be as a commercial enterprise. Fancy a master like Velasquez or Raphael or Titian, not to mention their modern colleagues, as organizing themselves into separate stock companies, departmentalizing their talents, and outputting works of art under their signatures as a business proposition!

Would you care to purchase "art" manufactured in this manner? Do you think you would care to look at it?

Would there be any art at all left for our sordid time to gaze upon if the old masters, and their modern compatriots, had gone at it in the businesslike manner of the self-styled "masters" of the motion picture. Would there be any science, or any scholarly pursuit of the learned and specialized professions, if the men who created the intellectual base on which these cultural endeavors rest had regarded their task merely in the light of a job to make money?

In a wider sense, would there be any civilization worthy of the name if such things had been permitted to happen in the past on the plea that these men had to live and that the public likes hoakum and buncombe?

It seems to me even a blind man ought to be able to see that any attempt to improve the cinema beyond present commercial standards, which does not hag close to its bosom the cultural treasures bestowed by the arts and the sciences for generations, is doomed to failure, artistically, no matter how many millions you put behind it and how many electric signboards you stack up in front of it. I will venture even farther and assert that any attempt which fails to transmute the accumulated values inherent in the arts and the sciences into proper and adequate cinematic equivalents—not imitative reproduction—will ultimately fail on the screen and prove abortive. Unless such equivalents are developed as to yield a true artistic form of expression out of the component values that is truly and typically cinematic, not theatrical, there will be no resultant
Success of Hoover Campaign Assured;
Rhode Island, $12,500; Spokane, $3,000

MOTION Picture Day in the Hoover campaign to save Europe's starving children developed into Moving Picture Day. It was originally intended that the activities of the industry would be centered exclusively upon Wednesday, January 26, as the one big day in the campaign to raise $1,000,000 for picture theatres throughout the country. Mr. Hoover's intention was to designate January 26 as Motion Picture Day.

The motion picture men have gone Mr. Hoover one better. In various sections of the country, every day in the week which began January 23 is witnessing activities by picture theatre men in one way or another. In New York, for instance, speakers for the Hoover fund are appearing at each performance at the Capitol Theatre during this week. In other centers, picture houses are giving special performances on the days most convenient to them. The two big days are Motion Picture Day, however, are Wednesday and Saturday.

Should Exceed Quote

Reports by wire indicate that every territory is coming through splendidly and there is little doubt that the quota of $2,500,000 will be exceeded.

In New York, under the leadership of Louis F. Blumenthal, the regional chairman, the theatres will give 25 per cent of their total receipts on Saturday.

In the main, the campaign really began on Saturday, January 22, when all picture theatres in Seattle made collections. In a wire to C. C. Pettijohn of the Motion Picture Division, James Q. Clemmer, regional chairman for Seattle, said the local drive concluded with a midnight matinee at the Coliseum Theatre with a $2 admission charge, and that on Wednesday morning, January 26, a public auction was held for tickets and reserve seats for the midnight performance.

In Louisville a special proclamation was issued by Governor John M. Parker requesting a generous public response and calling attention to the fact that the motion picture interests are devoting their time and energy to the cause.

Much Competition

In the Philadelphia territory Jules Mastbaum is trying hard to lead the country in gathering funds through the picture theatres. S. A. Lynch in the South is also active.

In the Minneapolis territory, under the able leadership of Theodore L. Hays, the Minneapolis-Kleindienst League, in a call, pledge cards were distributed through the audience in everybig Minneapolis theatre on Wednesday. A mammoth parade was staged by the league and increased the theatres. Four bands comprising more than 400 musicians volunteered for this parade.

The Minneapolis plan included the closing of tickets between 11 a.m. and 2 p.m., on that day so that the employees could join the parade. Tickets for the Saturday benefit performance were sold by $300 voluntary workers, among whom was the most prominent in the city.

Mr. Hays says that in his entire experience as a showman he has never seen a more whole-hearted and enthusiastic response to a request of this character.

Checks from Individuals

In Massachusetts, R. G. Larsen, regional chairman, designated Saturday, January 29, as picture day in their drive, although a large number of theatres in Boston and other localities devoted the entire week to taking collections at each performance. Many small towns in New England have arranged with the local authorities for Sunday performances, the receipts for which will go to the Emergency Fund for Hoosierdom.

Many individual theatres in the smaller towns in various sections of the country have already sent checks to the headquarters for special benefit performances, as the churches, lodges and clubs have thoroughly covered the ground, but that he wanted to contribute his bit.

A strong rivalry between exhibitors in the large cities in their efforts to raise big sums for the Hoover fund has spread to the small towns. M. Flemister, of Middletown, Ga., for instance, has wired that the entire proceeds of the Colonial Theatre on Wednesday will be donated to the Hoover fund, and he has arranged his house that day to the Kiwanis Club of Middletown. "We will do as well as any city our size in the South," he wires.

Another theatre which reported that its entire receipts of Wednesday was the Gastonian Theatre of Gastonia, N. C. James A. Estridge of the Gastonian wrote that he was "putting Hoover in the hole again," putting $10,000 over the "top," and as it would be impossible to give an adequate benefit for the Saturday morning matinee, he and his partner, J. W. Ware, were donating the entire Wednesday's receipts, and that in addition to this, a collection would also be taken.

Six hundred and fifty-nine theatres in Michigan will give special performances on Saturday, thanks to the efforts of A. J. Moeller, general manager of the Michigan exhibitors' association. Regular prices will be charged and the whole proceeds turned over to the cause.

In San Francisco plans have been made for a special day of matinee performances. State and city officials and civic organizations are co-operating with exhibitors and film exchange interests to make these events a tremendous success.

A meeting of film men was held on January 17 at the headquarters of the Allied Amusement Industries of California, to make plans. Owing to the illness of Fred Nahken, Jr., of the Turner & Nahken Circuit, who had been appointed chairman for the territory, Eugene H. Roth, of the California, Portola and Imperial Theatres, presided.

Great enthusiasm was evinced and all offered their best co-operation in Northern California over the top with its quota of $800,000. The manner in which the trade put its shoulder to the wheel was a decided boost to the methods of civic organizations present, who were unprepared for such a showing.

Mayor James Rolph, Jr., instructed the Board of Education to declare a holiday on February 4 in order to permit the 80,000 school children of the city to attend the special morning matinee in all the picture houses, the entire proceeds of which will go into the general fund. It is believed that $25,000 will be secured from this source alone. Arrangements are being made for the Columbia, Curran and Alcazar Theatres to give special matinees of their current shows on different dates during the week of the drive.

Pittsburgh All Organized

Members of all branches of the industry in Pittsburgh held a meeting at the Grand Theatre on January 16. Dennis A. Harris called the meeting to order and introduced Herbert Hoover, who addressed the meeting.

Then the representatives of the film companies, the exhibitors and the projectionists went into the executive session. They elected the following executive officers and committee: Dennis A. Harris, chairman; Fred J. Herrington, vice-chairman. The executive committee, composed of J. P. Harris, James B. Clark, L. H. Burnstein, H. B. Kester, Isaac Guckenheimer, Pete Antonoplos, M. Browarsky, R. A. Freeman, A. Sig Cohen, P. F. Pettijohn, J. H. McCloskey, Uniontown; Michael Rosenbloom, Charleroi; John Newman, New Castle; L. W. Barclay, Johnstown; J. D. Dummey, Butler; Joseph Mercer, Washington; J. Silverman, Altoona, and Frank Dawson, Beaver Falls.

In addition to the special morning matinee in all Buffalo, N. Y., picture houses on Saturday, the exhibitors will give their entire receipts from the regular matinee on that day. Two hundred thousand tickets are being sold for the regular matinees at 25 cents each, good at any local picture theatre.

In Providence, R. I., E. M. Fay, regional director, says that $12,500 was collected in Rhode Island picture theatres on Sunday, January 23. A. W. Smith, from J. P. Harris, regional director for Western Pennsylvania, says that $150,000 will be raised in that part of the state.

According to W. Q. Clemmer estimates that $10,000 will be raised in Seattle alone.

Just before press time C. C. Pettijohn announced it seemed certain that the quota would be raised.

Hoosierdom Won't Fail

The following wire was received by C. C. Pettijohn from Indianapolis on Thursday:

"Indiana, the native state of James Whitcomb Riley, below which the country's children's friend, is armed for its full quota for the relief of the starving kiddies of Europe. Please assure Mr. Hoover there is no word of Hoosierdom in Hoosierdom."

"E. H. BINGHAM, State Chairman of the Motion Picture Committee for Indiana."
Hodkinson Shows Missouri Exhibitors
Relationships of Industry's Elements

THE text of W. W. Hodkinson's speech at the convention of the Motion Picture Theatre Owners of Missouri follows in full as it is of interest to every branch of the industry:

"I am here to address you on the relationship of the producer, distributor and exhibitors in this business. I want to discuss with you this important subject rather than to deliver any set speech prepared for the purpose of influencing you in favor of any production which I may have made. As a matter of fact, I do not produce any motion pictures.

"I notice on your badge and on the little program before me the slogan, 'An injury to one is the concern of all.' I wonder to what extent that is meant—I wonder if you mean it in your relationship to each other or your relationship to the business generally. I wish to say that that slogan applies to the business generally and suggests the course of what I have to say to you today.

"We might compare the picture business as a whole to a man's body. And we might compare the exhibitor to the hands, and the comparison is applicable in more than one way because the exhibitors are the hands that take the revenue from the public to support the whole institution. You gentlemen are gathered together here with your local problems foremost and yet the hands are related to the rest of the body, and if there is something wrong with the heart, with the brain, with the lungs, with the liver of this business, in time the business will die or become unfruitful, and you gentlemen will suffer, though you may not recognize the symptoms of disease at their earliest appearance.

Talks from Point of Exhibitor

"Now I came from New York, where the big business organizations which dominate this industry are centered, and I want to give you my impression of the general conditions which influence you now and will influence you in the future—rather than to put over any argument of my own. I want to clear up any points of uncertainty in your mind as to what you can best do to function for the good of the whole body, because a selfish viewpoint which only regards the local things, will not be the best viewpoint in the future.

"What I would first like to make clear to you is that I am not a manufacturer of motion pictures and never have been. I am discussing this subject today with you from the standpoint of the exhibitor who has gravitated into the center of things, with the endeavor to solve some of the problems which I could see before me and which kept me from staying in the exhibition field.

"Let us consider what a producer is and let us consider what a distributor is and what their relationship is to you. A producer, as I think of a producer, is one who manufactures pictures or who assumes the risk, the complete burden of production cost of a motion picture before it has demonstrated its value. The distributor is an agency which carries that product to the exhibitor. As a matter of fact nearly all of the distribution systems in this country today are merely adjuncts of the producer. The control and the power is in this artery of distribution which connects up with the distributor and the producer.

A Hindrance to Progress

"The producer today controls the channels of distribution. The producer is very desirous of controlling this channel of distribution because he then is sure that his product will be handled—will be sold. Without questioning the motive of the producers in control of distribution channels today, I say that it is impossible, it is my belief it is impossible, for anybody to manufacture enough pictures in this present market to completely support a distribution system, provided we confine ourselves to those pictures that have sufficient quality to satisfy the public to which you gentlemen are catering.

"As you know, we have some fifteen or more distribution systems. Not because there is room, not because there is not a great deal of waste. There is an over-production of pictures today and a lot of unfit pictures are thrown on the market. This condition keeps the producers from putting their product through a lesser number of channels and cutting down their product to the amount that they can do efficiently and well. In other words—I have said for some years past and repeat to you here today—that producer-control of the channels of distribution is fatal to the progress and advancement of this business and any system of producer-control will result in all sorts of excesses in economic waste and losses.

"When the producer is no longer able through his distribution channels to pass on this waste and these losses to the exhibitors, he is forced into reorganizing and readjusting his business. The motion picture business is not something that can be handled as you would handle shoes or clothing. We all recognize the unusual angles to it. We do not know the value of a picture until it has had a chance to be tried out before the public.

One Big Picture at a Time

"Any man will find his time fully occupied with a big job with making one picture at a time; to do this it takes genius and ability; consequently when that man assumes to the public product which keeps a machine of distribution running full blast all the year round we see that his system is wrong—that it must fail; that such a system has resulted and is bound to result again in making such a producer buy all sorts of things at all sorts of prices in order to support his product without ever hearing or finding out whether the market is likely to buy and support his product.

"The producers first buy these things, incur this expense—collect from the exhibitors, and the question whether the exhibitor can collect from the public is not considered. I think this condition that I am stating to you is generally familiar to you. You are familiar with the fact that there are more pictures turned out than can be exhibited by the first run theaters in St. Louis and many other cities. Some exhibitors are noting this today and taking advantage of the situation. They say: 'I will take one out of every five of the best pictures this concern makes.'

Concerns Must Die

"Gentlemen, this concern from whom you take one out of every five of their pictures cannot stay in business under the conditions that are shaping up. These producers have problems ahead of them, because if they do not get a complete distribution for their product they cannot keep making that product. You, on the other hand, who are depending on this surplus of product to let you take your choice, and who think it is going to continue, are mistaken. Such a condition will not help you. It is only the wonderful growth of the business and the willingness of the public to pay more and more and more money that has let this uneconomic, unsound condition go on.

"We all know of producing concerns who make a lot of inferior pictures that do not bring their money back but who stay in business because occasionally they hit a big success, some sensation. That is skating on very thin ice. It is necessary, if this business is to go on, that different plans for the mutual supporting of each other be worked out between the exhibitors and the producer. The organization which I represent is an effort to encourage individuals to produce pictures and to distribute these products through our organization, which is a common channel open to all meritorious productions.

All Must Reorganize

"This type of organization has been designed by me out of my knowledge of condition and because of my belief that

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Reformers Think Censorship Will Help Chicago People to Sprout White Wings
Banish Such Evil Sights as Guns, Ankles and Bad Boys, They Say

REMOVE from the screen such evil sights as guns, ladies' ankles and mischievous boys, and the forces that are making the minds of the young, veritable hot-beds of vices, will be removed! Summarized, that is the argument of the Chicago Censorship Commission which met in the City Council chambers, Thursday afternoon, January 20.

Headed and headed by Timothy D. Hurley, chairman, the commission once more raised its plea for the spotless and plotted film, at this meeting which lasted for three hours. Their audience, in particular, was the judiciary committee comprised of thirteen aldermen who were assembled to hear and discuss Judge Hurley's proposed changes in the ordinance affecting the exhibition of motion pictures. In addition, about 100 others, consisting of exhibitors, exchanging men, clubwomen and interested outsiders, were present at this meeting which occasioned one of the most thorough and rousing discussions that this subject has had there for some time.

Denunciations Plentiful
Almost everything that makes modern pictures entertaining and thrilling, was denounced by the commission, members of which have thought it wise to assume an attitude of generous and constructive criticism toward the industry.

The establishment of the proposed new department will mean that the opinion of three persons, one who is engaged in educational work, the second, a mother, and the third, a business man, will determine the fate of every motion picture presented in Chicago. This body will take the most drastic measures in preventing any pictures from being shown that does not meet with their approval, and which in any way they deem unfit for a child to see.

The gun-play of western pictures was bitterly condemned; likewise mischievous activities of small boys, such as the breaking of windows, and defying of parents, whether these actions are inserted for the sake of comedy or otherwise; the holding up of any sect, creed or religious institutions to ridicule; the exhibition of sex subjects of a nature that would tend to disillusionize the average child.

Blamed for Free Love
Motion pictures were cited repeatedly as the cause of many children being sent to prison, as teaching them how to be safe-crackers and thugs, as encouraging them to lie and omit the fear elders, and to scoff at ministers and religion. They were also blamed for the dissemination of the doctrine of free love and for ridiculing and belittling marriage.

The judiciary committee, of which Oscar H. Olson is chairman, netted the members of the commission somewhat by showing a dangerous tendency to be open-minded, unfanatical, and too cognizant of the humorous angle to the whole question. Chairman Olson proved especially difficult because he failed to see the difference between the moral standards that should be set for a child of Illinois and those for a child of Texas, for instance: He was disposed to think that national censorship regulations covered the situation.

Not so, said the commission. Chicago is bigger and wickeder than most places and there are some mothers there who are incapable of censoring movies. Besides, the community moral system is the best, said one member. Individual or national methods are inadequate.

The Proposed Changes
The important changes in the ordinance as proposed by Chairman Hurley as a result of his two years and a half investigation, provide for the establishment of a Motion Picture Department which will pass on all pictures exhibited in Chicago except those shown for religious, charitable or educational purposes; that this department shall be authorized to inspect all banners and posters shown on billboards and buildings; that this department shall be under the supervision of three members who will receive a salary of $5,000 a year; that no banners or posters censored by this body shall be shown in Chicago, that no picture that is immoral, obscene, sacrilegious, salacious, unpatriotic, and no picture that holds up to scorn or ridicule any nation or people, or portrays riotous, disorderly or other unlawful scenes, or that has a tendency to disturb the public peace or debase the public morals, will be granted a permit; that this department shall have the right to recall a film that has been previously approved by them, and by such examinations revoke the permit already granted; that all pictures shall be stamped with the department's label and shall be classified as scenic, geographical, classical, propagandistic, educational, patriotic, historical, dramatic, melodramatic, comic, tragedy, farce, etc.; that anyone violating the provisions of this ordinance shall be fined not less than $50 and not more than $100 for each offense, and each day's exhibition of pictures without a permit shall be regarded as a separate offense.

"Those Qualified to Judge"
Considerable time was given to the discussion of posters that misrepresent what is inside the theatre. Numerous examples of advertising matter displayed in front of Chicago theatres in certain sections of the city were cited as carrying an evil message and doing more harm than the sight of the picture itself would do.

Judge Hurley summarized the results of his two years and a half spent in investigation which had convinced him of the necessity for creating the new department with three directors who are to receive a salary of $5,000 a year.

"We have decided to abolish the word 'censor,'" Judge Hurley said, and propose to call the directors the Motion Picture Department. It is our purpose to build up, not to wreck the industry. In order to get the opinion of those qualified to judge our plan, I sent out questionnaires to 250 school principals, asking for seventeen answers as to the necessity of any methods for securing proper censorship. They responded as a unit, one might say, as there were not more than three or four who disapproved. Take the matter out of the hands of police departments, was the general opinion, and create a special department."

Sotto Voce on the $15,000
Chairman Olson stated that he had been approached on the subject by a number of citizens in his ward, but that none of them had been acquainted with the fact that each of the three supervisors in the proposed new department will receive a salary of $5,000 a year.

"That is one of the features of the ordinance that is going to make us think twice," Olson asserted.

Judge Hurley used the customary argument in replying that the saving of the morals of one child alone was worth more than the salaries of all three.

Alderman Charles S. Eaton questioned the advisability of laying so much stress on protecting the minds of children to such an extent that all (Continued on page 658)
A. W. Kent Says Universal Repudiated Agreement Concerning Havana Theatre

Seeking to be adjudged an equal partner in a Cuban motion picture enterprise, Alexander W. Kent has filed suit in the New York Supreme Court against the Universal Film Manufacturing Company.

Kent alleges that in August, 1916, he acquired the lease to the Theatre Cam- poamor in Havana, Cuba, at a rental of $1,800 a month. When the Universal people heard of this, they, according to Kent, entered into an agreement with him by which he was to contribute the theatre, the contribution of capital to be equal on both sides, with the Universal company conducting the theatre and furnishing the films. The papers state that it was to be a sort of joint venture or co-partnership agreement, with Kent and the Universal people equally dividing the profits, except 10 per cent. out of Kent's share to be paid to a man named Poll, who was to perform certain work.

Assigned Interest in Lease

According to Kent, the agreement worked smoothly until its interruption in October, 1918, when the theatre was destroyed by fire. Business was not resumed until it was rebuilt in May, 1919. In January, 1919, prior to the re-opening, Kent says he assigned his interest in the lease to Universal, but that he had no interest in the share of the profits. He asserts that while the consideration for the assignment of the lease was to be $10,000, he never received this sum.

Trouble Over Accounting

Finally, Kent avers that in July, 1919, he requested an accounting from the defendant but was put off with one excuse after another, and that he had to borrow from the National City Bank $6,000 on his note, which was indorsed by the treasurer of the defendant company, giving as collateral his share in the profits of the theatre, and when the note fell due, he says it was paid by Universal out of his share of the profits.

Kent concludes his complaint by saying that these delays in submitting an accounting continued, reaching a climax in November, 1919, when he declares the defendants repudiated their agreement, denying his right to any accounting, excluded him from any management of the theatre and told him he no longer had a partnership in the enterprise.

Hold Movie Ball in California to Raise Funds to Fight Film Industry's Enemies

Realizing that the task of combating adverse legislation, including Sunday closing and censorship measures already introduced into the State Legislature and into city councils, will not only entail much effort, but will require funds of considerable proportions, The Allied Amusement Industries of California has decided to give a monster moving picture ball in the Exposition Auditorium on the night of March 5. Other features of entertainment which are expected to return a profit are also planned.

Eugene H. Roth has been named chairman of the committee having this event in charge and will be assisted by Edward Baron, of United Artists; Louis R. Greenfield, of the Kahn & Greenfield Circuit; Aaron Goldberg, of the Central Theatre; Ralph Pincus, of the Columbia Theatre; H. G. Rosebaum, of Famous Players-Lasky; Irving Ackerman, of Ackerman & Harris; Judge I. M. Golden; Ben F. Simpson, of Realart; Sam Y. Edwards, of the Turner & Dabney Circuit; M. I. Markowitz, of the Strand Theatre; J. A. Partington, of the California Theatre; Joseph E. Levin, manager of the New Mission Theatre; G. C. Parsons, of Goldwyn; F. W. Voigt, of Metro, and C. A. Nathan, of Universal.

Telegram explaining the purpose of the entertainment and asking for the presence of leading stars in the film world have been sent to Adolph Zukor, of the Famous Players-Lasky Corporation; F. J. Godol, Goldwyn; Morris Kohn, Realart; Richard Roland, Metro; Oscar Price, Associated Producers; J. D. Williams, First National; Herman Abrams, United Artists, and William Fox. Replies have been received advising that California studio managers have been given instructions to send as many stars as possible and to render such assistance as may be in their power to make the affair a huge success.

Plans are being made to advertise this event on a large scale and the public will be given an opportunity to voice its protest against attempts to foist Blue Laws and censorship upon it.

Preparers for War

It is known that the question of state censorship and perhaps that of Sunday closing will be brought up at the present session of the Washington State Legislature. Motion picture interests are giving the subject their attention.

Chicago Censorship

(Continued from page 657)

pictures should be made to come within the intellectual scope of a child.

"The average movie fan has only the mind of a child, anyway," responded the Rev. W. S. Fleming, vice-chairman of the commission.

Knocks and—Knocks

Arthur Burrage Farwell, an outsider, pronounced picture shows to be both wonderful and devilish. He went to considerable lengths to prove the latter by relating unlovely details of crime and vice in Chicago which he said were largely occasioned by what is seen on the screen, but left off before explaining in what respect films were wonderful.

The Rev. Frederick Seidenberg, of the commission, remarked that unless recent drastic measures were taken to show clearer movies that the next generation would be a startling example of the evil effects of present-day pictures.

Alderman Maypole, who has repeatedly shown a spirit of tolerance and good-will toward the industry, stated his disapproval of the establishment of the new department.

Change in Personnel

"There would be a complete change in personnel with each new administration," he said, "and it would become a mere political football."

The session adjourned after a three hours’ debate, with the announcement that the next meeting will be held Thursday, February 3. Dr. Sam Atkinson has been promised a hearing on that date.

Robson Appeal Heard

The litigation instituted by Stuart Robson, who is seeking to enjoin Winchell Smith and others from exhibiting the motion picture, "The Saphead," based upon an original dramatic composition known as "The Henrietta," written by Bronson Howard, had a hearing before the justices of the Appellate Division of the Supreme Court recently. An appeal by Robson from an order of the lower court striking out certain matter in his complaint.

Smith and his co-defendants claimed certain allegations in Robson's complaint were scandalous and the court sustained them. The defense also held that these objectional features, if allowed to stand, would lead to endless confusion, and that no trial court could determine on the trial what were the issues in the case.

Robson claims the exclusive right to the stage play and holds that for Smith or anyone else to use it for the screen, regardless of the title, is an infringement of these rights. Decision was reserved.
Competition Is Causing Different Situation in South American Film Market Says J. L. Day

A new situation confronts the American film exporter in South America, as the result of changed conditions brought about by deflation, according to John L. Day, South American representative of the Famous Players-Lasky Corporation, who has returned to the home office after a six-months' business trip to South American countries. Brazil, Argentina and Chile were visited by Mr. Day on his tour of inspection, considerable time being spent in the offices of Peliculas D'Luxo Da America Do Sul, a Famous Players-Lasky subsidiary, in Rio de Janeiro.

"The day when the American exporter could dump any kind of film into the South American market has passed," said Mr. Day in discussing changed trade conditions. Falling exchange values have crippled the export and import business through South America to a large extent, with the result that the harbors are glutted with merchandise which importers are unable to accept because of falling prices and lack of markets.

Germans Competing

"In addition new factors have entered into the situation through the competition of German and Italian film exporters, who are making strenuous efforts to recapture the South American film markets which they lost at the beginning of the war. German exporters, in particular, have become important competitors and are making all sorts of inducements to the Latin-American exhibitors and importers to take their films.

Sidney Garrett to Build Mammoth Film City in the Southern Part of England

SIDNEY GARRETT, head of the exporting firm that bears his name, who recently returned to this country from England, states that he has completed all arrangements for the formation of a mammoth film city located about 150 miles from London. He has secured the option on a 200-acre tract of land at Bournemouth, County of Hampshire, in the southern part of England. He plans, with the aid of English capital, to erect a number of studios, concentrating all the British companies into what will become one producing headquarters.

Owing to the rather unsettled financial conditions in the matter of putting large capital to work in England at the present time, Mr. Garrett does not expect to begin actual work on the project until nine months or so have elapsed. At that time he feels sure that construction costs and taxes on industries will be considerably lower.

Climatic conditions form the principal reason for the selection of Bournemouth as the location of the studio center. The district is said to be freer from the well-known English fogs than the rest of the British Isles for some reason or other. This fact, coupled with the advantage of centralizing the producing field, Mr. Garrett thinks will lure all of the English producers to the film city in time. To this end he has made provisions for a gradual enlargement of the group of studios as the occasion demands, even though the project will be huge to begin with.

The productions made at Bournemouth will not be confined solely to English participants. With the increased studio activity the "English Los Angeles" will promote, it is expected that American directors and actors will be used extensively. It is also possible that American companies intact will find the use of the studios to their advantage, especially for the reason of its nearness to continental exterior locations.

"The only manner in which the American film industry can successfully fight this competition is through the production of better pictures for South American distribution. The old rule of the survival of the fittest is certain to apply to trade conditions in the Southern republics from now on, with the result that the brunt of the foreign competition will be borne by the cheaper grades of films. American companies producing and exporting the highest grade films are in a far better position to fight European competition, because of the tremendous popularity gained by the high-grade American pictures.

"The South American business of the Famous Players-Lasky Corporation has shown an important increase during the past year, and Paramount Pictures have been the big money makers for the higher class themes. "The Cinema Loenida, the first run house for Paramount in Rio, is doubling its seating capacity. When it re-opens it will be one of the finest theatres in Brazil, and Paramount Pictures will be exhibited on a much larger scale."
Tariff Question Proves a Real Puzzler; Canners Believe in Reciprocity Policy

By CLARENCE L. LINZ
(Special to Moving Picture World)

European countries contemplate subsidiizing the motion picture industry within their own borders by the enactment of new tariff regulations placing a practically prohibitive rate on import films. That would mean the stifling of the American export trade.

Ask Impossible Rates

Here's the situation. We have in the United States a huge number of so-called infant industries that need protection. Representatives of some of these industries in appearing before the Ways and Means Committee are asking for impossible rates of duty. For instance, a man who established a mushroom ranch in a New York City brewery that was put out of business by the Eighteenth Amendment asked the Congressmen to adopt a rate of 50 cents as against an existing rate of 2½ cents on his product. He asks the impossible.

Representatives of the Aluminum Company of America asked for rates much higher than now exist under the provisons of the Underwood Tariff Act, while importers declared that there was a world trust and the added duty requested would assist only this one huge company.

Scientific Law Needed

These are not extreme cases—there are many such—but if these requests are acceded to our world trade will be menaced. The writer is not a free trader, nor is he an extremist, but one cannot sit in the committee room day after day without getting a good view of the necessities and the impossibilities brought about by the existing trade situation. The Ways and Means Committee is facing a huge job—a man's job—and unless a really scientific law is written, our manufacturers, exporters and our importers will find themselves in worse shape than they now are. The average of the extreme rates of duty asked represents an increase of about 400 per cent, over existing rates, and the range is from 50 to 1,200 per cent, over the Underwood provisions.

The Australian Incident

Now, the canners want to swap rates with the foreign nations. They want reciprocity. When sugar was selling in the United States for from 20 to 25 cents a pound, the Australian government granted the canners of that country a concession requiring the sugar refiners to furnish them all the sugar they required at 5½ cents a pound, other consumers of the product paying a price high enough to reimburse the refiners for any loss so sustained, plus the usual profit on both.

Jams then came to the United States at prices lower than our own cost of production and were admitted at a rate of about 20 cents a case. When our canners shipped their wares to Australia, they found a duty of about $2.50 a case levied against them.

South American Problem

The South and Central American countries have provided rates of duty that entirely shut off their markets to the canners, yet millions of dollars' worth of coffee come in from Brazil; wool, hides and atractochro from Argentina; bananas from the Central American countries, and no duty is exacted. The canners ask for a sliding scale of duties on imports into the United States, and have it left to the United States Tariff Commission and the Bureau of Foreign and Domestic Commerce to determine when our commodities are being discriminated against by foreign governments, they report to the President and appropriate diplomatic action taken to remedy the situation complained of.

Motion picture men with whom the writer has discussed this matter are strongly in favor of this proposal. They do not want to see Congress enact legislation that will raise a bar to imports from foreign lands, to be followed more than likely by retaliation. They want an even break in order to conserve their foreign sales market.

Would Equalize Everything

These men who propose reciprocity and a sliding scale of rates oppose only possible embargoes on other merchandise. They favor for the most part the writing of a scientific tariff law that will provide rates that will be equitable all around. They favor a tariff for revenue that has in view rates that will equalize the difference in the cost of production at home and abroad. They do not want to see any industry ruined by unfair competition and want dumping of foreign goods on our markets prohibited, but neither do they want to see enacted rates on any commodity that will bring about absolute protection through embargoes.

It is understood that such thoughts as these will be conveyed to the members of the Ways and Means Committee by representatives of the motion picture industry when given a hearing in the near future. Arrangements have already been made for this purpose, it is understood.

"Look Yourself Over"
Burkan Takes Contract Dispute Between Jewel Carmen and Fox to Highest Court

APPLICATION for a review of the case of Jewel Carmen against the Fox Film Corporation and William Fox Vaudeville Company has been filed in the United States Supreme Court by Nathan Burkan, who, with William J. Hughes and William J. Hughes, Jr., as counsel, is attorney for Miss Carmen.

Minor contracts were made by Miss Carmen with the respondents, one with the Fox Vaudeville Company, to expire on October 17, 1919, the other with the Fox Film Company, to expire October 17, 1921. Miss Carmen attained her majority on July 13, 1918. The brief filed with the court cites forth that on February 14, 1918, five months before she was to become of age, Miss Carmen contracted with one Frank A. Keeney, which was never entered into; on March 28, 1918, she entered into another contract with Keeney to commence July 15, 1919, two days after she attained her majority.

Repudiated Fox Contracts

On July 15, 1918, Miss Carmen formally repudiated her respective contracts with the Fox companies and entered upon the performance of her new contract with Keeney. The companies thereupon made claim that their contracts with Miss Carmen were valid and binding, refused to accept repudiation thereof, induced Keeney to discharge Miss Carmen and entered into a formal contract with him to indemnify him for any damages he might sustain by reason of such discharge, it is said.

Miss Carmen thereupon filed suits to have her contracts with the Fox companies declared void, to restrain them from alleged interference with her in her profession, and for damages.

First Decision Reversed

The district court held that the contracts were voidable and awarded Miss Carmen damages in the sum of $43,500. This decision was reversed by the Circuit Court of Appeals, which held that it was immaterial whether the contracts were valid or voidable; that in either aspect the petitioner had been guilty of fraudulent misrepresentations to Keeney in stating that she was free to contract with him; that if the contracts were valid she was under no legal or moral obligation not to contract with Keeney; that if they were voidable because of her infancy, then, while she was under no legal obligation to recognize them, she was under a moral obligation to abide by them, and good faith required her to continue to render the services she had agreed to give.

The counsel for Miss Carmen thereupon carried the case to the Supreme Court and submitted the following questions:

Burkan's Questions

"Where an infant has made a contract for her services and during the term of such contract and while a minor, made a much more advantageous contract with another employer for a term beginning after her majority, and upon reaching her majority, left the service of the former and entered the service of the second employer, is she guilty of such unconscionable and immoral conduct that she is estopped and debarred from securing equitable relief against the first employer who, by asserting the continued binding force of the first contract, by threats and by furnishing an indemnity bond, caused the second employer to rescind the contract with her and prevents her from finding other employment?"

Wants Contract Abrogated

"Where such infant stated to the second employer before he entered into a contract with her, that she was free to make such second contract, and upon reaching her majority ratified such second contract and entered the employ of such second employer, and where such second employer had employed her in accordance with such second contract and was only induced to breach such contract by the threats and by the indemnity bond of the first employer, was she guilty of inequitable and unconscionable conduct towards the second employer, and does such conduct debar her from equitable relief against the first employer to prevent him from interfering with her employment under the second contract, and with her obtaining employment with any person other than such first employer?"

The Moral Obligation

"Whether such infant whose contract is voidable at law on the attainment of her majority is, after such majority, under a moral obligation to continue to render her services to her first employer under the contract made during her infancy?"

Counsel for Miss Carmen cites decisions of the courts which hold that all contracts made during a person's minority may, upon his becoming of age, be voided at his election.

H. G. Ballance Succeeds S. R. Kent as the General Sales Manager of Famous Players-Lasky Corporation

S. R. KENT, general manager of distribution, Famous Players-Lasky Corporation, has announced the appointment of H. G. Ballance to the position of general sales manager, the post which Mr. Kent himself recently relinquished when he became head of the Corporation's distributing activities. The appointment takes effect immediately. Mr. Ballance coming to his new duties from Boston, where he has been district manager in charge of the Boston and New Haven exchanges.

The record of Mr. Ballance reads not unlike that of Mr. Kent and others of the prominent younger executives of the industry who by great strides have reached the top. He entered the motion picture field seven or eight years ago as an exhibitor in San Diego, Cal. He later opened a state rights exchange in Denver which he conducted for two years, when he joined the Metro organization as branch manager at Los Angeles.

In July, 1918, Mr. Ballance joined the Paramount organization, in charge of the Los Angeles exchange, and from the moment he took charge of the office he steadily gave evidence that he was one of the best sales executives on the Paramount staff. Early last summer he came east to take charge of the company's New England district as district manager with headquarters in Boston. So excellent was the record which he made in this important position that when the time came to fill the office of general sales manager he was picked as the successor to Mr. Kent.

Mr. Kent paid a high tribute to the executive ability of his successor. "He is constructive to the highest degree," said Mr. Kent, "and is one of those men who always seem to have time to assist in developing those people directly associated with him. From him as general sales manager we expect many innovations in the conduct of the department, for he is a man of ideas as well as fine ideals, and possesses the force and tact to put them through. Moreover, personally he is one of the finest fellows one would care to meet, and the entire organization is to be congratulated upon its good fortune in having him in charge of its sales."

"Look Yourself Over"
Indiana Reformers Withhold Censor Bill to Prevent Agitation for Sunday Shows

ALTHOUGH the Indiana State Legislature has been in session a little more than two weeks, no bills affecting the moving picture industry have put in an appearance. There has been considerable talk that an attempt may be made to introduce a censorship bill, but it is thought by many that these reports are being circulated to put a damper on any attempt that might be made to repeal the present laws prohibiting Sunday shows.

Numerous religious and reform organizations have been buzzing around like bees circulating propaganda in favor of censorship, and announcing that the observance of the Sabbath in Indiana must be kept compulsory. In brief, they hope to improve the morals of the great Hoosier commonwealth by force rather than suasion. At the same time there has been a big howl of protest against the enforcement of the present "blue laws" and any other moral legislation that may be brought before the assembly.

A Pastor's Views

Those who believe that morality is dependent wholly upon character, and therefore must be inculcated by means of education and example instead of by force, believe the Hoosier reformers intend to use the threatened censorship bill propaganda as a "club" with which to keep the opposing school of thought from introducing a measure that would legalize Sunday shows. At any rate, the opposing armies are keeping their eyes and ears open and are patiently awaiting developments.

In William R. Jinnett, representative from Manila, the ministerial forces have one of their number who is not in complete sympathy with the opposition to Sunday picture shows or the movement to create a state censorship.

"It is indeed lamentable that so many prefer the movies to church services on the Sabbath," says Representative Jinnett, who is pastor of a church at Manila, "but I believe the trouble is with the people, not the forms of entertainment, and they would not be cured by the closing of the theatres.

Churches Not Prepared

"The fact is that the churches are not prepared to receive all the people. If it should come to pass that all the people of Indianapolis should attend church next Sunday, there wouldn't be room enough in the churches for one-tenth of them. Church attendance can not be forced, but no effort should be spared by church-going folk to encourage it. Proper censorship of moving pictures would be an excellent thing, but any hypocritical censorship would be very bad. I do not believe the exhibitors should be persecuted. Until we get the right kind of censorship it perhaps would be better to have none at all."

South Bend is about to be thrown into the midst of a rigid "blue law" observance as a result of a raid made by the police last Sunday night on one of the city's largest dance halls. The manager, assistant manager and members of the orchestra were arrested and have announced that if they are convicted they will file affidavits against every theatre manager, confectioner, grocer and cigar store proprietor in the city with a view to making them all close their places on Sundays.

South Bend in Turmoil

On the heels of the raid, members of the St. Joseph County Christian Endeavor Union voiced opposition to Sunday picture shows and announced that plans are being formulated for a campaign against such amusement. According to the announcement, the campaign will be waged early next month. A number of societies in South Bend with which young people are affiliated, have sanctioned the movement and will take part in the proposed fight, it was announced.

The matter of censorship was discussed at length at the Parent-Teacher Council meeting at Terre Haute this week. No definite action was taken.

"Reformers" and Their Hypercritical Piety Meet with Cold Shoulder from Legislators

THREE weeks of the annual session of New York State's legislature have already passed without the introduction of a single bill, directly or indirectly affecting any phase of the motion picture industry.

There have been rumors that this or that censorship bill will be introduced, or that an effort will be made, backed by the New York Civic League, to require the present Sunday law relating to the opening of motion picture theatres on Sunday through action of the municipal governing bodies.

There is a report, and it has the earmarks of truth, that the so-called reformers are finding themselves at a loss to secure either Senators or Assemblymen to introduce and father any measures which they may have in mind. Rev. O. R. Miller has been floating about the capitol corridors during the last week or so, acting in a mysterious manner, refusing to give the slightest intimation of his mission, button-holing members of the legislature here and there, but so far as can be learned, meeting with absolutely no success.

People Are Satisfied

Members of the Senate and Assembly are open and frank in saying that they are in favor of leaving well enough alone, and when they say "well enough" they mean that they are not likely to stir up the hornets' nest of the past years to satisfy the whim of a few who term themselves "reformers."

The New York State Conference of Mayors declared, after careful investigation in every city of the state, that there was no call for a repeal of the Sunday law, that the cities themselves were satisfied with its working, the legislature took it for granted that the great majority had spoken through this conference. Then again, Governor Miller, while not openly stating his position, is said to be favorable to a continuance of the present law. Censorship, so far as can be ascertained, is a dead measure in both Senate and Assembly.

During the last few days, however, there has been filed in Albany, a certificate incorporating the No Blue Sunday League, but whether this new organization will have much to do in the way of legislation at Albany, cannot be said. It is wise, however, so the legislators say, to be prepared in meeting any possible onslaught of the Civic League, or similar bodies.

The No Blue Sunday League has for its purpose the opposing of individuals or bodies which are seeking throughout the land to make Sunday a day of gloom. This League is incorporated for $5,000, with its principal business office in New York city, and with William C. Appelgren, 756 Walton avenue, Daniel F. McCallion, 416 West 215th street, New York, and C. F. White, 1753 West 10th street, Brooklyn, as the directors for the first year.
New York Women’s Republican Club Is First of Kind to Indorse Sunday Shows

The women’s division of the Republican organization in the Thirteenth assembly district, New York City, at a meeting on January 18 unanimously adopted a resolution favoring Sunday shows. It has been sent to the legislature now in session at Albany.

The meeting was addressed by Charles C. Pettijohn, chairman of the legislative committee of the National Association, who explained the industry’s attitude toward censorship and Sunday closing as well as other legislative matters. So far as known, this is the first women’s political organization to take such decided action on the question of Sunday opening, and this new support was enthusiastically received by President William A. Brady and his associates at the National Association headquarters.

The President’s Views

Mrs. Lillian Wells, president of the women’s organization, was very outspoken in her views.

“I cannot understand,” she said, “why some of the women’s organizations throughout the country have taken a stand against motion pictures. The country is in a state of unrest, many people are unhappy, others are resentful, some feel that they are being legislated against too strongly. We are rapidly getting away from the great feeling of freedom that is really the backbone of pure Americanism.

“The things we need today are more smiles, more happiness, more laughter, more love and more play, and these things will bring about more confidence, more happiness, more satisfaction and a better understanding, and will eventually wipe out and automatically destroy social unrest, resentment and dissatisfaction.

“If the women’s clubs throughout the country could have the motion picture situation intelligently explained to them, as we had at our meeting the other night, there would be more unanimous resolutions passed and forwarded to the various legislatures in the various states. The motion picture people have much to gain by going frankly to women’s organizations and explaining the situation. Their cause is just and the womanhood of America is the best friend they have.”

Deciers of Movies Fight Among Themselves Over Who’ll Sandbag the Industry First

The fight against state censorship is on in the state of Nebraska. A child welfare commission has introduced a bill which provides for a board of three censors, with an office force of about nine people. The censors are to receive $3,000 a year salary, and money will be allowed to pay the cost of maintaining the censorship office. The advocates of the bill are maintaining that it will bring no additional cost upon the state, as the fees from the motion picture companies will be sufficient to pay all expenses. The bill also provides Sunday closing.

Are Circulating Petitions

The exhibitors do not want censorship. A committee is in Lincoln, the state capital, representing the exhibitors in their fight. Throughout the state exhibitors are circulating petitions which declare that the public is in favor of the defeat of the censorship bill. The public is readily signing the petition. In every theatre a small table on which are petition blanks is kept near the entrance, and all patrons are invited to sign them.

When the last attempt was made to get a censorship bill past the Nebraska state legislature these petitions were circulated, and an enormous number were signed and brought before the legislature in protest against the bill.

The Sunday closing feature is being emphasized by exhibitors in calling the public attention to the bill. It is believed clearly evident that the people of Nebraska are much opposed to a “Blue Sunday.” Supporters of the bill, however, seem decidedly optimistic over its chances of passage. Should it pass, an attempt will be made to have the governor, who is said to be a friend of the industry, veto it.

Second Censorship Bill

A second censorship bill also has been introduced by a rural representative in the legislature providing for a fine for showing pictures of a certain description and empowering county attorneys to prosecute. This bill was referred to the child welfare committee, which is also considering its own bill. The rural representative raised loud objections to turning his bill into the hands of a committee which probably would favor its own bill instead. The speaker, however, did not permit the bill to be taken from the committee which, headed by Representative Green, is considering both.

The screen rights of John D. Swain’s Munsey’s Magazine serial, “Billy Kane: White and Unmarried,” have been acquired by Famous Players for Thomas Meighan. Montague Love has just completed the leading role in the Walsh Fielding Company’s production, “What Women Will Do.”

Pioneer Helps Hoover

The Hoover drive for the relief of starving European children is receiving an added forward thrust through a new plan for assistance conceived by Pioneer Film Corporation.

Pioneer’s office staff from the chief executive down to the office boy consists of rabid screen fans who throng the projection room every time a new production is shown. Jack Belman, Pioneer’s New York exchange manager, conceived the idea of charging admission and sending the gross receipts to the Hoover committee. It is a pleasing commentary upon the spirit of the Pioneer organization to note that the attendance shows no signs of weakening. The admission charge is 50 cents, and the present outlook is that a substantial sum will be raised.

"I'M LURNIN' FAST, ARIGHT"
Will Rogers in Goldwyn's "Boys Will Be Boys"
Russia An Enigma

Film Situation Can be Solved Only by Unified Action

THE European situation as regards pictures has been discussed at great length. Upon the return from abroad of every person who has been to foreign countries for business purposes the trade papers have carried interviews, statements and such regarding these conditions both at the present time and the outlook for the future.

But the present condition and future outlook in Russia has hardly been touched upon.

There are several reasons for this, the main one being that these men are loath to make statements that would be pure guesses on the face of them. And also the situation is an extremely delicate one.

The delicacy results from the fact that another element beside business enters into consideration. It is a diplomatic affair as well as an economic one, from the standpoint of the instability of exchange and propaganda. The answer is that if too much is said there is a possibility of the works. The present situation cannot be considered without a reference to exchange. The crystal gazing into the future has several dangerous angles.

Interesting Angles

One of these angles presents an interesting aspect. It is learned that the radical publications in Russia are on the lookout for any news which may be used to their advantage. They do not stop at garbling the stories. For instance, should an item be published in all innocence that the producers of the United States would like to establish a market in Russia for their productions, there is a strong possibility that the story would appear in print that America would do anything to secure the good will of the Russians, making a great to-do about the anxiety of the producers and reiterating the unscrupulous clauses. And after these stories have been rewritten and rewritten over and over again all through the country, no one can tell to what form they will be exaggerated and what real havoc they will accomplish.

Mark A. Miller, of the Reginald Warde organization, who has studied the Russian outlook from an expert standpoint, is most emphatic in expressing the delicacy of the situation. When seen, Mr. Miller would give but few of his views for publication. He did this, he said, not because of assuming a mysteriously wise air nor to cloak ignorance of the matter with a statement that secrecy is the best policy. He is firmly convinced that a real and lasting danger would result from too wide a discussion of the situation at this time. He asked that he be not pressed with questions that would necessitate answers in contradiction of his theory of the danger of premature disclosure.

Chotic Condition

Mr. Miller did, however, state freely that the film condition in Russia at the present time was extremely chaotic. He said that but very few films were being shown and these were of short length, mostly of the Congress educational. The Russians are not making any films themselves, and are using German stuff to a great extent. No admission fees are charged to see the shows and they have no regularity of presentation, he said.

Regarding the future Mr. Miller would make but the following statement: "There is a decided movement on the part of the Congress to make their films, and their topographical advantage, for one thing, places them in a position to become a significant competitor when the United States does finally establish a market for its productions. Also it is in a position to recognize the type and class of pictures that will be most popular and more quickly accepted in Russia."

"What do I mean by accepted? Why simply this: The releasing of films comes under the supervision of the department of education. It will be very particular as to what pictures will be circulated throughout the country. At present the United States has very little to offer because the type of story and the philosophy embodied is for the most part in direct contradiction to theories of the present government."

Mr. Miller also emphasized the fact that the competitive methods of American manufacturers will have to be forgotten. The Russian government will not deal with individuals individually.

Concerted Action

"The concerted action of the motion picture industry will have to confine itself to an unselshish co-ordination of interests. They will have to form a pool," he said, "with a unit plan of marketing in view."

"At the present time the Russians are concentrating on the 'educational' film as a means of educating the vast masses of diversified people whose psychology as well as language widely differ. And the pictorial will be the most practical means of education, for just this reason. When the purely pictorial films come along for consideration they will have to meet strict requirements, believe me."

New Express Service Is Available in the South

A new express service will be available to exhibitors and exchangers in the South after March 1, when the recently organized Southeastern Express Company takes over the handling of the express business of the Southern Railway System and the Mobile & Ohio Railroad.

The company will operate over some 10,000 miles of railway, and will work from Washington, Richmond and Norfolk on the East, to Cincinnati, Louisville and other points on the Ohio, and will cover such important cities as St. Louis, Memphis, Charleston, Savannah, Jacksonville and Mobile, all of the important points in the interior of Virginia and many important points in North and South Carolina, Georgia, Alabama, Tennessee, Mississippi, Kentucky and Illinois.

Capitol Midnight Music

Impressive in Relief Drive

The Capitol Theatre was filled to capacity at a remarkable midnight performance given January 17 by a S. L. Rothafel's general committee on European Relief, the Motion Picture Committee of the Relief Council and called educational. The performance was arranged by S. L. Rothafel and was marked by the presence of several distinguished guests.

Walter Damarosch conducted 150 voices of the Oratorio Society of New York in several choral numbers and Victor Herbert set the house in cheers by the manner in which he led the Capitol Chorus in the overture from his own "Mile. Modiste."

Mme. Desiree Lubovska and Mlle. Gablik were starred in several ballet numbers. Ten members of the Capitol Ballet Corps gave an impressive interpretation of Rachmaninoff's "Prelude C Sharp Minor." Led by the house conductor, Erno Ratee, the Capitol orchestra, augmented to 100 pieces, played the Andante movement from Tchaikovsky's "Symphony Pathetique." Herbert Hoover, introduced by C. C. Petrijohn, thanked the motion picture industry for its work in the relief drive. Mr. Petrijohn presented him with a beautiful engraved silver platter heaped with telegrams from all parts of the country telling of the successful launching of the industry campaign. When over, Mr. Rothafel thanked Mr. Petrijohn for his big part in the drive.

Gablik Has Something New

That which is always sought but seldom found, "The Something New," happened in the industry Friday evening, January 21, when Mme. Gablik turned over her beautiful studio at 70 West Forty-fifth street to a concert arranged by himself and given to executives and writers of the motion picture business.

The concert marked the official opening of the new Gablik studios and saw the establishment of a musical workshop in the art of the music master, the art of the master of the brush and the art of the to-be masters of the typewriter.

Planchards, pianist, Adolph Loblevitz, violinist, and Stanley Deak, cellist, were the trio responsible for the evening of music. So fine was their work that the guest insisted on the repetition only through the evening, but into morning, in a business where adjectives are taxed beyond their limits. "Please do,” they conjured up any new phrases to describe the pleasure they afforded their audience, Charles Meyer of United Artists assisted Mr. Gablik in receiving his guests.
Reformers Will Win Out in Five Years if Industry Does Not Organize at Once

William A. Brady Deplores Lack of Co-operation

WITHIN five years the same thing will happen to the moving picture industry that happened to the liquor interests, unless all branches of the industry unite and co-operate to help each other fight the onslaughts of the reformers, according to William A. Brady, president of the National Association of the Motion Picture Industry, Inc., who spoke before a number of exhibitors of Baltimore and Maryland at a luncheon given under the auspices of the Exhibitors' League of Maryland at the Hotel Emerson on Tuesday afternoon, January 25.

Accompanying Mr. Brady were Gabriel L. Hess, chairman of the censorship committee; F. H. Elliott and Jack S. Connelly; the former executive secretary of the N. A. M. P. I., and the latter the Washington representative.

An appeal was made also to the assembled exhibitors for their co-operation and help in putting over the Hoover European Relief drive, by Julius Levey, chairman of the Maryland committee, who was accompanied by Arthur Hungerford.

Papers were passed around and signed by those present, agreeing to accept admission tickets which will be sold by the Maryland committee at 25 cents apiece, which shall be good at any picture theatre in Baltimore on any afternoon except Saturdays or holidays until April 1, 1921.

Charles E. Whitehurst, president of the Whitehurst Theatrical Enterprises, is chairman of the motion picture committee for Maryland on this drive, and Thomas D. Goldberg, vice-president of the Exhibitors' League, has been appointed vice-chairman.

Keynote Is Co-operation

The luncheon was presided over by Eugene B. McCurdy, president of the Exhibitors' League, and Thomas D. Goldberg introduced the speakers. A motion was made by Phillip Scheck and seconded, that the moving picture committee of the Hoover drive be incensed by the organization to act in any capacity that it sees fit.

The keynote of the luncheon was cooperation. That he did not come as an alarmist, were the opening words of Mr. Brady's speech. But he wants to preach co-operation. He compared the moving picture to the newspaper, only saying that it is more powerful and is not mixed up with politics as newspapers are.

Industry Divided

"But the moving picture industry at the present time is a divided camp," he said. "It was not the reformers who put prohibition over in this country; it was because the liquor interests were divided. The beer faction said they would do one thing and the whiskey faction said they would do another. And it was for that reason that prohibition was put over."

Several menaces which are now facing the industry were outlined by Mr. Brady, such as double taxation, censorship, closed Sundays and tariff.

"They do to the moving picture what they don't do to the newspapers and literature," he continued. "Such stories and plays as Macbeth are used in schools and colleges and yet they will not allow plays like it on the screen."

Wants Concrete Unit

"Moving pictures have a defense and by a concrete organization the reformers can be combated. Baltimore is one of the cities in the tour which I am making to bring the industry together. The writers, the actors, the workers at the studios, the producers and the exhibitors should all come together into a concrete unit.

"I am making this trip without any selfish motive. I have no pictures; I am not after any job, and I am in a different line of business. More than that I have enough money to live on, so I am not out to get anything and no man can give me anything.

"If the reformers are not combated, I warn you that the same thing that happened to the liquor interests by putting over prohibition will happen to the moving picture industry.

"The moving picture industry helped in the war. There was no charge of graft where it was concerned, and the accounts are an open book for all to look at.

"The industry should wake up to the seriousness of the situation; it should concentrate, combine and organize."

Gabriel L. Hess spoke next. While his field of work is that of organization, he said, he realized how much work could be done by organization and how little without it.

"During the three years that I have been in this work," he said, "sixty bills throughout the United States were introduced for censoring moving pictures and the record shows that all have been defeated through the efforts of the organization. It was not through the co-operation of the exhibitors or any other branch of the industry, but simply because we were lucky to defeat them by it was for that reason that prohibition was put over."

"In the next thirty days there are 50 bills against the industry's interests pending in Washington. We are working day and night on the matter and the work would be easier with the co-operation of the exhibitors and others."

"Without the co-operation of the exhibitors, the industry will go back to what it was ten years ago and the pictures will be only of a grade that will appeal to a 12-year-old child. We are getting attractive pictures today and the best minds have been employed in the business."

Mr. Hess then named Gertrude Atherton, Rupert Hughes, Sir Arthur Henry Jones and others.

"These people do not write stories that are immoral," he exclaimed. "Then when these pictures are made by the best brains in the country, a $1,500 petty official is allowed to cut it down and drive away patronage. If things continue in this way, in a short time the magnificent houses that you have build will have to be turned into garages, skating rinks or warehouses, for you will not be able to support them with the class of pictures you will get. By co-operation you will be able to repeal and stop adverse legislation."

Goldberg Tells Incident

Thomas D. Goldberg then took the floor. He said:

"I want to tell of a recent incident which has a direct bearing on co-operation. Formerly when I went down to the City Hall to get my yearly license, I paid $1 for examination. Even though it is not required by law to do so, this has been paid by all exhibitors. When I got my license this time they asked me how many seats I had in my house, and when I told them they said it would cost me $10 for the inspection. I asked them whether there was any law or ordinance which stated that I had to pay this amount when I had only paid $1 in previous years. I was told that it was because the city solicitor had ordered it.

"The man who waited on me said, 'It is a small thing, why kick,' and I was told that the others had paid it. But I refused, because there was no law or ordinance to make me pay it. I hope you fellows who have paid it get your money back as some of you have said you would, but if you had come to your league and we had stood pat on the matter no one would have had to pay. If you had co-operated no one would have paid out the money."

Mr. Goldberg then dwelt on the Hoover drive and said that they wanted to get $150,000 from the moving picture entertainments and that this is half of the Maryland quota.

Julius Levey appealed to the exhibitors to help the Hoover drive all they could.

Jack Edwards, business manager of the "Way Down East" company in Baltimore, said he received a communication from D. W. Griffith in which he offered that a special performance of that play be given on a Saturday morning with the full orchestra accompaniment and that the entire gross proceeds be given toward the Hoover fund.
This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ADVERTISING which is merely printed argument is not moving picture advertising in its best sense. It has been the habit of a few of the old line advertising men to insist that the so-called "reason why" copy is the only sound, satisfying and successful way to sell your wares. This idea wholly overlooks the amazing lesson of success taught by the screen itself—the lesson of the picture and the atmosphere of color.

The greatest selling copy in our industry is the cleverly contrived and simple copy done with pictures, taste and color, because it hits a picture man full in the eye and makes him think and at the same time affects him through the atmosphere of the advertising.

The finest example of this type of sales copy we have seen in many weeks is the Robertson-Cole color copy on this issue of Moving Picture World. It breathes success and must have been inspired by the excellence of the product it advertises. We heartily congratulate Robertson-Cole on doing a business-like thing in the best manner.

It is pleasant to record the arrival from Paris of Daniel G. Tomlinson, whose knowledge of the foreign market is possibly more up to the day than that of any American either in Europe or the United States. Mr. Tomlinson having successfully operated "on the spot" in the foreign field is in America on a business trip of short duration, and when he returns will take with him a selection of the newer pictures from independent producers for the foreign field which, he advises, calls today for good stories, well made and with no especial demand for stars. Mr. Tomlinson excepts in this statement the big headliners who have, a limited few of them, established reputations in the foreign markets.

Mr. Tomlinson will establish offices in New York but will make his headquarters in Paris, making trips across as the occasion demands. His successful work in behalf of Fox Entertainments as director of the Fox Continental distribution has placed that American organization in the front rank, and his personal qualifications insure all the business which his time can take care of.

For the present Federal censorship of moving pictures is dead. This is due to the efforts of the National Association and its ability to quote cold facts to meet the un-American arguments of the reformers.

There are papers in the industry which are not aware of this condition, and one of them has just issued, after the fight is over, a call to the National Association to get busy on Federal censorship! Few people in the industry will have the advantage of seeing the joke because so few in the industry see the publication which printed it.

News of business revivals and the restoration of confidence is beginning to be evident on every hand. As far as moving pictures are concerned there is nothing the matter with the industry or the business except a fear of the future through the pernicious activities of blue law and censorship agitators.

"Hold Your Horses" a Genuine Success

The more I see of the moving pictures of today the more I am convinced that the critics of the screen had best see more pictures before they do more talking. When I say critics, I mean the gloomers who say that the screen is going to Gehenna on sex appeal and that the movies are tearing our moral fabric into small shreds.

This is by way of preface to a word about "Hold Your Horses," a new offering by Goldwyn, in which Tom Moore reaches his greatest heights as an actor and whereby Rupert Hughes again demonstrates that brains will delight audiences.

There are those who will attribute to its titles the great success which this production will achieve. They will be wrong in so doing if they stop there. "Hold Your Horses" is an example of the use of titles as a part of a production, rather than as a crutch on which a production can hobble by.

I saw "Hold Your Horses" shown before an audience of some 4,000 persons. In other words, I saw it in action, on the firing line with the public, and for your information it proved itself an extraordinary entertainment, absorbing, fascinating and very human. It is a production adopted to all altitudes of brows, and the chief fault to be found with it is that it will create an appetite with the public that ordinary fare will fail to satisfy. This worry is not Goldwyn's nor will it bother Hughes.

Rupert Hughes is the censor's greatest enemy. His brain product—and "Hold Your Horses" is a Hughes' product all the way through, Hughes in plot, Hughes in treatment, Hughes in the inspiration of its acting, Hughes in the elusive grace of its humor—confounds the man who seeks to evolve by process of law the greatest medium of human expression.

Aside from the fact that "Hold Your Horses" will make a vast amount of money—its showing is of immeasurable service to the screen, as it adds another striking example of the present excellence of moving picture productions and an eloquent argument against reformers and censors.

ARTHUR JAMES.
E. V. Brewster Says Movie Industry Is Killing Goose that Lays Golden Eggs

I THINK," says E. V. Brewster, president of Brewster Publications, "this is the first time I have ever been asked for my opinions on motion pictures and certainly it is the first time I ever gave any. I have never mixed up with motion picture people much and have not taken sides in their politics. I have been merely an onlooker.

"For over ten years I have sat at my editorial desk and watched the evolution of the photodrama; keenly interested in its progress, noting its ups and downs, and observing the gathering forces that lead to destruction. At times it seemed that only a Napoleon or a Lincoln could save the situation, but no such commanding personality has yet appeared. I have viewed things from a different viewpoint than most persons are privileged to view them. Editing several magazines has enabled me to get a peculiar angle.

"Our magazines go direct to the public, to the fans, who are of course the court of last resort; and, reading thousands of letters every year from these people has put us in close touch with them; but their complaints and grievances seldom have reached the ears of the powers that be. Their likes and dislikes, their needs and wants are unknown and therefore are unheeded.

"And that is the greatest evil and danger that I see—the fact that there is apparently no avenue of communication between the producer and the public. The producer seems to think only of the exhibitor—'What will sell?' 'What does the exhibitor want?' 'Will the exhibitor take kindly to this or that?'

Capital Frightened Away

"Every community has just as many possible patrons who seldom attend the picture theatre, as it has patrons who attend regularly. Under the present system, these possible patrons cannot be reached. Either they have never yet attended, or they have been fooled so many times, or have seen so many bad pictures that they have lost interest. Some day there will be devised a system of direct communication between the public and the producer, and when that day comes, let the exhibitor beware!

"Capital has been frightened away. So many millions have been lost by extravagance, waste, bad management and general inefficiency in the picture business that it is getting harder and harder to attract new capital. A short time ago the big producing companies were face to face with disaster. There seemed to be a large over-production, and the cost of production had mounted so high that a fair price which would make the producers acceptable is these tremendous productions. Give me the story first, and let the settings be a matter of secondary consideration.

"If you don't give me the story, then you must give me a few hundred thousand dollars to spend on gorgeous scenery and furnishings. Quite true, good stories are scarce, but the producer does not go about it in the right way to get there. They are willing to pay upwards of $50,000 for a story, yet there is a way to get far better stories for $1,000 each. The mania for producing novels and stage plays, for which fabulous prices are paid, is appalling. In most cases they are not worth a dollar more than if they had been written by unknowns and had never been published or staged.

"And there is one more danger to the American producer—there are many other dangers, but I shall mention only this one—and that is the foreign product. Let the American producer beware of his dangerous rivals across the seas!

"The motion picture industry offers golden opportunities in America even yet, but they are slipping through our fingers.

"What we need most is organization. This seems almost impossible, however, because we have so few really big and unselfish men in the industry, and so many that are inefficient, selfish, short sighted, and even vulgar. As it stands now we are killing the goose that lays the golden egg. Thousands, yes, millions of people who were once patrons, now are not, and they won't be until we get organized on a more solid basis."
Consensus of Published Reviews

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

Something Different
(Constance Binney—Redart—5 reels)
M. P. W.—“Something Different” with its setting in the land of adventure and escapades stands out as fresh and new.
E. H.—Exciting and entertaining and thoroughly artistic.
N.—The producers certainly haven’t hit upon something different in theme and characterization for Constance Binney’s latest release.
T. R.—Possesses romance, thrills, comedy in abundance, is well directed and ranks as extremely pleasing entertainment.

Black Beauty
(Jean Page—Victagraph—7 reels)
M. P. W.—Artistically and photographically the entire production is a masterpiece.
N.—Those who haven’t read it have surely heard of it. And the exhibitor should have no trouble in playing to capacity.
T. R.—“Black Beauty” looms large on the horizon of 1921 with promise of outliving this year and other years on the exhibitor’s books.
W.—Extravagant and spectacular production. Drags in spots, but offers several good thrills and a fine finish.

Prisoners of Love
(Betty Compson—Goldwyn—5 reels)
M. P. W.—As shown to a vast audience at the Capitol Theatre, “Prisoners of Love” held absorbed attention when once well under way and received an outburst of applause at the conclusion.
N.—Very unusual and artistic drama.
T. R.—It can be listed as a stellar attraction likely to win universal favor and registering high box office value.
W.—Exceptionally dramatic sex problem story with powerful acting situations very well done.

The Devil
(George Arliss—Pathé—5,682 feet)
M. P. W.—The screen version of “The Devil” is a carefully and effectively produced photoplay that will interest all kinds and conditions of film patrons.
N.—Very artistic with Arliss superb in his screen debut.
T. R.—Furnishes an excellent example of what good screen results can be achieved in the filming of a rather unpleasant theme when masterly direction combines with clever acting.
W.—Fine acting of George Arliss the outstanding feature; production generally good.

One Man in a Million
(George Beban—Robertson-Cole—6 reels)
M. P. W.—Because of its many good qualities, notably its gracious and optimistic mood, “One Man in a Million” should prove a delightful entertainment on any program.

N.—Character study is satisfying offering.
T. R.—Mr. Beban has given his public a photoplay that will be universally admired and applauded.
W.—Well made, but lack of interest in theme detracts from characterization of Beban.

Man—Woman—Marriage
(Dorothy Phillips—First National—9 reels)
M. P. W.—Is a fine example of this class of film entertainment.
E. H.—Is one of the screen’s greatest attractions.
T. R.—This picture will be one of the big pictures of the year. It is a lavish production.
W.—Tremendously spectacular but lacks big heart interest.

The Kid
(Charlie Chaplin—First National—6 reels)
M. P. W.—Will receive a rousing welcome.
E. H.—There will be few if any who will not regard it as one of the greatest box office attractions since the commencement of pictures.
N.—Is going to receive the attention of the entire picture-going public, and if it doesn’t set new box office records our judgment is badly at fault.
T. R.—With all the exquisite bits of humor which make the Chaplin comedies in a class by themselves, yet “The Kid” all the way through keeps one hovering between tears and laughter.
W.—A knockout.

Sowing the Wind
(Anita Stewart—First National—6 reels)
M. P. W.—Anita Stewart scores heavily in screen version of famous stage play.
E. H.—In the Louis B. Mayer production of “Sowing the Wind” there comes to the screen a splendidly enacted drama of compelling strength.
N.—“Sowing the Wind” is probably the best production in which Miss Stewart has ever appeared.
T. R.—A highly emotional drama, rather verging on the melodrama, full of tense scenes and dramatic moments.
W.—Strong, virile drama in “Sowing the Wind.”

The Frontier of the Stars
(Thomas Meighan—Paramount—5 reels)
M. P. W.—Should provide very good entertainment.
E. H.—A somewhat sugar-coated picture of New York’s East Side life. It is a picture that will please those who prefer a combination of sentimentality and crook melodrama.
N.—The picture should be a winner anywhere.
T. R.—Holds the interest throughout.
W.—Rather slow of action for crook picture; first reels contain very little action; last reel good.

"HELLO, WHERE 'GOIN'"—CHORUS: "OH, WE'RE JUST GONNA PUT SOME NEEDLES IN THE HAYSTACK"
Scene from “On a Summer's Day,” made by Mack Sennett for release by Paramount.
Harriet Hammond is the lassie at the extreme right.
B. B. Hampton Tells Why the Industry Needs and Must Have Support of Public Opinion

Benjamin B. Hampton, who is now on the West Coast producing pictures to be released through Hodkinson, recently wrote an illuminating article on certain phases of the moving picture industry, which was published in The Pictorial Review.

Sustaining the stand he took in that article, and to define the purpose for which it was written, he has sent the following telegram:

"My article, "Too Much Sex Stuff in the Movies," published in the February number of The Pictorial Review, was carefully planned to benefit all departments of the picture business.

"There is strong movement in all parts of the country for censorship and Sunday closing. Legislative lobbies can do nothing to stop or deflect moral force of public opinion through direct appeal to the public. We must show the public that the censorship is needed and that the industry will correct the abuses to conform to public taste and approval. Sooner or later public opinion rules this country—it does not always move clearly, but it always moves emotionally and often silently.

"The great silent vote, as the politicians call it, is the family trade, as we term it, is drifting into forming an attitude toward sex and crook pictures. Vigorously narrow reformers are taking advantage of the situation and are demanding censorship, and Blue Sunday legislation. All over America churches and women's clubs for months have been organizing formally and demanding reform. Picture producers in several large cities are conducting crusades against sex and crook pictures.

"Must Cleanse Record"

"The picture industry must get public opinion on its side. The industry cannot win public opinion until it cleanses its record of sex pictures. No individual exhibitor can make the fight—the exhibitor must have the intelligent co-operation of the public. The exhibitor cannot get this co-operation until the public believes he is dedicated to the truth, and the truth is that the overwhelming majority of producers and exhibitors are, in fact, clean, decent men who want to operate clean and decent business.

"This article of mine is of great value in educating the public along intelligent lines; I hope to get other articles also, and, in fact, it is my desire to get the work until public opinion learns that the men and women in pictures are just as anxious to give them pictures as are the clamorous reformers.

"Public Responsible"

"There is no possibility of quietly cleaning up the industry—first, because reforms do not come that way, and, second, because newspapers are already directed against us from without.

"My article in The Pictorial Review is laudatory of picture interests and shows that there is a right way to go. I am regretful that the character of pictures shown and that necessary reform cannot be obtained by legislation, but can be obtained only by public opinion through harmoniously with the picture industry.

"As a journalist and editor, I have studied the history of reform movements in America, and I know that the campaign for temperance and all the movements exhibit the same general characteristic. When a reform movement is directed against an industry, history proves that the industry can save itself, only by cleaning itself of the elements that give offense and then get getting public opinion on its side. Under that condition, reforms are taken, reformers with more zeal than judgment get control of the situation.

"Didn't Need Warning"

"The wine and beer interests of this country, in recent years that unless they divorced themselves of the hooch interests they were to be ruined. To my knowledge, at least one great brewer started a distribution business of wine and beer from whiskey, but this man was discharged from his task by talk of injurious the industry. The failure of his attempted work, and this advice put the brewers out of business.

"Thoughtful men advised tobacco manufacturers against teaching boys to smoke cigarettes. The manufacturers refused to listen and a score of States have passed anti-cigarette laws.

"The picture industry will be advised unless it fails to heed the warnings that are coming to it from every side. We men, with fortunes invested in the business, cannot make progress under censorship and Blue Sunday laws and only hope is to face conditions frankly and courageously and to clean house and to win public support.

"A victory can be won to our side, but not unless we come into the open and place ourselves definitely and positively on the side of decency and cleanliness. We will do this, with the help of every business man in America and the whole film industry. 

"In the Cutting Room"

By Roy L. McGarrell

I have written many pictures both large and small, but until last week I had never cut or titled any cinematic work except my own. I would not have undertaken the cutting of another man's picture, save for the fact that the task I undertook, in the case that prompts this article, was a labor of love, being a screened version of Charles Dickens' "Our Mutual Friend."

Of all the world's great writers, I consider Dickens the greatest. So vital, so alive, Dickens' characters and plot of contempornary humanity that, in my humble opinion, there has never been another writer whose tales have the same close touch to real, flesh-and-blood men, women and children as Dickens. For this reason I hold, and have always held, that his work, when sympathetically and understandingly handled, was particularly suitable for the screen.

"Masterpieces of Dickens"

I have always desired to adapt the masterpieces of Dickens to moving pictures, and in and out of season have asked all of the leading picture producers to let me make a cut on Dickens. So it was, when I was asked if I would edit, cut and title "Our Mutual Friend," I was eager to do it, and I was more than eager when I saw the picture.

The picturization of "Our Mutual Friend" that I was asked to edit, abridge and title, seemed to be impossible when every man had stepped from the master's pages.

This picture had been taken in Copen-hagen with Danish actors, and a Danish di-rector—Nordisk Film Kompagni. Yet, the scenery was of England, the actors were English types, the costumes and set-tings were of the period of the story.

Without titles, the picture was in twelve reels. It was in two parts. Titles a production of this extent must be fifteen reels in full. I was asked to abridge it to the limits of the usual American super-special.

To do this it was necessary to sacrifice and eliminate many of the minor charac-teristics and all the details, which are so characteristic of Dickens, and yet are of such interest in his books.

With such a task as this assignment, one will be aware of how reverently I went to my task, and that he will not page me by ouija and be me in anger or in sorrow, for Mr. I did it to make a more effective and succinct story on the screen.

In the cutting of this picture—from twelve reels down to six, I entered into a new and interesting and most important and fundamental part of pictures. Here, at the cutting tables, was the boiler room of the works. Here was the machinery and the dynamos. Here were the persons whom you never hear of, work unrecognized and unknown. They shape the story, slowly, with laborious effort. In the cutting room, the Germans and the Anglo-Saxons, cut the film down to the proper length, and the pathos to the tear.

Here you see expert hands and trained eyes bringing order out of chaos. Here is a place where quick decision and able judgment is most necessary; for, when the picture fails to score, the blame falls on the cutting and the cutting.

And yet, in this important department, the hours are the longest, the work the hardest and the most exacting and—most often—the pay is comparatively small.

Over and over again, I am reminded, reworking, inspecting—seeking where the emphasis of brevity may be introduced, transposing where contrast will be most effective—the personnel of the cutting room toils through weary hours.

When every moving picture magnate, with millions but no infallibility when every moving picture author—who has had it easy, as I have had it—has been sentenced to serve a good long term in the stockhole of the cutting room—then a great step forward towards a standard quality of uniform excellence in production will have been made.

Milne Assumes New Duties

Peter Milne, who has been in the titling department of the new Paramount Studio on Long Island, has assumed new duties under Tom Geraghty, supervising director. Mr. Milne will act as contact man between the studio and Mr. Geraghty's department. Mr. Geraghty's new work will have to do mostly with obtaining suitable stories for production, assisting both Mr. Geraghty and Mr. Durant, head of the editorial department.
Zukor Buys William A. Brady’s “Life”; July Release for Spectacular Melodrama

A DOLPH ZUKOR announced last week the purchase by the Famous Players-Lasky Corporation of William A. Brady’s recently completed spectacular screen melodrama, “Life,” and that it would be a July Paramount release. It was directed by Travers Vale and is an adaptation of the famous melodrama of that name which scored a big success when produced several years ago in New York at the Manhattan Opera House. Acclaimed at that time as the biggest melodrama ever produced on the New York stage, “Life” enjoyed a run of more than six months there and was later seen on tour in the principal cities of the country.

Written by Thompson Buchanan and Mr. Brady the story is said to be one that lends itself admirably to the screen. Its theme is one of contemporary life in New York—a tale of love, romance, crime and adventure.

To interpret “Life” on the screen, Mr. Brady engaged an all-star cast, including several players who recently have added to already enviable reputations won behind the footlights of the Broadway stage. Leonard Cooksey, who plays the inquisitorial chief of detectives, recently came into his own on the stage through his performance opposite Mary Nash in that star’s new play, “Thy Name Is Woman,” at the Playhouse.

Nita Naldi, who in “Life” is said to prove a most fascinating screen siren, had a leading role in the cast of “Opportunity.” The Owen Davis melodrama which Mr. Brady presented at the Forty-eighth Street Theatre. She will be remembered for her fine performance in support of John Barrymore in the Paramount screen version of “Dr. Jekyll and Mr. Hyde,” released some time ago.

Rod LaRoeque, who plays a debonair and polished poacher of evil deeds, returned to the stage this season in a prominent role in “Anna Ascends,” which is now on tour after an engagement at the Playhouse. He may now be seen in the current George Fitzmaurice production for Paramount, “Paying the Piper.”

Effingham Pinto, as “Dago Mike,” plays the same role in “Life” that he created in the Brady melodrama at the Manhattan Opera House. He, too, is now a member of the “Anna Ascends” company, as also is Leeward Meeker, who plays a more or less worthless son of a millionaire in “Life.”

In addition to these, all of whom are now appearing in Brady stage plays, the line-up includes Arline Pretty, Jack Mower, J. H. Gilmore, Edwin Stanley and Geoffrey Stein.

Richard Barthelmess to Play Lead in “Youth,” Paramount’s Film Produced by Fitzmaurice with a Notable Cast

THAT Jesse L. Lasky is to pursue in “Experience,” George V. Hobart’s spectacular play which is to be produced for Paramount by George Fitzmaurice, the same policy of super-star casts which he has already inaugurated in Hollywood is evidenced, it is said, by his announcement that Richard Barthelmess, who has played the leading roles in many of D. W. Griffith’s pictures, including “Way Down East,” and who is one of the most popular players of the screen, will be seen in “Experience” in the leading role of Youth. Mr. Lasky explained that he had engaged Mr. Barthelmess for this part because Youth is supposed to typify young American manhood, and of all the men now playing on the screen Mr. Barthelmess is looked upon as the ideal type.

Announcements of other well known players who will make up the cast for this picture are to be made shortly. It is expected that Mr. Fitzmaurice, who recently returned from a vacation in Europe, will begin work on the film immediately at the new Famous Players-Lasky studio in Long Island City. The director is now making plans for the production, which, it is said, will be one of the most lavish ever shown on the screen. The continuity is being written by Waldeck Young, working in close co-operation with the author, Mr. Hobart.

In “Experience” Famous Players-Lasky Corporation is said to have one of the most valuable properties of the screen. Since its first production in New York several years ago this big spectacle play, which is somewhat like “Everywoman” in its treatment of theme, has been an outstanding financial success of the American theatre. It ran for more than a year on Broadway, and has been on tour nearly every year since. It is said that its profits to its author and producers have amounted to nearly $2,000,000, and it is still being played.

Behind its amazing success is one of the most interesting stories of the American stage. Mr. Hobart, who has since become one of the most prolific and successful of American playwrights and librettists, experienced the greatest difficulty in finding anyone to produce the play. All of the Broadway producers declared it would not be successful, and would cost too much money to experiment with.

Hobart was persistent, however, and eventually persuaded Elliott Comstock and Gest to produce the piece with William Elliott in the role of Youth. Success followed, and the play immediately entered upon a run which has long been the envy of Broadway producers. The reason for the success of “Experience,” it was explained later, is that the piece typifies the imagined experiences of everybody in the struggle of life, thus making it appeal universal.

Stunt Serial

Charles Hutchison, whose extraordinary thrill stunts in Pathe serials have made him a favorite screen star, lives up to the expectations of his admirers in “Hearts of Stone,” the third episode of his new picture “Double Adventure.” There are scenes of spirited action and a generous number of daring stunts displayed in the two reels of the latest episode, which Pathe will release February 6.

Standing in Big Roles

Gordon H. Standing, who recently forsokk the screen, temporarily, to play a leading part in a J. M. Barrie playlet, “Half an Hour,” will be seen in prominent roles in the first two releases of the Sherman Productions Corporation, “Man and Woman” and “Miss 139.”
WATCH FOR ANNOUNCEMENT OF METRO WEEK

FEBRUARY 27th to MARCH 5th
JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY Managing Director.
HOW COULD A MAN WIN HER?

With love? That was funny. With wealth? She had money enough for a young Liberty Loan. With position? Hardly: she treated the sons of the best families like bellboys. Then how? There was a way to win Arleta, an outlandish method, and

VIOLA DANA

in F. SCOTT FITZGERALD'S

The OFFSHORE PIRATE

enacts the answer

Adapted by Waldemar Young from the Saturday Evening Post Story. Directed by Dallas M. Fitzgerald.

METRO PICTURES CORPORATION
World's Largest Menagerie and a Disappearing Lake Will Be Features of New Fine Arts City

MURRAY W. GARSSON, president of the Fine Arts Pictures Corporation, has just returned from Jacksonville, Fla., and reports that Fine Arts City has passed the prospective stage and actual work commenced in carrying out his plans to make former Camp Johnston the most complete motion picture city in the world.

One of the distinctive features will be a large menagerie maintained for the use of the many companies contracting for studio space. The animals are the property of two of the largest circus combinations in the world, and it is said anything from an elephant to a porcupine can be had on a minute's notice. Included in the menagerie are lions, tigers, giraffes, buffaloes, wolves, bears, elephants, monkeys, gorillas, chimpanzees, foxes, leopards, zebras, cobras, boa-constrictors, armadillos, in fact almost every known species of the animal and reptile kingdoms, any or all of which can be had by the day or week, the same as a producer would get any other kind of property.

This is distinct advantage to producers of serials, features or exclusive animal pictures. It is announced that Mr. Garsson's plan not only makes it possible for the producer to get just what he wants when he wants it, but at a minimum expense to the user.

A Disappearing Lake

Other features of Fine Arts City will be a unique disappearing lake. It has the combined usefulness of providing locations for nautical stunts, sea battles, yacht races, aquatic sports and hydroplane maneuvers, and by its mechanism it can be made into a sunken garden with pagodas, statuary and hanging walls, much like the hanging gardens of ancient Babylon.

Mr. Garsson says: "We are going to have the most complete and up-to-date plant of its kind in the world, and every accommodation and convenience that a producer may need will be found within the gates of our city."

"In addition to the menagerie and disappearing lake, a part of our seven-hundred-acre tract will be set aside for a beautiful botanical colony, where the people and players connected with the producing companies may live not only comfortably, but luxuriously and exclusively."

Hospital, Theatre, Etc.

"Everything will be done for their comfort and convenience. Branch stores dealing in all the necessities of life will be established within the limits of Fine Arts City. Then there will be a hospital, motion picture and vaudeville theatre, gymnasium and swimming pool—in fact, everything to make Fine Arts City the most delightful spot in the country for motion picture workers."

"The Rotary Club of Jacksonville is enthusiastic over our establishment and has come forth with assurances that they will lend my company and the producing companies with us every co-operation possible."

"The Kiwanis Club, an organization composed of the young business men of Jacksonville, have also manifested a like enthusiasm over our project and promise to give us every assistance within their power."

"The Jacksonville Furniture Men's Association have gone on record that they will not only welcome producers coming to Fine Arts City, but that they will lend them every possible aid at a minimum cost."

"To this end, there will be a warehouse on the grounds that will be fully supplied with every conceivable kind of furniture, embracing all the period styles from the days of ancient Rome to the present day."

"There will also be a costume department where a producer can either rent or have manufactured anything from a Cleopatra veil to a complete army outfit, whether of modern or medieval times."

Ready Within Two Months

"Nothing will be left undone to make Fine Arts City the ideal place for motion picture production and as Nature has endowed the State of Florida and the sister State of Georgia with all the scenic beauties at her command, from mountain stream, through hills and dales and everglades, over expanse of desert waste to the picturesque beaches swept by the ocean's roll, all amid a climate tempered in Winter by the warmth of the Gulf Stream and cool in the Summer months by refreshing breezes."

"Mists and fogs are practically unknown and the weather man's record says the rainfall in Florida generally is far lower than in most other sections of the country, the sun shining clearly on an average of 26 days a month throughout the year."

"My plans are already under construction and I hope to have Fine Arts City completed and ready for occupancy by the various companies that have signified their intention to make Jacksonville their producing headquarters within the next two months."

LAST CALL

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(If your connection with industry is not on adjoining list, write it in here.)
On Sunday evening, January 23, the Green Room Club held what it called a Francis Wilson Night, at which the famous producer-director appeared with great success in "Erminie" with the New York branch exchange as one of the club's periodical shows. The usual dinner was followed by a long and entertaining program which included two short plays, "We Have With Us Tonight," and "Bound East for Cardiff," by Eugene O'Neill, and a variety of "singles" turning on a song revue, "Green Rumors," Janet Velie and Jay Velie, J. Warren Keane, Harry C. Browne, Eileen Curran, Hibbard Ayer, Tom Lewis and Seymour. This was a most pleasant and interesting speech, touching mainly on Equity matters.

Prominent Paramounters in New York during the week were District Manager W. E. Smith, of Philadelphia, and Lester Rosenthal and John D. Clark, branch managers, respectively, at Washington and Philadelphia.

There are three new members now enrolled in the New York chapter of the Motion Picture Directors Association, three names old in the industry. They are John Emerick, author and producer, Charles Maigne, of the Famous Players-Lasky staff, and Joseph Richmont. At the installation of the new members Charles Miller presided as director of the lodge for the first time since his election recently.

The personal pledges of the members of the F. I. L. M. Club to the starving children fund approximate $3,000. Two events of interest took place in the club this week when Nat Beler succeeded Henry Siegel in the presidency committee, and the election to membership of the Climax Film Corporation.

Harry H. Buxbaum, manager of the Famous Players-Lasky Corporation New York branch exchange, was given a birthday dinner on Wednesday evening, January 19, in the Gothic Room at Murray's. Besides celebrating the anniversary of Mr. Buxbaum's birth the dinner partook of a "get-together" nature, the executive and sales staff of the exchange meeting the new general manager of distribution, S. R. Kent. Harry G. Ballance, who succeeded Mr. Kent as general sales manager, F. V. Chamberlin and Harris P. Wolfberg.

Manager Buxbaum was warmly congratulated by the members of his staff on his anniversary and by the representatives of the home office on the success of his management of the New York branch exchange. Speeches by the guest of honor and the executives of the home office and exchange dealt with the spirit of team work developed in the Famous Players-Lasky organization, the wonderful growth of the business and the opportunities it offers for advancement. A toast to Adolph Zukor, president of the company, was the opening of the ceremonies. In addition to the speeches a special program of entertainment was given by professional talent.

A toast was given Mr. Buxbaum were H. H. Buxbaum, S. R. Kent, F. V. Chamberlin, Harry Ballance, Harris P. Wolfberg, Henry Danto, George W. Weinberger, and Messrs. Gladhill, Fried, Marin, Ferraro, Burnettson, Sonin, Brown, Goldstein, Roosevel, Lyons and Robinson, of Paramount's New York branch exchange.

H. Somervile, who has been in the South for the past year, has returned to New York to take over management of the New Fourteenth Street Theatre. Mr. Somervile is no stranger to this house as he was resident manager of it before he went South. He is taking time out for his artistic fronts and exploitation ideas.

A story has been circulating to the effect that Metro's production of The Four Horsemen of the Apocalypse" was being presented at the Astor Theatre early in February. No confirmation of this could be secured in the Metro offices, but the Henry W. Sayres office rise to the mark that the seat sale for Madge Kennedy's stardom in "Cornered," the present incumbent of the Astor, has been extended to eight weeks more, and to further states that it is likely that the play will remain at that theatre for the balance of the season.

It seems that Metro offered the Shuberts a guarantee of $7,000 a week for a Broadway house in which to present their $1,000,000 production. This Shubert firm gave the film company the choice of a few houses. Metropleied the Astor, so the story goes, or went. According to the savage statement of Savage, the idea seems to have a hitches in it.

Herbert Brenon, who recently became affiliated with Joseph M. Schenck, is act as supervising director of the Norma Talmadge Productions, and who is now assembling his first picture for Norma Talmadge, "Passion Flower," has been gathering some curious and interesting statistics regarding the number 13. To begin with, there are thirteen letters in the name of "Passion Flower." Secondly, Mr. Brenon's contract with Mr. Schenck called for his beginning work on the 13th of December. Thirdly, Jacinto Benavente's story which Mr. Brenon has been directing, has thirteen letters in its title, "Passion Flower." Fourthly, there are thirteen letters in the name of the producer, Joseph Schenck, and fifthly, there are thirteen letters in the name of the star, Norma Talmadge! But wait, as if all this were not enough, Mr. Brenon finished shooting the "Passion Flower" on his birthday, December 13th, and the next day, December 14th, 13th of January, so that Norma could pack her bags and leave on the 14th for Palm Beach. "Instead of regarding number 13 with the horror in which it is usually held," says Mr. Brenon, "I would believe it to be my lucky rather than unlucky number, if I were a superstitious person because whenever there is no star in the world I would rather direct than Norma Talmadge, and I consider myself an exceptionally favored man to have Mr. Schenck and Miss Talmadage share my views to the point of wanting me to do the very things I myself most want to do."

W. W. Hodkinson is in St. Louis, where he is directing the presentation of the P. T. O. of Missouri, as guest of honor.

Harris P. Wolfberg, division manager for Famous Players with headquarters in Chi-

The government will conduct a civil service examination on February 23 for the purpose of selecting a number of assistant film editors. Quite a few of these officials are needed in the film division of various departments in Washington. The increase in the government's use of pictures for educational and information purposes necessitates increasing the editorial personal.

Martin Johnson is busy at the present time cutting the miles of film he shot on his last trip to the South Seas. Pendi-

Natl Levine, sales manager and director of publicity of Plymouth Films, is on a sales tour through the country, concentrat-

Mahal Livingston, sister of the well-known Bela, a publicity representative for the Chet Wilsey productions, will also act as the personal representative for Cour-

W. Ray Johnston, vice-president of the Arrow Film Corporation, has returned to his desk after an absence of several days, during which he underwent an unpleasant but not serious operation. He had his tonsils removed.

Guy Crosswell Smith, head of the firm bearing his name, sailed for Sweden last week, to be gone about two months.

A recent arrival from the Coast was Victor Fleming, who brought with him the 15,000 feet of film shot for the new John Emerson-Anita Loos special.
O. D. Cloakey to Manage Theatre in Cleveland

Oral D. Cloakey, one of the best-known moving picture theatre managers of Canada, has been appointed manager of the new Allen Theatre in Cleveland, Ohio, which is scheduled to be opened shortly by Messrs. Jule and J. J. Allen of Toronto. It is also understood that Mr. Cloakey will have general supervision of all Allen theatre interests in the United States and when these are under way, will probably go to London, England, to open the large new Allen Theatre there.

Mr. Cloakey, who was born in Detroit, Mich., is well known in Western Canada, where he has been in charge of important Allen enterprises during recent years. Previous to his invasion of the West, he was active in theatre work in England, where he succeeded Mr. Ben Cronk as manager of the Allen Theatre, Calgary, when Mr. Cronk went to Toronto to open the first large new Allen Theatre there. Mr. Cronk is now general manager of theatres for the Allens with headquarters at Toronto.

Mr. Cloakey took over the new Allen Theatre at Winnipeg when Will M. Elliott returned to the East to leave the employ of the Allens, and a few months later he was sent to Vancouver, B. C., to open the big Allen house in the Terminal City.

Twelve Companies Formed in New York with Capitalization Aggregating $500,000

Totaling nearly one-half a million dollars, twelve companies were incorporated in New York State during the past week for the express purpose of entering the motion picture business. These twelve were: Literary Digest Films Enterprises, $100,000, Wilfred J. Funk, William Neisel, George A. Dame, New York City; Elko Amusement Company, $10,000, Louis Markowitz, Simon Lazarus and Samuel Rochefsky, New York; the Model Amusement Company, $10,000; Elamam Theatre Company, $10,000, same directors as in Elko company; World Film Distributing Corporation, $10,000, E. P. Herrman, Phillip Gentile, Isadore Ward, Buffalo; New York Federated Exchange, $25,000, Abel C. Thomas, Howard W. Bible, Elmore Leffingwell, Joseph A. Durkin, New York City; Cincinnati Grand Opera House Corporation, $50,000, Clarence W. Hobbs, Lyndhurst, New Jersey; Florence M. Paas, Joseph B. Eckert, Jr., New York; Borgal Amusement Corporation, $10,000, Max Goldberg, B. Cantor, New York; Middletown Theatre Company, $100,000, Walter V. Donovan, Joseph Quitter, Carl Pack, New York; Imperial Productions, Inc., $20,000, F. W. Dennis, C. J. Keck, New York; Thomas E. Kane, Nyack; Steuben Theatre Co., Inc., $75,000, Fred Gerber, James J. Kelly, Claude V. Stowell, Cornwall.

Book "The Spenders"

"The Spenders" has been booked by Feiber and Sneed for their Colonial Theatre, Akron, Ohio. This is the recently released Benj. Hampton comedy, made from Harry Leon Wilson's novel, which is creating such a furor wherever shown. It is a fast-moving story with the locale shifting from West to East. And in the cast are included such popular players as Claire Adams, Robert McKim, Altes Welch and Joseph J. Dowling.

New Author Joins Goldwyn Company

Anzia Yezierska is the latest famous author to join the Goldwyn Studio, writing for the Goldwyn company. Her book, "Hungry Hearts," is to be made into a picture and Miss Yezierska has left for the company's studio in Culver City to cooperate with the continuity writer and the director in making the screen version. It is especially desired to keep the essence of "Hungry Hearts" and it is part of the creed of the Goldwyn company that the author shall have a voice in all decisions as to his story. "Hungry Hearts," which the Goldwyn company has bought, is a collection of Miss Yezierska's stories which appeared in Harper's, Century, Forum, Metropolitain, New Republic, Red Cross Magazine and McCall's.

These stories of the foreign-born who come to America with high hopes in their hearts are written, as it were, from the inside, for Miss Yezierska is herself of Polish birth. She came to this country as a child and she has known all the hardships which the alien can know.

Miss Yezierska will be at the Goldwyn studio for a number of weeks. As she left immediately after the signing of the contract the continuity writer, the director and the cast had not been chosen.

Charles Nelson to Combat "Reformers" in California

Charles Nelson, for the past three terms and at present a member of the Board of Supervisors of the City and County of San Francisco, has been named business representative of the Allied Amusement Industries of California.

Nelson was chosen on January 14 when the board of directors met for a regular meeting. Favorably and popularly known as "Charley" Nelson by virtue of his wide participation in the political life of California, he is named in opposition as the ablest federal and civic representative the Allied Amusements could select for this position. He will give his undivided attention to combating so-called reforms.
THE bride stood in front of the fireplace and watched a white poodle asleep on a kitchen chair. A black cat walked slowly across the room and disappeared under the sofa. A young girl sat curled up in a large easy chair and appeared to be taking a nap. Harrison Ford, in Spanish costume, a black sash about his waist, sat on the drawing room table and talked in a low tone to a snappily dressed chap in light-colored clothes. A gray-haired woman, also snappily dressed, lounged on a wicker divan. Through the arches at the side of the room could be seen other members of the company engaged, apparently, in nothing but their own affairs.

At the open end of the set stood a small table. Near it sat Chet Withey, talking confidentially to a young woman, who replied in the same low tone and referred occasionally to a working scenario on her knees.

"What are they doing?" I whispered to my guide, who had piloted me safely past the doorman at the Talmadge studio.

"Running Bells," he said.

"Wedding Bells?" I repeated and looked meaningly at Constance Talmadge. "What an appropriate title for her first picture after her own entrance into the ranks of Christmas week brides!"

The blonde heroine of the double exposure glanced over in our direction, nodded pleasantly and took a comfortable position on the high-backed couch facing the fireplace.

I seated myself behind Director Withey, without attracting his attention, and waited for something to happen.

Running Through the Scenario

For five minutes more the confidential chat went on between the director and the guardian of the scenario. Then Mr. Withey got into action, not strenuously and aggressively, but easily and cheerfully, and scene after scene was run through with never a reference to the scenario, while various members of the company doubled in parts not yet cast, and no one took the trouble to leave the set when not actively rehearsing.

It was amusing to watch Dallis Welford, as the solemn English butler, usher guests into his master's drawing room, but it was a lesson in the value of thorough schooling when it came his turn to help out for the time being. The scene shows a young couple who are anxious to get married, but the minister is not satisfied with the marriage license or something of that sort.

"Mr. Welford," called out the director, "this minister must have me, please." The positions were quickly arranged, the actors speaking the lines suggested to them by Mr. Withey to carry out the meaning of the scene. Without an instant's hesitation, and with just the right inflection of voice, the erstwhile butler picked up his cue:

What the Director Wanted

"Impossible! I cannot marry you! It is useless to urge me!" he exclaimed in the high, quaking tones of a dignified and determined clergyman. Only a minor incident; he would never be asked to substitute in the part again; but it had its share in helping to bring the minds of the other actors in the scene just what the director wanted.

Two cameramen watched the rehearsal and then consulted the studio clock. "Better put the kodak to bed; he'll not shoot anything this afternoon," advised the head cameraman.

"Right you are!" agreed the assistant. Taking the costly camera on his shoulder, he bore it away for safekeeping.

A Symbolic Opening

There was a lull in the proceedings. Director Withey had gone back to his chair near the small table and was again holding a confidential discussion with the scenario-keeper. At the end of five minutes he looked at his watch and announced that the rehearsal was over. The members of the cast started to stroll leisurely from the set. The white poodle, also a member of the cast, jumped down from his chair and showed his joy at being released from work by stamping his paws on a big easy chair and leaping into it. But he didn't stay long. There was an indignant protest from the depths of the chair, a yelp of dismay from the poodle and the next instant he was streaking it across the floor, while his sworn enemy, the black cat, aroused from slumber, her back at its most acute arch, glared at his rapidly retreating form, a tuft of tell-tale white hair in one of her front paws.

Insists on Rehearsals

"Why not use this scene from real life as a symbolic opening for 'Wedding Bells?'" I asked Mr. Withey, after the poodle had taken refuge under his chair.

The director didn't appear favorably impressed with the suggestion, and I changed the topic of conversation by asking about the rehearsal that I had been watching.

"Do you always run through a scenario with the cast before taking any shots?" was my first question.

"Yes," was the reply: "it takes a little more time at the beginning, but it enables everyone to become familiar with the story and with his own character, and things move faster after we get to shooting the picture. D. W. Griffith invented the system and I have used it ever since I left his organization and started directing for other companies."

Another Leading Question

We walked over to the wicker divan and sat down, and I put my next leading question:

"Do you believe that the element of luck can ever be eliminated from the amusement business, Mr. Withey?"

The director shook his head slowly.

"I don't see how it can be done. There are so many things that affect the fate of a moving picture especially from chemical reaction to the temper of the man who buys a seat at the theatre, things that are often beyond human control, that the god of chance has a great deal to do with the success or failure of every playshop. This has always been true of the stage, and the screen, from its more mechanical method of production, has little chance of escaping the consequences of the same rule."

Luck Always Present

"Unknown" quantity bulk large in everything from scenarios to settings, no matter how long the experience and how conscientious the endeavor I have been told.

Mr. Withey grew up in the amusement business and knew the theatre thoroughly before he became connected with the screen. He paused to consider before he spoke again, and there was an amused smile on his face as he said:

"There is a heap of money for the man who can invent a system of always picking a winner—and that is what eliminating the element of luck means."

SORT OF LOOKS LIKE THE SHOE THEY'D THROW AFTER THE "WEDDING BELLS" HAD CHIMED

Director Chet Withey talking with Constance Talmadge and Harrison Ford during the filming of her new picture, "Wedding Bells"
**"Passion" and "The Kid" Make Success of National Board of Review's Benefit**

The presentation of "Passion" and "The Kid" at Carnegie Hall, New York, on Friday evening, January 21, given for the benefit of the National Board of Review, was a gratifying success. The exact amount of the seat sale has not been calculated as yet, but it is known that 3,500 persons were present. The orchestra stalls sold for $2.50 and $2.00 and the boxes brought $30 apiece.

The benefit marked the first public showing of Charles Chaplin's latest and longest picture. Owing to the length of the program that preceded it, "The Kid" did not start until 8:45. It was received with as much acclaim as though there had not been nine reels of film before it, which speaks volumes for its entertainment values, as there are few instances when a six-part feature will hold its audience enraptured and amused, no matter how good, after 9,000 feet of another film.

**Worth of "Passion"**

The worth of "Passion" is history. At the previous presentation, for two weeks at the Capitol Theatre, a six reel version was used. The "Passion" shown at Carnegie Hall extended to nine parts. The difference in length was hardly noticeable, so great is the power of holding the onlookers' interest in the historical picture. A large orchestra played from a musical score loaned by Samuel L. Rothapfel. Between the two pictures, Michel Itow, the Nipponese dancer, performed three of his exotic and extremely artistic dance interludes.

**Eulalie Jensen to Play in "The Passion Flower"**

Eulalie Jensen, well known "vamp" and "woman heavy" of the screen, has been engaged to play the role Nance O'Neil made famous on Broadway last year in "The Passion Flower"—Raimunda, the mother of Accasia, the "passion flower." Miss Norma Talmadge stars as Accasia. Herbert Hodkinson is directing the production. The role of Raimunda is pronounced one of the greatest tragedian roles portrayed on the screen since "War Brides." Miss Jensen never plays "mother roles," no matter how young. Her own interest is centered in the roles of the great characters of Raimunda, and Miss Talmadge's and Mr. Hodkinson's enthusiasm, swayed her.

**Raimunda strikes a tremendous emotional depth.**

The selection of Eulalie Jensen for this part crowns many years of stage and screen work and such 1921 pictures as "Respectable by Proxy," "Man and His Woman," and the "House of the Tolling Bell," all J. Stuart Blackton productions, "The Whisper Market," and "In the Shadow of the Dome."

**James P. Dunlevy Books Willat's "Down Home"**

James P. Dunlevy, of the Strand Theatre, Akron, Ohio, has booked through Herbert J. Ochs, Hodkinson representative of Cleveland, Ohio, "Down Home" for a four-day showing.

"Down Home" is Irvin V. Willat's first independent production for Hodkinson release and is built with the same skill and craftsmanship which characterizes all of that young directorial genius's pictures.

**Ruth Roland, Pathe Star, Extends Her Vacation**

As the end of the second week of her intended two-weeks' visit in New York drew near, Ruth Roland, who came here after completing another Pathé serial, "The Avenging Arrow," decided to play an extended engagement in the vicinity of Broadway shows, Fifth Avenue shops and the Pathe home offices.

She found that the time she had allotted herself for the combined vacation and shopping tour in New York was not sufficient and she made arrangements for a longer lease on the apartment she is occupying at the Hotel Biltmore, and now expects to remain in New York until the second week in February at least.


**'Forbidden Fruit' Broke Rivoli Theatre Records**

Cecil B. De Mille's newest Paramount product in the uni-reel "Forbidden Fruit," which opened its New York pre-release engagement at the Rivoli Theatre recently broke all records for receipts on the opening day, exceeding the amount grossed by John Barrymore in "Dr. Jekyll and Mr. Hyde" the previous Sunday record holder, by $384.

On Monday the mark reached was just under the figures for Washington's Birthday and Labor Day last year, both of which holidays fell on Monday and Paramount states that the DeMille picture is certain to break all previous Rivoli records for a total week's attendance.

Not only does this film excel even DeMille's previous efforts in gorgeousness of settings and in the so-called element of color which is the characteristic of the producer, newspaper critics say, but there is just enough of the melodramatic element to make it a sure-fire box-office winner in any and every class of house, according to the producers.

**Two Selznick Brothers to Take Southern Trip**

Myron and David Selznick, vice-president and secretary, respectively, of the Selznick organization, left Tuesday for a vacation in Palm Beach and Havana. While this is a pleasure trip, a trunkload of manuscript and plays is part of the baggage, and they hope to get caught up on their reading before they return about the end of February.

Director Alan Crosland will accompany the Selznick brothers as their guest, having a few weeks' leisure before beginning his next production.

Two huge Alaskan huskies will face the camera for the first time in the Metro special production of "The Woman Who Went Away," in which Alice Lake is starring.

Alice Terry, who enacted the leading female role in the Metro special production of "The Four Horsemen of the Apocalypse," has returned to Hollywood after an extended vacation spent in California.

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**Iowans Deride Blue Law Protagonists**

Sunday blue laws will not receive much consideration by the Iowa legislature, which opened its biennial session in Des Moines recently. While the subject has received some consideration in legislative circles, there is no movement among the leaders to introduce bills to stop Sunday movies and baseball in Iowa.

Fifty years ago the legislature passed some strict blue laws which are still on the statutes, and which make every Sunday "blue" in the state. The laws have not been enforced for decades—in fact they never were enforced in the larger towns of the state, and in the last session of the legislature an attempt is made by the liberals to repeal them, but without success. The chief effect of the laws now is to make Sunday observance a matter of local option, and many of the small towns of Iowa prohibit Sunday shows.

Des Moines, Sioux City, Davenport and all of the larger towns of the state are emphatically for open Sundays, at least so far as movies and "legitimate" theatres are concerned. Any movement to curtail the amusement houses would start a storm of protest.
Harold Goodwin Becomes Fox Film Star; Began Screen Experience Ten Years Ago

Up from the ranks, where he has won his spurs through sheer hard work and a dominant will to succeed, now comes Harold Goodwin to become a motion picture star at eighteen. William Fox announces this week that he has elevated young Goodwin to stellar honors and that he will be seen during the present year in star pictures under Fox direction.

Strip With This

The announcement of a new star is always an event. The announcement of a new Fox star carries an added impetus to interest when it is remembered that such artists as Tom Mix and Buck Jones have progressed from obscurity to their present popularity under the Fox banner.

Young Goodwin has attained success after going through the hard school of experience. While he has supported several of the more prominent stars in leading roles, he started, like most others who have climbed to prominence, by playing small parts when he was ten years old. Directors soon saw the boy had talent, and from his first role at the age of ten up until the present time, he has played with Shirley Mason, Mary Pickford, Mary Miles Minter, Lil Lee, Bebe Daniels, Dorothy Gish, Mary Allen, Vivian Martin and Bessie Love. He also played rough parts with Tom Mix, Harry Carey and William S. Hart, as well as roles in Jack Conway and Wallace Reid in early Griffith productions, and in several pictures with Thomas Ince.

Slender and Boyish

Goodwin was born in Peoria, Ill. He is six feet one inch in height and weighs 140 pounds, with a slender, boyish figure. It is the intention of Mr. Fox to show him as the sort of a boy mothers like to see. He is a wholesome chap, and his pictures should carry a lesson and do good work, while losing none of the typical Fox entertainment.

In the matter of personality, Harold Goodwin strikes one as a typical American boy—straightforward, without affectation, modest and even a bit shy at times. For his first work as an extra, when he was ten years old, he tells with delight that he received fifty cents. "I was just about crazy," he says. "I thought it was a fortune."

At thirteen he was playing in "Old Heidelberg" with Wallace Reid and Dorothy Gish for D. W. Griffith. At sixteen he had the lead with Shirley Mason in "The Winning Girl" for Lasky. For the past two years his climb has been steady. His ambition in life, he says, has always been to get as high as he could and to get the best there is out of everything. This means professionally as well as in the personal aim.

Goodwin is devoted to his mother, who was Maude Burnell, and she is his greatest chum. Millard Webb, Fox director, who has long been a personal friend of Goodwin, believes there is no limit to the latter's possibilities. He has watched the boy for years and knows his work thoroughly. The new star's first picture is now being made at the William Fox Hollywood studio under the title "Oliver Twist, Jr." Millard Webb is directing.

S. R. Kent Given Impromptu Testimonial Dinner at Murray's by His Associates

An impromptu testimonial dinner was given in honor of Sidney R. Kent, general manager of distribution, Famous Players-Lasky Corporation, on Monday evening, January 24, in the Gothic Room at Murray's, by a number of the members of the Paramount distribution organization.

Beside Mr. Kent those present were Assistant Treasurer Emil E. Shauer, H. G. Ballance, general sales manager; Frank V. Chamberlin, general service manager; M. H. Lewis and John W. Hicks, assistant sales managers; George W. Weeks, general manager, Canadian Exchanges; Fred F. Creswell, field sales supervisor; Melville Shauer, accessory sales manager; W. E. Smith, district manager, Philadelphia; H. H. Buxbaum, branch manager, New York Exchange; Lester Rosenthal, branch manager, Washington Exchange; John D. Clark, branch manager, Philadelphia Exchange; Jerome Beatty, director of publicity and advertising; Claud Sanders, exploitation manager, and Oscar A. Morgan, editor of a Paramount " Pep."

The dinner was a complete surprise to Mr. Kent, whose presence was secured only after he was tricked into breaking an important business engagement by making him believe that he had a far more urgent business duty to perform. M. H. Lewis, as toastmaster, called upon every man present to introduce himself and explain his duties to Mr. Kent, and from these addresses, spoken from the heart, as it were the general manager heard of many things that he had never heard of before. In his response Mr. Kent made one of the finest addresses that members of the Paramount organization ever listened to.

Bronx Exhibitors Ninth Ball Was Great Success

Success crowned the work of the committee, headed by Henry Cole as chairman, who sponsored the Bronx Motion Picture Theatre Owners' Association's vaudeville show and ball held at Hunt's Point Palace in the Bronx on Monday evening, January 24.

This was the ninth annual event of this kind and it proved to be fully as successful as the previous gatherings. About two thousand Bronx exhibitors and their friends were present and thoroughly enjoyed the excellent vaudeville program as well as the dancing that followed which lasted well into the morning.

The hit of the vaudeville bill was an Oriental dancer in marvelous interpretations of the terpsichorean art, while Monte Banks, the screen comedian whose pictures are being released through Federated Exchanges was a close second with a clever exhibition of knockabout tumbling.

Among the screen stars present were Ruby DeRemer and Romaine Fielding, who led the grand march. Of course "Jimmy" Wittman, president of the Association, and Mrs. Wittman were next in line, as in former years.

SCENES FROM A NEW FOX PRODUCTION IN WHICH APPEARS A NEW STAR—HAROLD GOODWIN

The name of the picture is "Oliver Twist, Jr."
Hodkinson's Speech
(Continued from page 656)

I cannot print an arbitrary stamp of value depending entirely upon my personal view and judgment. And I point out that the conditions of motion picture business are such that one could not possibly print the face of this newspaper upon yourselves. The reason is that you, and I have to do so. I have to do it in a justification of what we are doing and what we are trying to do. And I believe that the conditions of motion picture business are such that one could not possibly print the face of this newspaper upon yourselves.

As it is, I believe that every picture that is made to be a success for the public, and that the public is going to want to see, must be a success. And I believe that the conditions of motion picture business are such that one could not possibly print the face of this newspaper upon yourselves.

In this way, the waste caused by an excess of channels of distribution will be done away with, not to mention the waste from the surplus products, which are only partly digested, as well as the waste of paying an extravagant price for stories, stars, plays, etc. You gentlemen with your local organization are incapable of meeting this situation unless you first realize what it is that you have to meet. After that you must organize and shape your affairs in such a way as to co-ordinate and co-operate with other such organizations from the exhibitor's angle, and you must also co-operate with such organizations from the producer's angle as are designed to deal with you on a just basis.

Two Bad Conditions

"Two conditions now concern the industry which are going to give it a lot of trouble. I will tell you what they are, and possibly they are the reasons for your being gathered here. One is retribution on production. That is due to bankers and others with money at stake in these large producing organizations which had their own distributing forces; these men are becoming concerned over general business conditions. That is going to slow up the amount of product that is available to you gentlemen, and that is something that you will have to contend with in the future—there will be less product. There is no doubt about that.

"Another condition is the amount of propaganda that is being circulated in the public press against motion pictures, favoring regulations, censorship, police control, Sunday closing, etc. Unless a great deal more intelligence is displayed in the meeting and opposing of this condition than there was any evidence of at the time I left New York, the effects of that are going to be very drastic and very far-reaching. There is a general attitude on the part of the motion picture business to seem incapable of contending with this propaganda which is being turned against our business, and which is supported undoubtedly by the reformers and agitators who make a living by spreading it. There has been no evidence that our industry is going to combat that menace. They merely say to the press department: 'Our business is all right. It is fine. Leave us alone.'"

Moving Picture World
February 5, 1921

Now that is not the way to combat that. The first thing the motion picture business has got to do is to take stock. The organizations in New York must take stock, and if there are any points in connection with our business that offend the public and give the reformers an excuse on which to attack us and denounce us, gentlemen, we must clean that situation up. If there are such points, I will not go into a discussion of what is right and what is wrong. I merely say instead of denouncing the reformers and expecting them to leave us alone—they are not going to do it.

Must Take Stock

"The motion picture industry must first take stock, get its house in order, and then intelligently combat this 'reform' movement, or it is going to sweep over the country and result in so much censorship, Sunday closing, etc., that it will not be possible for anybody to make pictures for you but be made to know whether that picture will be shown in every community, or in enough communities to make an investment profitable.

"In the New York Times two weeks ago there were three different attacks on motion pictures centered in this one direction. One was an attack from foreign playwrights. They have an ax to grind with the public, and I do not know that they have an ax to grind. One was an attack from a college professor in New York City, who honestly believes there are lots of pictures being shown which are not suitable for the average family that goes to the motion picture theatre. He probably is sincere and has no ax to grind.

The Chicago Attack

"Another of these attacks was a statement by the chief of police in Chicago that he was going to widen police powers and not let any picture which depicted crime in any form be shown in Chicago. This is very serious, gentlemen, because within a few days the chief of police of Newark, who wants a little publicity, is going to do the same thing. And across my desk came a big article from a publication in Brooklyn commending this move.

"If the motion picture industry is not so organized that it can intelligently from the head in New York combat movements like that of the chief of police in Chicago to put us on a basis with legal vital, there is something wrong with this industry, something that makes it an unsafe business to lend. I have only mentioned these three articles. I have seen hundreds of straws which show which way the wind is blowing; the executives in charge in New York must get their heads together and quit kidding themselves that they must make sure that they have clean and legitimate goods, that nobody has a complaint against the picture, and then combat this thing, or it will give this industry a great deal of trouble within the next year or two. The attitude of turning it over to the press and ridiculing it was the position the brewers—toober took about five years ago, and you know what happened to their business.

Paying for Its Sins

"Another condition which can give you equal concern is that the picture business is facing a general readjustment and re-shaping on account of its past sins, its past waste. Let me illustrate. You gentlemen receive a picture with some unknown players, but it is a good picture and you display this picture; and one of these personalities, actor or actress in the picture becomes popular as a result of your exploitation and the general excellence of the picture.

"Under the proper system of co-operation the increasing popularity of that personality, whether it is a star or not, would be used to increase your earnings and increase the earnings of the actors, and the benefit should be divided generally. Under the present system, although you furnish the machinery that has done more to popularize that personality than anything else—it is merely an excuse to shoot your rentals up. The harm is that somebody gets hold of a lot of money they never had before and feels free to spend it any way because they got it that way.

"Our business has been going on that way for years. The bank elements that are perhaps not as good showmen but require more money, have been making these uneconomic moves, continuing these wastes, are getting more and more in a position to control at some future time these big organizations. There is every evidence that they will endeavor to regulate this system and pay what a thing is worth and no more. It has only been the wonderful nature of the business whereby it could pass on everything to the public that has made a lot of concerns successful in this business.

Definite Plans Needed

"Let any condition of general readjustment—retribution—come about in this country, such as we have started, no doubt, and almost without exception, it means reorganization of the business of the producers who are supplying you with pictures today. The question is: Have you adequate plans for meeting these conditions, or do you think because you have had a surplus of pictures that this will continue?

"Now as I said when I first started to speak, I would like to remove some confusion that I think is in your minds.
Cecil B. De Mille’s “Forbidden Fruit” Will Prove Rare Treat to Movie Fans

In his production, “Forbidden Fruit,” Cecil B. De Mille’s Eve turns out to be our old friend and modern heroine, Cinderella. In other words, in place of relating the history of the original Garden of Eden vamp, Jeanie Macpherson has told the story of a modern domestic drudge whose beauty and goodness create a fairy godmother for her and who is sought for by her Prince Charming after she has fled from the Palace, the last shot giving every indication that they are to live happily ever afterward.

Aside from an elaborate and beautiful visualization of the old Cinderella legend which runs through the tale like a leitmotif in a Wagner opera it would be difficult to build a more clean cut and unhampereu tale. Most of the incidents are easy of belief and there is a fine display of showmanship all through the picture.

The human interest is compounded of the most popular ingredients; there is no giddy and blatant sex appeal to prompt maidens of fifteen to ask their mothers embarrassing questions, and the characters are all normal human beings whose virtues and vices are correctly labeled and free from the distorted moral and sickly sentimentality of the ordinary breed of problem plays. The heroine of “Forbidden Fruit” never tries to cheat herself by any juggling with right and wrong. Placed in a position where she has nothing to lose but her own self respect she will not compromise her convictions as to her duty in the matter and is rewarded by knowing that the man she loves approves her action and is proud to make her his wife. Nothing startlingly original in all this, but honesty and decency never have startled the world, however well they have stood the test of time—and both their power against all forms of censorship.

A catalogue of the merits of this Paramount picture includes easily read and artistic captions, a flawless cast, a popular and deftly constructed story, a clever contrasting of poverty and wealth, unexcelled direction and sumptuous settings and, costuming. In the crystal palace where Cinderella loses her slipper, there is a marvelous glass staircase leading down to the ballroom floor, also of the same scintillating material. Cecil B. De

By EDWARD WEITZEL

Mille’s name has never been connected with a more artistic and interesting picture.

Agnes Ayres and Forrest Stanley are new-comers in the leading juvenile roles of a Cecil De Mille production; both give the best sort of proof of the wisdom of their selection. As Mary Maddock, the overworked young sewing woman who offers her worthless husband every chance to make good, Miss Ayres is profoundly convincing by reason of her beauty of face and form and her embodiment of the spiritual grace of the character. She is an actress of definite method and decided talent and refreshingly natural in all she does. Forrest Stanley is a welcome addition to the small body of screen leading men who possesses the right combination of youth, good looks, breeding and acting ability to play opposite the type of leading woman as exemplified by Agnes Ayres.

Clarence Burton, as Steve Maddock; Kathly Williams, as Mrs. Mallory; Theodore Roberts, as Mr. Mallory, and Theodore Kosloff, as Pietro Giuseppe, constitute the other principal members of the fine company.

The Cast

Mary Maddock.................Agnes Ayres
Steve Maddock................Clarence Burton
James Harrington Mallory.....Theo. Roberts
Mrs. Mallory................Kathly Williams
Nelson Rogers...............Forrest Stanley
Pietro Giuseppe............Theodore Kosloff
Nadia Craig....................Shannon Day
Maid............................Julia Payne

Story by Jeanie McPherson.
Directed by Cecil B. De Mille.
Length, 7,894 Feet.

Capt. Morisson to Appear on the American Stage

Captain Joseph Morisson, who has played with many of the best known motion picture stars, is rehearsing the part of Admiral Champlé in the stage production, “In the Night Watch,” soon to be presented at the Century Theatre, New York City. It will be his first stage appearance in this country. His brother was the great Maurice Morisson, an internationally known dramatic actor, who died several years ago. Some of the principals of “In the Night Watch” will be Jeanne Eagels, Robert Warwick, Macklyn Arbuckle, Cyril Scott, Margaret Dale, Edmund Lowe and Max Figman.

Because of his film work during the various war drives, Captain Morisson, who saw twenty-four years’ service with the French army in Algeria, is probably best known as the double of Marshal Foch. He impersonated the famous Frenchman in several films. He has been called on to interpret a wide variety of roles in his motion picture work, and his knowledge of Continental life and customs has caused his advice to be sought in the production of pictures with a foreign atmosphere.

Blackton to Sail for England on February 3

J. Stuart Blackton will sail for England on February 3 to open studios in London and make photoplays for international distribution. With Mr. Blackton will go his family, together with Felix Orman and Almon C. Whiting, who are to act as literary director and art director of the Blackton productions, respectively, and several members of his Brooklyn studio technical staff.

The Blackton organization will be known as the Blackton Productions, Ltd., and the offices will comprise a floor in the Bush Building, Aldwych, Strand, which have already been opened by Chester A. Clegg, an American for some time resident in London who is to be business manager.

Lady Diana Manners will start on her first picture early in the spring. Many of the scenes will be taken at Haddon Hall and Belvoir Castle, the two ancestral estates of her father, the Duke of Rutland.
Hodkinson's Speech  
(Continued from page 590)

relative to my organization. My organization is not an organization that is producing pictures and competing for stars and story material. We know where such a course would inevitably lead. My organization is a mechanism for selecting from any source pictures that are worthy of presentation, and if the picture should not be worthy of presentation, our judgment is wrong; the producer of these pictures goes into the discard and we take on other producers.

"Our organization is designed to select pictures just exactly as the exhibitor selects them for his theatre, with the idea of getting the best pictures regardless of the source. Our organization is designed as a mechanism to go into the market and get individual producers or to take individual producers who are now handling their own distribution and who may be required to reduce their output so they cannot support a distribution machine; we are free to handle, and contemplate handling some products of that sort during the readjustment of the business, which will sooner or later cut down the number of national distribution systems to perhaps 25 per cent of what they are today.

Profit Comes First

"I wish I knew of some general plan whereby exhibitors and producers could work together, but when a producer has committed himself to a condition to make enough pictures to start a distributing machine, nothing will satisfy him short of a connection insuring him a profit on all his pictures. That is the condition which I, if I were an exhibitor, would not care to face, because at present there are many million dollar's worth of securities issued against the producers. We need today with the elements, the directors, the stars and others who made these values away in other camps producing pictures in competition with the organizations they have left.

"I do not know whether you get the significance of that, gentlemen. It is something I think about a great deal, and I have no way of knowing how much of the significance of that statement you really grasp. I would like very much to have you query me on what you have in mind and see if I cannot adjust my talk and my knowledge of general conditions so that it may help you, or guide you, or benefit you in some way locally.

"As you realize, I am looking at the complete picture all the while and doing the only thing that seems to me feasible—that is, forming a machine which is free to do business with either producer or exhibitor. By putting each producer on his merit we will burn out all the politics and waste from our producer. I know that a selective system of that sort will make an improvement in quality which will cause the exhibitor to deal with us whether he realizes why we are doing this or not.

The Selective Principle

"If I have success in getting the exhibitor to see that I have built an instrument out of fourteen years' experience, looking at it from his angle, to give him the kind of pictures he needs under conditions favorable to him, I would like to accomplish that. But we are not depending on that, we are able and willing to grow gradually by delivering a product which proves the superiority of the selective principle on which we are working. What this business needs today, gentlemen, is some architects, it needs some plans, it needs some intelligence.

"There are plenty of theatres, there are plenty of technical people, there are plenty of distribution systems, plenty of studios. Get the business adjusted so 'an injury to one is the concern of all,' that is what the business needs. It is not accomplished now; it is only going to be accomplished perfectly through economic pressure. The producer in control of the machinery by which he gives you pictures has built that machinery by a lot of waste which somebody has got to pay for. Now he will co-ordinate with you and cooperate with you if you will get under his waste and take him at his valuation—and you will not do that if you can help yourself.

"If, on the other hand, you are depending on the producers, as you are—and those that you only partially support go out of business because you only partially support them—then, gentlemen, you take it from me, the producer and distributor will make you underwrite every risk, waste and all, if they take your theatre. That is what you are facing. The question is: What are you going to do about it? I do not believe you are going to get any place by any method which is not fair to the producer, if you are successful in taking over the distribution channels yourself.

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"I find that where exhibitors in a community or in a city tie up all the houses they are just as unfair toward the producer as the producer is to them. It is a case of each taking all he can when he can. Some better system must be devised. As I see the industry today, they have lots of material in the yard and are trying to build a building, but we have no plans, we have no specifications, we have no men on this job working on the respective parts of the job under adequate control and direction.

Needs Control

"This business needs control—some sort of control that will shape it. It does not make any difference what kind of control this business gets, so we recognize what you say: 'An injury to one is the concern of all.' The producer who has imposed on the exhibitor the point of having to drive a producer to a star to a rival organization, has not gained anything by that. I would be glad to discuss with you gentlemen if you have any plans of your own. I would be glad to pass on to them as to whether they are applicable to the conditions which is developing.

"So far as we are concerned, we are following the only plan that we know. We are sawing wood. We are taking producers pictures with the risk on the producer and free to deal with the exhibitors equitably, and we expect to keep on growing in that way because the unfit producer automatically dies under our plan and we do not have to perpetuate his unfit product because we happen to get a lot of money into it.

"On the other hand, these conditions which I am speaking to you about will put more and more pressure on the exhibitor and make it necessary for him to think more than he is doing today, and we are depending on one in each community to see the feasibility of our particular scheme and starting it, because we think it is just. I think the whole business must reorganize along the lines we have set in our concern—this independent agency between the producer and the exhibitor in my opinion is absolutely necessary in this present crisis, because the producer will only get together with exhibitors by their recognizing his values and the exhibitors cannot afford to get under the producer's load. I will close by saying that unless there are some particular points on which you would like to question me or some statements I have made which you may take issue with, that we expect to go right on plugging along our line in the belief that this independent form of distribution must bring order out of chaos in this business.

Joins Scenario Department

Tom McNamara, well known newspaper cartoonist, who has been an art editor of the Paramount Magazine for several months, has joined the production and scenario department of Paramount's new Long Island Studio. Mr. McNamara's contribution to work under Tom Geraghty, supervising director at the studio.

Under the Moonlight

Bessie Barriscale and Pat O'Malley in "The Breaking Point," released by Hod- kinson.
Chaplin Resumes Work
Charles Chaplin has resumed his funny old shoes and old baggy clothes, and began work on the first of three additional comedies that he will make to complete his contract with Associated First National. Most of his old organization has been re-assembled, with Alf Reeves as studio and business manager, and Edna Purviance as leading woman. Although the Chaplin studio had been leased for a lengthy period to Carter de Haven, an agreement was reached whereby Chaplin was given the exclusive use of the plant again. The De Haven picture, "The Girl in the Taxi," is in process of cutting and titling, and Mr. and Mrs. De Haven are planning to build a studio of their own.

Working on "Unfoldment"
The Producers' Pictures Corporation, the new film company financed by St. Louis capital, has leased space in the Hollywood studios, and with all preliminaries attended to, have begun shooting the first scenes of "The Unfoldment," a story by George H. Kern, with Florence Lawrence in the star role. Murdock MacQuarrie will direct and Hal Mott will do the photography. William Conklin and Albert Fresco have important supporting parts.

Fairbanks Touring Country
William Fairbanks, star of Western Star Productions, who has just completed a series of twelve western features, starts soon on a tour of the country, and will visit all the distributing centers, making personal appearances in theaters showing his pictures, and otherwise assist in the exploitation of the films.

English Exhibitor Here
Andrew P. Holt, a director of the Provincial Theatre Association, which controls seventy motion picture theaters in England, arrived in Los Angeles this week to study motion picture production at first hand. Mrs. Holt stated that although British film production is picking up, he believes that a large percentage of American made films will always be shown in England. English audiences, he says, now want straight drama, with strong, logical endings. Comedy-dramas are not as popular there as they are in America.

New Theatre Planned
Plans have been accepted for a building to be erected in Long Beach, which will house one of the largest and most elaborate theaters in the country. The structure will be on Ocean avenue between Pine and American avenues. The theatre will be leased by Fred A. Miller and Roy Miller, of the California and Miller's theatres in Los Angeles, and will represent the first link in a projected chain of Miller play-houses in Southern California. The new theatre is designed to afford seats for 2,500 persons. The interior will be finished in the style of ancient Egypt, with decorations patterned after the Moorish. Modern heating and ventilation apparatus will be installed, as well as all sorts of rest rooms, nurseries and other conveniences for the comfort of the patrons.

Virginia Valli Returns
After completing her characterization of Lady Alice Pipinworth in Famous Players forthcoming picturization of "Sentimental Tommy," Virginia Valli decided to give herself a vacation from which she has just returned to New York. Miss Valli visited her home town at Chicago where she made her start in pictures at the Essanay studios.

One of Miss Valli's main reasons for cutting short her vacation is to take up the matter of several motion picture engagements which have been offered her, and to be present at the screening in New York of "The Plunger" (starring George Walsh) and "The Silver Lining" (a Jewel Carmen production), in both of which she played prominent roles and which are being released almost simultaneously.

Institutes Innovation
An innovation in the amusement world will come to pass during the week of February 14, when Vera Gordon will be the two-fold attraction at the Broadway Theatre in New York City. It will be remembered that Miss Gordon is now touring the Keith circuit as a headliner in a sketch entitled "Lullaby," written expressly for her by Edgar Allan Woolf, and when the Broadvy management booked her forthcoming Selznick special, "The Greatest Love," B. S. Moss saw the great box-office possibilities in combining these two attractions. For the first time in the history of this house since it has gone over to the big time vaudeville, Vera Gordon's act will be seen only twice a day instead of having her give the three shows that have been the routine at the Broadway.

Prepares Screen Version of Oliver Holmes' Book
Eve Unsell Photoplay Staff, Inc., through special arrangement with Houghton Mifflin Company, has just completed a screen version of "The Guardian Angel," Oliver Wendell Holmes' book, which in its time was one of the biggest sellers in the book field. This book was the first of its type ever written.

By special arrangement with Harper & Brothers, the company has also just completed a screen version of "Second Youth" by Allan Updegraff. These two books will shortly be offered to the trade for motion picture production.

Frances Eldridge, whose success on the silver sheet was predicted when she first made her picture debut, after playing on the speaking stage with Ernest Truex in "The Bashful Hero," will be seen in a prominent part in "The Foreigner," which will shortly be released by First National.

When "The Price of Possession" is released by Famous Players-Lasky with Ethel Clayton in the stellar role, Rochcliffe Fellows will be seen in a dual role. In some respects, it is said, it is the best work of his screen career.
MOVING PICTURE WORLD

Baron De Witz Story

(Continued from page 614)

round for anything that does not boost physical plot and the surface grazings of mellowest melodrama along to the bitter end. The "outside artist" bent on indulging his own métier along the indicated lines, runs up against a boss possessed of an infantile desire to "see the fur fly," and he is speedily dissolved in the hurly-burly like an ice-cream sundae in the place where they give no transfers!

If the day ever dawns that a true inside artist is nursed to the maturity of his powers, it will not be in a cinema factory, nor will it be done by superimposing a so-called director on the artist. That is the quickest way of dwarfing the artist and forever squelching the only possible chance of vitally artistic production. The plot coach or director must subordinate his function to that of the cinema artist before "you may expect vitally convincing results in the new direction. There are many coaches, very, very few directors who can be said to be something more than mere coaxes, but the "industry" has not brought out a single cinema artist of inside calibre capable of giving us production as I see it standing apart from the purely reproductive work of the screen as it is today. And the "industry" will appear elsewhere in spots of the obstacles "industry" is putting in his way. It he succeeds and the public rallies to his support, the "industry" will try to buy him up as it buys props and put him in the show window of super-exploitation. All of which spells the funeral of the artist if he is foolish enough to tag himself with a price.

Perhaps you now gather what I am driving at when I insist that the artist must be set free and remain free. If the industry would approach the artist in a spirit of intelligent appreciation similar to that which prompted potentates and princes of old to support the ideals and aspirations of deserving men of talent, we might possibly get to the right men and induce them to take up this work as a life task. History clearly shows what has been accomplished by appreciative associations of this calibre. No better way of encouraging original talent has been discovered so far. It would assure the freedom the artist must have to always remain truly an artist of creative instinct, not a jobber at the count- ters of industry. Again, here is something "industry" won't do because it can't understand anything that is not a business proposition. And it is futile to point out that there are better and greater and far more important things in this world than the sordid fabric of a mere business proposition. All a waste of words! Industry can't understand because it won't and it won't because it can't. It wants to control everything including the very elements that must remain free if the scheme of production is going to be worth while its control in the future.

I do not want the reader to get the idea that I am condemning the commercial motion picture as such. Not at all. True, I have no use for it myself, but that does not prevent me from realizing that others may enjoy it, and to that end it fills a popular craving that the artistic picture could not cope with. There will always be a plethora of mercantile pictures for the many. The truly artistic picture of the future will not be made in quantity, will not be made on a mercantile basis of demand and supply, will not be ordered in sets of so many in a season. The artistic picture of the future will be produced the same as any other work of art is created by artists of accredited talent. It will appear now and then, at irregular intervals, in response to the inspiration of an individual who works at his calling in the same spirit as the painter sits before his canvas and the potter before his clay. If the author studies the traits of his characters. In its finished shape I dare say that a single production of this calibre would be worth handling and exploiting with all the acumen that "industry" can master. It is not unlikely that "industry" will find it more advantageous to take over the selling of such productions—which it has had nothing to do with in the making—than to continue to do not only the making and the distributing, but the selling and the exploitation of factory-made pictures.

One thing is certain. We have long since arrived at the crossing of the ways. A large and quickly augmenting percentage of the audiences flatly refuses to be any longer hoodwinked and palmed off by the exploitation tricks of moviedom. Every fourth man, woman, and child in the auditorium is picking the show to pieces right under the electric boards and the famous star brands. They are surfeited and tired. They want something better and bigger than machine-made meller, and they don't care whether you label it "special" or "super" if there is no radical improvement beyond the present little game of pusillanimous differentiation on the surface. They are sick and sore on reproduction as such, these good people, and are now in a frame of mind where they would hail with a shout of delight the real, unadulterated article—production that is ALL production. They want pictures that will stand up on their own intrinsic merit as pictures, pictures that will make good with the masses as well as the classes without leaning, like sick things, on the crutches and props of double - super - hyper - special, pluperfect over-exploitation.

Clearly, such productions cannot be entrusted to those who are now running the mercantile picture into the ground, and whose past record with them is better gamblers than business men. The present muddled condition of the "industry"—and was there a time when it was not so?—indicates only too plainly that its business men are not up to the standard of efficiency that prevails among the business men of other industries. Here is a task entirely beyond the scope and the capacity of the "industry." It calls for the "outside artist" bringing to the screen the culture of the arts and the sciences and the specialized professions. A man capable of creating adequate cinematic equivalents as his work grows fixed before him and responsive to his touch. A man of intuitive talent, of selective gift, of dramatic instinct, who can absorb these equivalents and focus them in practice, as he evolves into the "inside artist" I have spoken of. Compromise is futile. You cannot make silk purses out of sow's ears. Subterfuge and short cuts will only over-exploitation, confusing the mistakes and shortcomings of last season with "new" policies and plans, announced with a blare of trumpets, for the season at hand is a favor to nobody. And in the end, everybody can do it and everybody does.

"Those who are enamored of practice without science," wrote da Vinci when Shakespeare was busy in the Globe Theatre, "are like a mariner who goes into a ship without rudder or compass and never has any certainty where he is going." The solution is not to be sought in the past.

In the article following this I will outline an actual case, based on verified data, of an "outside" man who went down the line with the great problem and became the "inside" man, tempering theory with practice, in his endeavor to replace the reproductive school of the present with production that is ALL production. It may prove of interest to the producers who do not try to solve all their problems on the adding machine. You may never have heard of this man, but don't let that worry you. His name will not be given, but the result of his work will be shown for what it is worth. We have had enough of names, I think.

(The third article of the series by Baron De Witz will appear in an early issue.)

"VERY WELL, IF THIS IS 'MAMMA'S AFFAIR' WE'LL LET HER DO THE WASHING AND IRONING, TOO," SAYS CONNIE TILMIDGE

Scenes from the latest Constance Tilmadge picture which is called "Mamma's Affair"
Wesley Barry Spending Week in Crescent City Aiding Drive for Children of Europe

WESLEY BARRY, the Marshal Nellan freckle-faced star, reached New Orleans today, at the end of a fifteen-hundred-mile dashes from Los Angeles on behalf of the starving children of Europe. Mrs. Barry, his mother, accompanied him.

He was met at the station by E. V. Richards, State Chairman of the Motion Picture Committee, and General Saenger and several others of the Saenger Amusement Company, Ben Piazza of the Orpheum, Walter Kattman of the Crescent, Arthur Leopold of the Municipal Auditorium, and Emile Ritter, Secretary of the European Relief Council.

Barry hadn't been in the city for half an hour before he was receiving the plaudits of the crowd at the Orpheum, sharing the stage with Will Rogers. He began pulling ten-spots for the starving children as soon as he stepped in front of the footlights.

"This boy is the 'King Kid' of the country," exclaimed Will Rogers in introducing him to the audience. "And all I can say is, I wish he were mine!" Which remark was greeted with fresh salvos of cheering.

Complete Program

The complete Barry program for "Save-a-Child" week in the Crescent City is as follows: January 25—Barry spends an hour with the New Orleans Item, the leading afternoon newspaper, as a printer's devil, copy chaser and newsboy. After doing a "Dirty" in this manner, he delivers the official greeting of Mayor Snyder of Los Angeles to Mayor McShane of New Orleans, and receives the official welcome from the publicity and exploitation. At noon, a luncheon given by the Saenger Amusement Company.

January 27—Barry spends the afternoon and evening leading the relief drive of the theatre managers, the relief workers and the newspapers. In the evening he appears as the headliner at a midnight " Frolic" in "The Czar of the Millionaires." Vaudville acts will be on the same bill from the principal variety houses of New Orleans. Other film stars who will share the bill with Wes Barry are June Elvidge, Mae Murray, Eddie Polo and Ruth Roland.

Wes's principal stunt is scheduled to be his auctioning of "The Invisible Guest Doll" to the highest bidder.

January 28 and 29—Wes will do a marathon and afternoon to and from as many lawns fets, bazaars and theatre performances as he can make during these forty-eight hours. He will especially visit all central and suburban theatres for the special Saturday morning performances for children.

In all his public appearances Wes is wearing his costume as "Dick's Dooley" in "Bob Hampton of Placer," the next Nellie First National production. On Sunday he will be in the audience limited for Los Angeles and Monday morning rehearsals, leaving the authorities and the members of the motion picture committee to count up the receipts and wire the joyful tidings to Herbert Hoover.

Sennett's First Associated Producers' Comedies a Big Success at Its Premiere in Los Angeles

REPORTS from Los Angeles state that "A Small Town Idol," Mack Sennett's first contribution to the output of Associated Producers, Inc., opened to an immediate public and box-office success.

The following telegram was received from Harry David, managing director of the Mission, by F. B. Warren, general manager of distribution for Associated Producers:

"Mack Sennett's 'Small Town Idol' positively the biggest thing that ever played Los Angeles. No question that it is Sennett's greatest picture. Our gross business week ending tonight $15,950. This seems unbelievable taking into consideration that Mission Theatre has only 880 seats."

The newspaper critics of Los Angeles gave high praise to the production. Florence Lawrence, writing in the Los Angeles Examiner, said: "'A Small Town Idol' is an instant success. Huge audiences filled the Mission Theatre yesterday to greet Mr. Sennett's picture. He has eliminated entirely the proverbial slapstick and has evolved one of the most amusing films of his career."

"Hardly a angle of melodramatic art escapes unscathed," says Guy Price in the Evening Herald, "Mellodrama, farce, polite comedy, comedy-drama, revue, spectacle and plot are all there. It is Sennett's first big picture since 'Mickey.'"

"A Small Town Idol" creates much mirth in the Mission Theatre," says May Markson in the Los Angeles Record. "Mack Sennett is perhaps the only director who can make an audience sit through seven reels of frivolity and make them feel at the end that the picture is too short. He has accomplished this in 'A Small Town Idol,' which played to overflow audiences at its world premiere at the Mission."

Edwin Schallert, in the Los Angeles Times, said: "Ben Turpin, valiant knight of careful eye contact all laurels, you have to be whole-hearted indeed not to succumb to the heroic charms of Ben in 'A Small Town Idol.'"

Paramount Exchanges to Distribute Book by W. S. Hart for Benefit of Hoover Fund

WILLIAM S. HART is the latest of the big film stars to make a handsome donation to the Hoover fund, and the contribution by the Paramount celebrity, unique in itself, is expected to swell the fund by many thousands of dollars.

Mr. Hart has given to the fund 290 autographed copies of his book, "Pinto Ben," to be distributed to the twenty-nine Paramount exchanges, ten to each exchange. In each exchange the Paramount exploitation representative will look after the further distribution of the volumes in a way to obtain the most revenue from them for the fund.

Acting on the suggestion of the home office exploitation department, many of the representatives in the field will probably adopt either one of the following procedures:

The books may be auctioned in the theatres; or the exploitation representative may sell the volumes to exhibitors, thereby deriving the direct revenue for the fund. The exhibitor may then offer his patrons the opportunity to obtain the autographed book, employing any scheme in which he is doing so. The exhibitor, incidentally, can easily realize handsome profits for his house through the sale of the exploitation, especially if he happens to be playing at the time "The Testing Block," "O'Malley of the Mounted" or any other Hart picture.

At the estimated price of $100 for each volume thus disposed of, Mr. Hart's scheme can easily swell the Hoover fund by at least $2,900.

In a dozen or more of his Western pictures "Bill" Hart allowed his rugged little Pinto pony to share the honors with him, and the little Pinto never failed his master when called upon to do the most perilous stunts. That's why "Bill" long ago came to love him like a brother. And it is this love of a strong, big-hearted man for his dumb, faithful servant that permeates every line of the story and has caused book reviewers to declare, Paramount says, that "Pinto Ben" is the equal of any book of its kind.

Clermont Kills Himself; Worried About Business

Hammill N. Clermont, organizer of the Clermont Photoplays, Inc., committed suicide on the morning of January 23 at his home in Hollywood. Mr. Clermont, who was formerly connected with the Burroughs Adding Machine Company in the capacity of special representative and efficiency engineer, entered the picture field five years ago and gave promise of big undertakings until beset with financial difficulties a short time ago.

At a recent reorganization, Mr. Clermont was made president of the Clermont Photoplays by C. P. Blyth. Worry over business troubles of the company, with which he was connected is thought to have been the cause of the suicide. Mr. Clermont was 35 years old and left a wife and one child, a boy of thirteen, both of whom were at Sunday school when the tragedy occurred.
The Educational and Non-theatrical Field

Beauty Spots in the East and West Shown in Latest Paramount Holmes Releases

In the two latest Paramount Holmes releases beauty spots many miles apart are visualized for the spectators' pleasure and delight. Those who see "Beautiful Bermuda" will agree that this travelog is correctly titled. The picture opens on board ship and shows views of Hamilton Harbor as the steamer docks. Many are the historical spots of interest set in surroundings of tropical verdure. The white roads, which wind through the island, still resound to the tramp of horses' hoofs, for this is one place where the automobile is not allowed. Tent-pegging is a sport brought from India and the tournament held at Government House shows the expert horsemanship required. An aeroplane trip over the island more fully reveals its beauty, shows the size and gives a panoramic view of the handsome buildings and gardens.

From Bermuda on the Atlantic Coast of the United States to the city of Malacca on the Malay Peninsula is a trip easily made by the theatre car traveler. Mountain-rimmed bays and palm-lined beaches are the scenic beauties first viewed by the spectator in "Memories of Old Malacca," a quaint old town, pirate-haunted in days of old. Chinese, Arabs and Tamils swarm in the streets with the pagoda-roofed carts, jinrikishas and the ubiquitous Ford. A nature study of the deadly cobra and the manner in which the venom of the reptile is extracted for a serum has been inserted. The odd restaurants, boys at games, queer, but pretty houses, and some shots of the scenic loveliness of this far-away part of the world complete the tour. The apt titles and their attractive illustrations add to the pleasure of these travel pictures.

"Inside of the Cup" Is Held Indefinitely at the New York Criterion

Paramount's "The Inside of the Cup," the Cosmopolitan production based upon the sensational novel by Winston Churchill and directed by Albert Capellani, will enter upon the fourth week of its engagement at the New York Criterion Sunday, January 30, having proved to be one of the biggest box-office successes that the Criterion has yet presented. In fact, so steadily has popular interest in this picture been maintained, and so strongly has this interest been reflected in the receipts, Paramount says, that all plans for its successor have been held in abeyance by Managing Director Kiesfeld and "The Inside of the Cup" is likely to be emblazoned in electrics on Broadway and 44th Street for a long time to come.

That this well-acted screen indictment of an all-too-prevalent hypocrisy among church members is making a deep impression on thinking people was evidenced last Sunday evening in Newark, N. J., where the Rev. Henry R. Rose, minister of the Church of the Redeemer, made it the subject of a lecture illustrated with lantern slides reproduced from stills, which crowded the doors of the doors. Dr. Rose's illustrated lectures on modern drama have attracted wide attention in Newark, and "The Inside of the Cup" is one of only six slides which he has chosen to augment the series.

Goldwyn-Bray Twelve Reel Picture of Automobile

The complete construction and operation of the automobile has been turned into a twelve-reel picture made by the Goldwyn-Bray Pictures Corporation. It took two years to make the film and every process of the building of a car, from the first piece of material to the completed product is shown. The picture is of special interest to automobile owners and drivers, as it explains clearly the mechanics of a car and the way to keep one in good order, thus saving repair bills. The United States Government has selected this film in its schools for motor drivers and mechanics. "The Elements of the Automobile," as the picture is called, is the first of the series. This film also should be useful for purposes of visual instruction.

Bee Life "In a Palace" of Honey, Ford Weekly

Ford Educational Weekly No. 4 has an intimate study of insect life in "In a Palace of Honey," which shows the community life and work of the honey bees. These industrious insects are shown in their daily routine of extracting honey from flowers and packing it into the comb, caring for the larvae and their many other tasks. Some unusual photographs show the hive swarming with their queen. The workers have no use for drones and return to the old cell and there kill the males or drones. The tragedy of the execution is clearly pictured. This reel of insect life released by Fitzpatrick & McElroy through the Federated Film Exchanges of America, Inc.

Things Worth Knowing

That the Children's Fund of the National Board of Review will be devoted to the selection of suitable pictures for children and young people and every activity connected with providing and promoting the cause of good pictures for the adolescent mind.

That Carlyle Ellis and company have sailed for Savannah, Georgia, to make a two-reeler educational picture on the new health program of the Bureau of Social Education, W. W. C. A. The program adopted by the newly organized Woman's Foundation for Health involves eventually a health examination for every American woman and an individual plan of physical training.

William B. Davidson, well-known leading man, has just completed work opposite Elaine Hammerstein in "The Girl from Nowhere," "Poor, Dear Margaret Kirby" and in the all-star production "You Can't Kill Love," for Selznick.
A BENJAMIN B. HAMPTON Production

The KILLER

Adapted from the novel of Stewart Edward White

Produced by BENJ. B. HAMPTON
Directed by HOWARD HICKMAN

Every farmer knows what a "Killer" is. A sheepdog, natural guardian of the sheep, who has become their worst enemy; sly, tricky, murderous, cruel, implacable, killing for the love of it, and incurable.

Imagine a man like that, rich, powerful and intelligent.

Then imagine a picture, based on that theme and written by one of our greatest out-of-door writers, with its scenes laid in the Southwest.

Thrilling? Powerful?
Yes, and then some.
A Pathé Serial

Charles Hutchison
America's Death-Defying Hero of Daredevil Deeds
in "Double Adventure"
By Jack Cunningham

Produced by Robert Brunton
Directed by W. S. Van Dyke
You know "Hutch?"
Who doesn't?
Most reckless of daredevils, King of Stunts, hero of ten thousand incredible exploits, the man who makes 'em rip up the theatre chairs by the roots in their excitement. Wait until your patrons see him leap from a lofty, falling derrick into a tree; hurl himself from a mile-a-minute motorcycle over the parapet of a bridge; jump from a motorcycle hurtling through space to the back of a galloping horse; wait until they see him doing a hundred such stunts.
They'll see them in "Double Adventure."
Don't wait; get it now!
A stirring story, given magnificent and costly production, with many scenes actually taken in Spain and with a cast which included thousands of persons. Bill it as a very special attraction.

"Good production given thrilling story. Credit should be given Seitz for the way he has handled the detail and arrangements of scenes. Action fast and furious. Shows one of the biggest battles ever produced on the screen."—Motion Picture News.

"Full of romance and intrigue. Spectacular. Action never slackens and fight scenes are excellently directed."—Exhibitors Trade Review.

"Replete with thrills and exciting happenings, beautiful of setting in Spanish city and hill country, rapid of action and with a mystery plot well developed."—Exhibitors Herald.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Slide for Local Murder
Hooked Up a Vitagraph

Out in Marion, Ill., a murder trial resulted in a conviction and the suicide of one of the accused. It made a big sensation in the small town and Vernon Hicks of the Family Theatre, was quick to see the possibilities in the story.

He had a slide made of some of the newspaper clippings, filled in with matter for Vitagraph's "Dead Men Tell No Tales" and this was run at all succeeding performances.

Swift Won a Prize for a Best Window Display

Harry Swift, the Albany exploiter for Paramount, has been at it again. This time he won a prize for the best dressed window in a trade drive in Pittsfield, Mass.

Swift went over the line to see what he could do to make "Civilian Clothes" look as good on the box sheet as "Humoresque." The retail merchants were holding a better business drive and had offered a prize for the best dressed retail store window. Swift dropped in on J. R. Newman and Sons and suggested that perhaps a "Civilian Clothes" window might make a good showing for a clothing store. They seemed to be willing to try the scheme, so Swift evolved this window, and it not only won the first prize, but it was adjudged "the prettiest window ever shown in Pittsfield." The judges were so pleased that they could not hold into a straight decision, but went beyond that to express their appreciation.

Now take a look at the window. Of course, you see the centrepiece with the cut-out and the back frame and the card in front. Perhaps you think that is all. It isn't. That's where so many window dressers make their mistake. Look further. The entire window is symmetrical. Swift did not make certain that he would get his and leave the rest to chance. He made every square foot work.

In the first place he did not crowd. In the next he followed a scheme. At the extreme ends are coats and overcoats. On the right the overcoat is in front of the coat. The reverse holds true at the left, where the coat is in front. This gives symmetry without formality. In the same way nearer the centre he uses two coats, but one is on a pedestal and the other on a low stand. This again breaks the formal line, but to balance he has a hat on a tall stand in back of the low coat to break the space, and in front of the higher pedestal he placed gloves and a cap and scarf to kill that gap.

You look at it and you know it looks good. You don't know why, perhaps, but you know that it is. And the reason is that the placement of every article is determined to make the best possible showing, to give order and symmetry, to catch and hold the eye.

The Japanese make an art of flower arrangement, working along precisely the same lines. Swift makes an art of window dressing. You can, too, with a little study. Additional to this, he used paper, newspapers and a mail campaign and the "Humoresque" record at the "Union Square" had to give place to "Civilian Clothes" and when he feels like it, Swift will probably give up and bust a hole in that.

Save Old Stunts

Often the plan book for a particular picture will suggest a stunt applicable to many other titles. Clip these out and paste into a book or on catalogue cards, to look over when you need something for a play not stunted. It may help when you need help most.

Exploitation Man Wins Five Dollar Commission

Dan Roche dropped down to Paxton, Ill., to help the Majestic Theatre put over "Humoresque." He draws salary from Paramount for doing that stunt free of cost to the managers, and while he gets a cigar now and then, and a vote of thanks, he looks for no return, but this time he came out five dollars to the good.

Dan looked over the ground and decided that about the best bet would be some hook up pages. There were a daily and weekly paper in Paxton and Dan modestly opined he would land enough ads for both. Of course, all the papers were more than glad to get a couple of extra pages each, but one of the editors hooted at the idea of that much advertising and offered to bet Dan he couldn't land the bank this side of a million years.

Dan took the bet—and the hint also his hat and he landed the bank in three minutes, flat. Then he used the bank as an argument with the merchants and he filled both double decks, and the house got the advantage of $14.20 advertising at a cost of $2.43 for its share of the space.

And some people are still asking, "Why is an Exploiter?" Dan is one of the answers.
Selling the Picture to the Public

Had Inspectors Puzzled
About This Big Display

When is a sign not a sign? That is what is bothering the building inspectors of what will be Warren G. Harding's home town after March 4.

When W. R. Ferguson, Goldwyn's travelling exploitation man, got to Washington to help Loew's Columbia put over "Earthbound," he had the idea of using a large metal globe. Several machine shops told Ferguson that it could not be done and refused to consider the job, but finally the exploitationist located an old German mechanic who runs a sort of private trade school for skilled mechanics, defraying the expenses out of his own pocket.

Took Two Trials

Ferguson presented it to him as a nice problem for his prize pupils and on that basis the job was undertaken. The first globe was a failure, but Ferguson persuaded him to try again and he got a seven-foot globe that was revolved by a motor. This was painted to represent the earth's surface and was placed on top of the marquis of the Columbia.

Straightway the building inspectors wanted to know what he meant by building an advertising sign without a permit. Ferguson said it was not an advertising sign but a geographical exhibit. The inspectors retired to think it over and no decision had been reached by the end of the run, so the illuminated globe whirled away all the week with beneficial results.

Ferguson also got special front page readers in the Post and used the billboards and newspaper columns to the limit.


did it ever occur to you that perhaps your house means as much to your patrons as do your stars? Did you ever try to make your house mean something? It can be done, and it helps.

Hyman's Novelties at the Strand

For the week commencing January 30 Edward L. Hyman's program at the Mark Strand, Brooklyn, runs from Gound and Strauss to Victor Herbert. It is shorter than last week, when thirteen numbers were presented, in addition to the organ solo, but is more nearly the normal length; the program last week being intended to get them back after the no-program week for "Passion."

This program will open with the overture to "The Bat" (Strauss), played by the orchestra without any scenic effects. Red lights to the production stage, orange floods for the orchestra and house in blue.

Recruiting Officer Is Keen for Picture Aids

Exhibitors who still have any doubt as to the efficacy of tie-ups in their exploitation with the recruiting services of the U. S. Army, Navy or Marine forces, or who still have difficulty in convincing the recruiting officers of the value of this exploitation to their own service, should read this letter written by Lieut. K. W. Thom, district publicity officer for the recruiting services at Des Moines. The letter was addressed to Normal L. Dixon, exploitation representative for Paramount Pictures in Des Moines and reads:

My dear Mr. Dixon—

Stress of business and my absence has delayed a letter to you in connection with that remarkable Paramount Picture, "The Cradle of Courage." It was certainly a pleasure to arrange a small display at the Palace Theatre, while the picture was showing to boost the picture in every way, since "boosting" this picture means "boosting" our Army, which we all love. There is no doubt as to the popularity of this particular picture as well as all Paramount pictures. It has been my pleasure to arrange Army displays in several cities in this state where the picture has, in every case, made a hit.

The letter concluded with a general eulogy of the service done by the Army by this tie-up. At the same time Lieut. Thom wrote to the recruiting officers in the district urging similar tie-ups. Both letters were entirely un solicited and the value of the tie-up, from the exhibitor's standpoint, was evidenced in Davenport, Iowa, where "The Cradle of Courage" had been scheduled to run three days but was postponed and run a week after it was learned that the Army Recruiting Service would co-operate in exploiting it.
Selling the Picture to the Public

ALMOST A MILLION NEWSPREYS HAVE HELPED "DINTY"
This is parade, serial number 27,593, and was worked by Roy H. Haines, of the Cincinnati office of First National, in conjunction with the Post and Carl Fisher, of the Boulevard Theatre. It used 1,500 kids

More Newsboy Parades
Help "Dinty" to Score

Newsboy parades for "Dinty" are growing almost as common as red ink overprints. Two go on the record this week.

Ed. Paul, of the Regent, Springfield, Ohio, worked the stunt for the opening day of a four-day run. He did not have the boys come direct to the theatre, but announced that they must assemble in a public square some distance from the house. They marched down with banners and a band, but the 500 boys made more noise than the band, and the musicians were there more for ornament than use. They gave a finished look to the parade even though you could not hear them. Four days was a new record for a run in Springfield, but the boys put it over so that it might have lasted for a week.

Roy H. Haines, of the Cincinnati office of First National, helped put over the stunt for Carl Fisher, of the Boulevard, Cincinnati. Here the ever-willing Post was hooked up, and the boys were limited to the Post salesmen. That gave 1,500 kids, which was amply for noise and enthusiasm. Next to a callophone there is no better noise-maker than a small boy whose lungs capacity has been developed by crying his wares on the street corners and 1,500 of them can imitate a near-riot. Fisher gave a special morning matinee and parade instead of asking the kids to the opening night, and by the time the afternoon show was ready to open, the audience and the start of a standout for the second show was all on the ground. The boys had turned the trick as usual.

Throwing the Wrench

W. G. Shaefer, of Vaudette, West Point, Ga., got out a special postcard to all young people between the ages of 16 and 25 urging them to avoid matrimony as one of his special stunts for First National's "Don't Ever Marry." Throwing a monkey wrench into the works of cupid is bad business, but not many took the advice seriously, though they did go to see the play.

Street Light Jackets
Told a Story Plainly

The William Penn Theatre, Chester, Pa., worked a new idea for "Dead Men Tell No Tales" when that Vitagraph attraction was played lately. In front of the house are a pair of cluster lights, with five lamps each. Transparencies were prepared to be set over the globes, lettered simply with the title. By day they were white, lettered on a dark ground, but when the lights went on they showed in letters of fire.

This seems to be a scheme adaptable to almost any attraction, and can be worked wherever the house or other private lamps are available. In many sections they now have a bright light district, in which merchants contribute to the cost of extra cluster lamps. It should be a comparatively simple matter to purchase the use of one light in each cluster for a limited period to put over a special, now that the William Penn has shown the way.

Another novelty is shown in the cut in the shape of the dummy traffic policeman on the right. These can be made up in quantity and put around the streets by arrangement with the police, as well as being used for the front of the house.

Chester got the business it deserved with this Vitagraph special because it went out and hustled for the additional patronage.
Selling the Picture to the Public

Revival Meetings for Picture Houses
Work as Strongly as for the Churches

BILLY SUNDAY can go into a city and
sell Christianity wholesale. Lesser
evangelists can get a town so stirred
up that many are brought back to the
church who have drifted away. The re-
vival meeting is the first aid to the church
that is slipping, yet few who manage pic-
ture houses seem to consider the revival
meeting as an aid to slow show business.

Lay It On Thick

The entire psychology of the revival
meeting is the strenuous appeal to the
emotions, which quickens the latent belief
into renewed religious fervor. The ex-
horter lays it on thick—so thick that it
pierces the growing insensitivity. Like all
emotional appeals, the effect is lasting only
in a comparatively few instances, but the
revival can be repeated with the same re-
results.

The exhorter preaches and gets them
stirred up. The picture manager cannot
preach, but he can accomplish much the
same thing through a better program and
intensive selling. When the results drop
down, the same thing can be repeated.

Plan in Advance

But like all such movements, the cam-
paign must be carefully planned, and prep-
arations made well in advance. The chief
essential is the usual ad for the week. If
you play two or three changes, drop the
scheme and play a daily change. Get the very
best subjects you can land.

Don't worry about first run. It is far bet-
ter to get aged stuff you know about than
to book something on the salesman's say-
so. Play back one or two of the strong-
est hits of the past three months and
build on this with other record breakers.
Don't cling to a single releasing company.
Get the best wherever you can find it.

Then start in to plug. Begin with teasers,
announcing "It's going to be a glorious
week!" Follow with similar lines on your
screen, in your program and newspaper
ads, and get some lettered signs to the
same effect for the lobby.

Later date in the signs and announce
"Knock-out Week, "Celebration Week" or
"Best Pictures Week." As soon as you do
this place on sale special strip tickets good
for the entire series of performances at
a price slightly lower than the admissions
would add up. If you charge 20 cents, make
the six shows a dollar. Don't look on this
as an immediate money-maker. Figure on
your ultimate profit.

Then Give Details

As soon as you have the details give the
full program. Tell about each one. Play
it up to make people realize that it is
something better than usual. Make them
want to see each individual picture.

Hammer on it hard.

Put in special music, add a soloist or two,
if you do not use them regularly. If you
always run a musical program, get a bet-
ter selection than usual and make a daily
change.

Dress your house with bunting, if pos-
ible get some ballyhoo for the opening,
and turn things loose.

You will find that the result will be that
you have quickened interest in the pictures
and have brought back into the fold many
who have dropped out for one reason or
another. You will bring in new faces and
perhaps make them regulars. See what you
can do.

Teach your patrons to believe you. Sell only
what is good and you will not need to spend so
much for advertising, space for selling talk.
You've got them sold already if they believe you.

Used Real Snow for His
Log Cabin Lobby Stunt

No cotton and mica snow figured in the
lobby stunt employed by Mr. W. J. Ostenberg,
Jr., for his log cabin lobby in the Orpheum,
Scottsbluff, Neb. There were
tons and tons of the real article just out-
side the door, so he built up a log cabin
stuck a few skins around and had a section of
the street shoveled into the remaining
lobby space. It was the real thing, and
there was no danger of the snow catching
fire.

The display was made for the Rex
Beach-Orpheum lobby pictures starring
ira Gordon, "The North Wind's Malice," and
photographic enlargements of scenes from the
play backed up the cabin attractor, and
it got out the crowd on a particularly cold
day, when the home fireside was a lot
more attractive than the average picture,
but Mr. Ostenberg went to so much trouble
than the patrons figured this could not be
an average offering, and they turned out in
force.

Get Good Music

Have good music with your show if you
possibly can, but be certain that it is good
music. One neighborhood house we visit
was noted for its poor pianist. The mana-
gement felt that something was neces-
sary. It retained the pianist and added a
violinist who was even worse, and now the
music is more than they had.

The real remedy would have been to have
taken the money paid the violinist, adding it
to the salary of the pianist and with the
increase gained from getting him can
really play the pictures. You don't have to
have a forty piece orchestra to have good
music and a good pianist is infinitely to be
preferred to two indifferent players.

Sold Play Title for
Editorial Page Idea

Abner C. Robinson, of the New York Par-
amount Exchange, did not just sell the title
idea to the Evening Telegram for a wagon
stunt, but he sold the editor on an editorial
page stunt and then it had to go on the side
boards. It was a big idea.

The stunt is more or less an oddity in New York journalism. Now that the
Herald, its big sister, is printed downtown, it is the only evening newspaper printed
up town and its editions are on the street
from half an hour to an hour ahead of the
others from eleven o'clock on.

Got Hotel Crowd

This gives it an unusual circulation in the
hotel district from which the Broadway
houses derive a bulk of their patronage,
and the use of the idea as an editorial page
feature brought the title before the amuse-
ment shopper who had plenty of time on
his hands and no place in particular to go.

From this angle of exploitation the stunt
was well worth while, for it was worked
when the picture was at its first run at
the Criterion, but the feature was con-
tinued, because it was such an apt title for a
department of editorial comment, and the
200 odd delivery men carried the message
all over the greater city before the release
was played at the regular houses, and the
publicity held up beyond the live playing
period. What do you think of that? Call
permanent publicity.
Selling the Picture to the Public

This Libels Wally Reid
But It Helped Business

We are willing to bet that Wallace Reid could bring suit for libel against R. C. Gary, Paramount's exploitation representative in Omaha, and get a decision all the way up to the Supreme Court, but we don't think he would mean a mean.

Anyhow, Gary was looking around for something for the Strand theatre on "The Charm School" and he hit upon the idea of advertising that Reid had written a book on "What I Know About Women," which was to be had free at the Strand box office. He ran off a thousand copies and then he had to run fast to the printer and order some more, for the thousand were gone before the afternoon was half over.

The stunt was an old one, as the cut shows. It has been worked hundreds of times and can be worked thousands of times more. The ends show the front and back pages, the centre the middle pages of a four page folder. That was all there was to it, but it was enough to spread the news, for everyone had one and was showing it to everyone else, because the news of the coming of the book had been worked up until it had become a matter of town gossip. It was treated as seriously as though it was a pretentious volume and it is said that there were 500 women waiting for copies when the box office opened the first day of the distribution.

Pays Back the Navy for Favors of Other Times

Hooking up the Navy recruiters seems to have lapsed for the time being. We have not recorded a Navy stunt for a couple of weeks, but Harry Sweet, Paramount exploiter out of Albany, remembered past favors and gave the Navy a boost without turning out the guard.

He had gone up to Gloversville to put over "Something to Think About" for the Criterion Theatre, and one of his stunts was the use of posters on the car dashboards reading:

Take this car to see
"Something to Think About"
To the Criterion Theatre
If travel means anything to you
See the Navy Recruiting Office.

These were extensively used and gave some attention for the Navy and a lot for the house. It got more attention than a straight show bill could have done, for the scheme works both ways. Hook up with shows help the recruiters and hooks with the recruiters help the shows.

Cards Win Again

The Academy of Music, Northampton, Mass., recently used 3,000 postal cards to put over "A Splendid Hazard." The entire cost was under $40, yet it held the business up for two days and for a lot of people interested who could not come to see this First National, but who did come later.

The weekly postal soon loses its kick, but the occasional mail solicitation packs a punch if care is taken to get good addresses.

Painted Special Backing for "Midsummer Madness"

Painting a special back ing for a right angled window was what put over the display for "Midsummer Madness" at the Strand Theatre, Birmingham. This Paramount attraction does not suggest a window hook-up and something was needed to get the idea over, so L. R. Towns, the manager, had his scenic artist, H. C. Holt, paint a special backing, showing a summery landscape to carry out the idea and then spring costumes were alternated with flowers to catch the eye. Two window cards were used in front and one at the rear of the window, with a number of stills. The card in the centre is really the reflection of the left hand card in the glass of the window.

The chief element of the display, apart from the painting, is the open display. The three dresses all get over because they have a chance where a dozen or more would attract practically no attention because of the competition.

MADE A SPECIAL WINDOW SETTING FOR "MIDSUMMER MADNESS"

The Strand Theatre, Birmingham, had a special painting made for a prominent window to give the proper atmosphere to this window for the Paramount production. It was done by H. C. Holt, staff scenic artist.
Selling the Picture to the Public

Big Displays in Lobby Helped “Earthbound”

Hudson B. Scottard, of the Queen, Houston, Texas, made a tremendous splash in his lobby for Goldwyn’s “Earthbound.” In the front of the lobby was a platform, lettered with the title, on which was a globe to which the cutout figure of a woman was bound. The title also appeared across the face of the globe.

Above the marquee was a cutout of the 24-sheet, showing Miss Reveles and Mr. Standing, with the figure of the slain man in shadowy outline hovering above a second globe. From the floor of the lobby to the top of this display the distance was about thirty feet, and no one could come within two blocks of the house without catching the display.

The lobby work was supplemented with window cards, posters and increased newspaper advertising, and put over the story, to a smashing opening.

Playing Card Lobby Was Backed by Ace of Spades

This playing card lobby from the Strand, Nashville, does not differ materially from other lobbies used for Marjorie Rambeau in the Robertson-Cole production of “The Fortune Teller,” but it offers a novelty in a false front for the box office, which shows the ace of spades with the pip cut out to give access to the ticket window. This is new.

Two large painted signs were provided, one at the top of the lobby, as shown, and a second at right angles to the house, extending across the sidewalk. Both played up the ace of spades.

A net work of strings of playing cards decorated the inside of the lobby, while cards were tacked to the larger frames. Three oil paintings were placed well front, and a tripod with a kettle was right at the sidewalk line. “The Fortune Teller” is by no means a recent release, but it still is going over strongly and still cleans up.

Ape Man at Recess Time Puts Kink in Classroom

Theodore Chi fos, of Sorg’s Opera House, Middletown, Ohio, conceived the idea of putting out an ape-man for “Go and Get It.” He got more than he anticipated from the stunt and gave the town a good laugh.

He hired a negro to put on an ape dress and parade the town with a white keeper. There was no advertising matter used. Middletown was small enough to let the hallyhoo connect itself with the poster and other advertising.

Then came the School

All morning the two men paraded the streets and attracted considerable attention, but in the afternoon they chanced to pass a schoolhouse at recess time. There were about 150 pupils in the yard, and something told the stummers that they were in the wrong place. It seemed to be the best plan to go somewhere else and to take long, quick steps.

Then the kids began to come through the gate and over the fence and the ape man and his conductor made their steps longer and much quicker. A good judge would have said that they were going down the street on a dead run, but they were not fast enough for the kiddies.

Then they changed tactics and time to a full stop to wait the charge of the kids, who were not so anxious to come to close quarters until some adults had investigated and identified the ape as a well known odds-jobs man. The youngsters eventually went back to the class rooms, but they were so full of talk about “Go and Get It” that studies were out of the question the rest of the afternoon.

Meantime the story spread until the entire town was laughing, and they were still laughing when they came to see the show.

Made Poker Hands Help Get Needed “Full House”

There is no use playing “A Full House” to half empty houses, so when the Criterion Theatre, Evansville, Ill., booked this Paramount play, Mr. Kornblum called upon Charles Raymond, the Paramount exploiter for the St. Louis territory, to come and help him play the show.

Raymond has a weakness for queens full, so he got up a set of signs showing enticing hands, lettered them in poker parlance and put them around town. The cut shows two of the signs.

How About Film Samples?

What has become of the samples of film which did such good work in the old days? We have not seen one in more than a year, and yet the average fan prizes these little cuttings.

Some time when you have a picture you want to put over big, you have time to work ahead, make the exchange obtain for you a couple of hundred feet of a striking scene from the play you want to put over. Get cards with window cut into the size of a frame of film. Paste a frame over the opening and have the card printed with a little talk about film, and more talk about the play and the particular scene from the play you are showing. You will be pleased with the returns.
Selling the Picture to the Public

Told It with Indians for "Lahoma" Showing

Playing strong on the western atmosphere of "Lahoma," the Garden Theatre, Minneapolis, used an Indian couple to help get over the lobby display, and built up on this with press book and other lines bearing down on the atmosphere of the play.

The corner boards gave these lines: "A picture that mirrors the soul of the west," "An outdoor drama pulsating with action," "A tale of hazzard on the last frontier," and "A romance in the land of rugged canyons." On the still frames were "Oklahoma as it used to be" and "Prairie Schooner days" with a large "Indian's Cowboys" for the centre.

The Indians worked the lobby all day and helped to call attention to the locale of the picture, but some of the time they had to get out on the sidewalk to let the crowds into the lobby, for the Pathé release was a cleanup out of the ordinary.

Newspaper Matinee Helped "The North Wind's Malice"


The newspaper printed a coupon good for one admission to a special morning show for the production and, of course, had to give much publicity to the story to cry up its own coupons. The result was an overflowing house and several hundred satisfied spectators, who went out and told about the show to the benefit of the succeeding pay performances. It may have cost some admissions, but as the house played to capacity on the strength of the word-of-mouth advertising, the house lost nothing.

Press Work

Press work is not merely getting the local paper to print a few items. That is just part of the publicity. If you have something that will interest the schools, get the interest of the teachers and through them the pupils. If you have something of interest to musicians, get after the music teachers and the clubs and societies. If you have a story which will make a special appeal to the Masons or the Knights of Columbus or the Elks, get after them. Eddie Hyman recently did the Strand hundreds of dollars worth of good merely through selling "The Last of the Mohicans" to the schools of Brooklyn. He did not trust his generous advertising spaces; he went after the schools direct.

Worked Airplane Stunt in Town of Only 5,600

E. Iwerks manages the Grand Theatre, a 400 house in a town of only 5,600, but he finds that the airplane idea works just as well in New Ulm, Minn., as it does in the larger places. It works even better, because the plane is still something of a novelty in his town.

He knew where there was a small biplane and he dug up the aviator and persuaded him to fly over the town with the body lettered "Special delivery. Films. 'Going Some.' For Grand Theatre, New Ulm."

Used Handbills, Too

The aviator threw out handbills and on his landing he turned over a film case supposed to contain this Goldwyn subject, then Mr. Iwerks sent down to the station for the real films, but no one thought about that. They were all talking of the feature which had come by airplane delivery, and they are still talking—about the stunt and the comedy, now, for they, most of them, saw the play.
Selling the Picture to the Public

Everybody's Doing It

Harry Swift's exploitation for "Something to Think About" at the De Luxe Theatre, Utica, was very simple. The Albany Paramount exploiter did not stop until he had the title posted on everything short of City Hall and the churches. He used several kinds of paper and put it everywhere, with the result that the newsboys cried the title along with their papers and the waiters handed guests the menu with the remark that it was "Something to Think About." Shop girls used it on hesitant patrons and barbers worked it in on their urge for hair tonic and facial massage.

Hook First National to Who's Who Window Dress

De Wolfe and Fiske, a firm of book-sellers in Boston, hooked the "Who's Who on the Screen" to the identification contest of the Hearst papers, in connection with the Boston American, and then used portrait stills of the First National stars to get attention to the books, with a painting of Norma Talmadge for a centrepiece. This helped put over the idea of the contest and gave some excellent advertising to the First National stars in particular.

The large displays are for the newspaper contest, the smaller cards are for the book and the First National credit appears under each of the portraits.

The idea should commend itself to exchange managers wherever this contest is being run. It gives strong publicity without heavy cost. If the books are not on sale it should be possible to display the stills as helps to prize winning, but the book will enable the store keeper to get his share.

The Circle, Indianapolis, Plunged Big on "Dinty"

The Circle Theatre, Indianapolis, made a special drive on "Dinty" when that First National attraction was shown in the house. Opening with teasers two weeks ahead, Ralph Lieber kept right up to the last day of the engagement. The newspaper spaces were largely increased, but this was only one angle. The heat and light company sent out 10,000 heralds with its monthly bills and a newspaper issued 65,000 6x10 inch pictures of Wesley Barry as a Sunday supplement, holding the distribution to the local edition. In return the Circle gave the carriers and newsboys a special performance prior to the opening.

"Dinty's" Cellar

Another stunt was a miniature stage about five feet wide, set to show the scene in "Dinty's" cellar, with cutouts showing the newsboys giving a show for "Dinty's" mother. At night a flasher lamp alternately lighted and dimmed the stage, commanding additional attention.

The special drive resulted in bringing out some new patrons, though most residents of Indianapolis are regulars and the out-of-town visitors visit the Circle as religiously as they see the Hippodrome when in New York or as they used to see the Eden Musee. The Circle draws all Ohio to its doors.

Sometimes the little stunt seems too small to be worth while, yet the small stunt often brings more business than the big stuff. Try it out and see what it can do. You can't tell until you try.

Sells First National to Three Large Hotels

Because the Majestic Gardens, Kalamazoo, is the First National franchise holder, W. Griffith Mitchell, the manager, felt that it was up to him to do something to make that fact known.

Kalamazoo has a large transient population for a town of its size, and Mr. Mitchell arranged that each room in the three largest hotels should carry a card hung to the telephone, the text of which can be seen in the cut.

HOW FIRST NATIONAL HOOKED TO A HEARST CONTEST

Stills of the stars were used to decorate the window of a Boston book-store mostly devoted to a display of "Who's Who on the Screen" in connection with the identification contest handled by the Hearst newspapers.

MR. MITCHELL'S CARD

He had four First National attractions in a row, including Lionel Barrymore in "The Master Mind." Barrymore is new as a picture star in Kalamazoo, so Mr. Mitchell prepared a special pass for use through the early part of January which carried a white silhouette against a black ground, a special advertisement being printed on the white, and the dates below. This special pass idea is not new, but it is always effective. Mr. Mitchell got a particularly good display for his.

Not many managers pay sufficient attention to the transients. If a town is large enough to call for a hotel, there is a chance to make additional business, and most hotels are glad to hang the cards, if it means a few passes to the proprietor. If you can't get them in without too much argument, get your printer to run off some thin cards about 4x6 inches, print your advertisement in the top inch and below, "Please make your memorandums on this card." There is not a hotel man who will not hang these on each telephone to take the strain off his wall paper. Try it.

New Exploitation Aid

Paramount has something new in the 14 x 36-inch rotogravure for lobby and other displays, first issuing Maurice's "Paying the Piper" which seems to have made an instantaneous hit in the New York district. They work exceptionally well for window displays and lobby fronts.
Selling the Picture to the Public

Retakes of “Twin Beds” Helped Home Town Show

Taking some of the bedroom scenes from “Twin Beds” four times daily helped to put that First National attraction at the Kinema, Los Angeles. Carter De Haven collaborated with the theatre in setting up an impromptu studio in one of the windows of Barker Brothers, the largest furniture store in the section. Several kleigl lights were sent down and a motion camera and a card announced this to be a reproduction of a setting used in “Twin Beds,” adding that the scene would be photographed at stated hours.

The layout attracted attention all through the day, but at the announced times the crowd went out toward the car tracks while the lamps were thrown on and the photographer ground his empty camera at the players.

Helping Along

Instead of holding up the usual scene card, the director’s assistant held up cards with advertisements for the Kinema and the cameraman pretended to focus upon these, which gave a good excuse for holding them up and which also served to centre attention on the reading matter.

The stunt was worked out by Carlyle Robinson, the De Haven publicity man and Richard Spier, who does the same office for the Gore Brothers and Sol Lesser, of the Kinema. Even in the home town of the movies the stunt attracted attention, and it would get more notice where the motion camera is less familiar, and yet it can be worked with spotlights and a fake camera just as well. It put “Twin Beds” over to a big ticket sale and it helped the furniture displays in the other windows, which is where Barker Brothers got theirs.

Five Foot Letters Put Ray Over in Nebraska

Here is another display from the Orpheum Theatre, Scottsbluff, Neb., this time for Charles Ray in his First National production of “Forty-Five Minutes from Broadway.”

The upper part of the lobby was left rather dark and these white letters stood out like a 24-sheet. One sheets, cutouts from the three and six sheets and a stand of stills completed the layout, which brought in a big business.

Work Tint Lights

Where the lobby is deep, it would be a good scheme to paint the letters with alumnum paint, hang them back of the arch and throw changing colored lights on the display. This can be worked with a flasher or even flasher sockets and should be so planned that the lights are not uniformly one color, but alternating in red, green, blue and gold, with a little fixed white, say every fifth or sixth light. Fresh silver paper with a smooth, bright surface, would be even better than the aluminum paint. This works best with short names, but with a name of less than six letters the display will be striking and selling.

Aids for “Heliotrope”

The Chicago office of Paramount has arranged with a perfume company to supply an essence of heliotrope, one ounce of which is sufficient to perfume a thousand heralds, being diluted and sprayed on with an atomizer. The same company will also supply heliotrope sachets at small cost.

So many local combinations were made with perfume to put over “Heliotrope” that the Chicago office arranged for supplies for those who are unable to make connections with their local drug stores or manufacturers.

FIVE-FOOT LETTERS TOLD OF THE COMING OF RAY

The Orpheum, Scottsbluff, Neb., gives special attention to lobby displays, but it seldom beats this five-foot letter for Charles Ray in his first First National attraction, “Forty-Five Minutes from Broadway”
Merrill Theatre Takes Large Display Spaces

Apparently the Ascher's Merrill Theatre, Milwaukee, has found that it pays to advertise, for they have greatly increased their spaces of late, and make very good use of the space they buy. They drop around one hundred lines and increase by going across the space rather than down the column. If this does not lead to too wide a line in the smaller faces we think it a better practice than dropping straight down the page. You can dominate the page better and make better use of what you get.

The first example shows a cross page for Hobart Bosworth, utilizing a square cut and holding it to the rest with the border. In such a layout we think that where possible the house signature should be shoved over into the cut space, which could very easily be done here. This will give a more decided link-up between the cut and the text. This may seem to be a small matter, but it is important to hold the entire space together at the first glance. This can be better done by the use of a wider signature, but where this is not worth while, the same signature can be shoved over and ears used to kill the white space. Much the same comment applies to the second example, which shows a spread across six columns and which gives almost the same effect. In both cases the strength of the copy is what is counted upon to sell the tickets, and they sell on the story by presenting the high lights in the most attractive phrases, stopping before the real point of the story is reached, to hold the curiosity. The same general layout is employed in both, and doubling up the small type makes it fully readable where a 47-em line would kill the display completely. The Merrill displays lack elaborate art work, trusting to print for they will stand up well alongside more "artistic" work.

Matinee Serial Only

Charles H. Ryan, of the Garfield, Chicago, to pull in his holiday bills, ran his serial at the matinees only, issuing a special notice to that effect. This helps where it is desired to "grind" the night show, and works no especial hardship on the serial followers, who can all arrange to take in the holiday matinee. Mr. Ryan also issued a very pretty Christmas week envelope as part of his Christmas week envelope and the program was red and green on white. Mr. Ryan's program is one of the regulars and must now be in its fourth or fifth year.

-P. T. A.-

Coppered Superlatives to Put Over a Goldwyn

Barbee's Loop Theatre, Chicago, takes a hundred lines, across two columns for an all-type reader for "Godless Men," starting off with "At last, the perfect picture, 'Godless Men.'" You have been surfeited with 'super-productions,' 'greatest,' 'best' and 'most' 'wonderful' playlets.

Starting today, at Barbee's Loop Theatre, you will have the opportunity of enjoying what the National Board terms The Perfect Motion Picture. It runs on to tell what the picture is, with a careful avoidance of the condemned superlatives and winds up with "More than just a motion picture, a truly remarkable entertainment."

More than one legitimate attraction has turned to the solid reader for a change and has found that it pays to get away from extravagance in statement. It's worth trying once, and if you like it, work it at intervals whenever you have something special to put over, and it will have the effect of a three-sheet on a church door.

-P. T. A.-

Send Your Program to Mr. Nawoshi Kanamatsu

Edward L. Hyman, of the Mark Strand, Brooklyn, sends along a Japanese house program and the letter which accompanies the same. He has complied with the request, and if you have not heard from Mr. Kanamatsu, why not send him one of your programs? His address is 12 Shimiyabicho, Usigome, Tokyo, Japan. He writes:

"Dear sirs,

I am glad to hear that your business are growing prosperity. I am a Japanese student and interesting with the silent dram very much. As I am collecting and exchanging cinematographic hall's program of every part of Japan Therefore I want your program. Will you please favour me for my request? I enclosed this one for the purpose of exchange."

We take it that he is not a house manager, but give him a boost, anyway. It only costs a nickel and it will tickle him to death. The inside sheets of this six-page railroad carry more English than the front. It will be seen that Bill Hart and Jack Dempsey are co-stars in the current offering, though the name of the latter is almost obscured in the printing.

-P. T. A.-

This Benday Border Forms a Rich Frame

This benday border, suggestive of a grease crayon effect, forms a pretty border for the simple advertisement of the Palace Theatre, Cleveland. It is very nice in print and the lettering fits the generally artistic style of the space. It is hand lettering, except for the panel, but the same effect could have been gained with type in many offices, though it is always taking a chance. Cleveland probably produces more really good advertisements than any other city in the country and is as good as Pittsburgh is bad.

AN ADVERTISING GEM

MABEL NORMAND
"WHAT HAPPENED TO ROSA"

TAKEDOWNinton!«'

Charter the new yearly

RAILROD PROGRAM FROM TOKYO IN RAILROAD STYLE

W. H. Hart Jr.
"BRANDING JACK"

The latest by the "best" story teller.

W. H. Hart Jr.
"BRANDING JACK"

The latest by the "best" story teller.
Selling the Picture to the Public

but this is a star example from the star city. It's something to think about. When you can get such results from simplicity, why bother with uncouth cuts?

—P. T. A.—

Bought a Four Tens for a Single Column Reader

Most reader advertisements are in a single column set or two columns at most. The Broadway Strand, Detroit, took a four tens and set the reader in 30 and 30 point. It was precisely the same, and looked the same in reproduction, but standing in the page this space faded everything in its vicinity and simply clamored to be read. The single mention of the title occurs in the middle of the space, as does the house name, yet because of the novelty of the setting, we think that most persons, turning over the page, will have read the entire announcement, because it was made so easy to read. And if you use anything along these lines remember that setting the first few lines will carry a lot to carry the reader along, and will sustain the impression of bigness even when you cut down to a smaller face.

—P. T. A.—

If You Use Colors, Try to Get All You Pay For

Although the use of two and three-colored advertisements has never been general, color is used in the West by a number of houses, though not always to good effect. When S. Barret McCormick was at the Circle, Indianapolis, he made two colors produce results, but the western houses, which still use two or more impressions, seem to be content with too little. Goddard's J Street Theatre, Sacramento, for example, uses red and blue and combines to get a purplish brown, but the effects are very simple and by no means what they could get with a little more planning on the art work. Some of the cut work is in two or three colors, but no effort is made to use other than the mass. More color on a little of the plates can be made to yield pictures in color instead of colored pictures. The artist seems to be afraid to break away from the mass and where he uses color he uses blotches of each instead of working them to get a true color effect. A little experimenting, plus a chat with the press foreman and another with the engraver, will yield better results for the same money, while a change of colors occasionally will help more than a little.

—P. T. A.—

Makes Harold Lloyd the Sole Feature of a Bill

The Strand, Minneapolis, makes Harold Lloyd in "Get Out and Get Under" the sole feature of a four hundred and ten, using the cartoon style of illustration. The cut shows Lloyd looking under the machine with the little dandy peeping out and the explanation "He found Carbon in his engine"

SHE felt she had been robbed of romance. He sought to interest his wife's best friend. The soft scented night caught both in its spell. Would they forget the world of reality? They learned a lesson. William De Mille, noted dramatist and producer, brings home in his passionate, heart-stealing story "Midsummer Madness," now at the Broadway Strand. It's a two-hour entertainment of unexcelled charm and brilliancy. The cast is as exceptional as the story. Lila Lee, Lois Wilson, Jack Holt and Conrad Nagel are the principal players. The management has provided new stage pictures, solos, dance music, shorter films and a warm sweater, which recently sang 25 weeks at Capitol Theater, N.Y.

A FOUR-COLUMN READER

Boston Has Not Yet Made a Complete Reformation

While most of the Boston theatres have dropped their old hand-lettered stuff, the Bowdoin Square still sticks to the old style in this hundred line across four. It does drop in a little type at the bottom and around the signature, the central space is all hand-lettered as in the old days of yore. They have a lot to advertise with two features, a serial, a two-reel comedy and five vaudeville acts, and they add five more vaudeville acts for Friday night and run three features and five acts on Sunday. But the space is in glaring contrast to the Gordon spaces, which are shown here in greater reduction. The "globe" is set to the right between the squares. Not many comedies will stand as the sole feature of a bill, but Lloyd's clever work puts him in a class almost by himself and he well repays the publicity.

—P. T. A.—

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

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know. It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Two Bowdoin Displays

Evidently you have to do a lot of selling to the Bostonians, for we have yet to see a Boston advertisement which seeks to sell on title alone. This apparent need for overselling is what has always hurt the appearance of the Boston dramatic pages, but a turning to type helps not a little. You can imagine those Gordon banks in hand-lettering. You can imagine it and shudder.

—P. T. A.—

Made Christmas Edition Work for Local Dealers

Something new in house organs was a special four sheet, small newspaper size, gotten out by the Liberty Theatre, Geneva, Ohio, just before the holiday. Mrs. C. Weisenberger, the manager, took what she thought of lower and coming attractions and sold the rest of the space to the dealers in gifts, making the general heading, "Something to Think About for Christmas 1920." It received the enthusiastic support of the merchants and sold the house attractions as well, including the feature which gave the publication its title. A two weeks' pass was offered the driver (presumably a jitney driver) who bought the largest load of patrons to the Liberty between December 18 and January 2. The house is affiliated with the Manheim-Tucker circuit.
"Earthbound" Paintings Replace Poster Shows

The Grecian Theatre, El Paso, discarded one sheet for paintings for the success of "Earthbound" and found it profitable. "Earthbound" differs from the regulation film drama and the difference cannot be too strongly made. The man who manages the box is to put over properly. To use posters in the lobby will detract from the dignity of the event and cheapen the play in the mind of the average visitor. The paintings and enlargements, on the other hand, help to suggest the dignity of the subject and the patron, passing into the house, carries with him this impression of the unusual and is scanted in a proper frame of mind. The stricture against posters does not hold for the giant cutout at the side, for this differs from the usual posters and is not so classified mentally. The Grecian made a very good showing for this Goldwyn attraction. We have already shown the banner it stretched across the business district.

-P. T. A.-

To Sell in Advance

Advance sales are good for a house because a patron is certain to spend more freely for tickets than if he had to dig down in his pocket each time. It's paid for; he might as well use it. A good scheme for moving these tickets is to print up cards with one hundred five cent spaces that can be punched out to represent the sale as made. Then get pass cases stamped with your advertisement and give one as a premium with the purchase for a limited time. A sixty-cent pass case will sell many a five-dollar card.

-P. T. A.-

Atlanta Advertisements Need More Type Display

Frank Hammond, general manager of the Atlanta Enterprises, the Lynch theatres, sends in a couple of samples of recent work which are good except for an excess of cut hand lettering where type would work better. In the display shown, a 110 lines across four, the ears to the signature, the special arrangement lettering and the matter between star and title and all of that matter below the cut could have gone in type to better advantage. This could have reduced the cut cost after paying for notching the cut and would have resulted in a better display. Another sample is 185 lines across four with just one section in type where pretty nearly the entire display could have been set, using a plan book cut and dispensing with more than 30 squares of cut face. Perhaps this all-cut idea is adopted because the compositors fall short, but it should be possible to train the typesetters to good results, and it should be done, since the lettering is not as good as type would be. The layout of the spaces is intelligent and the copy is well written, but it cannot easily be read.

-P. T. A.-

This California Space Shows Well With Type

Sometimes the California, Los Angeles, does better than at other times and usually it is because they work type instead of hand-lettering. This five-eighths is particularly good because the artist has been happy in his drawings and got out a lettered title that is clearly read.

This cut does not intrude upon the announcement, which is another point in its favor, for usually the artist makes the layout and if the lettering gets in the way of the art work, the letterer has to suffer because the artist is more interested in his drawing. Here the disposition of the different factors is unusually good, one of the best the California has sent in.

-P. T. A.-

Worked Baby Show for "A Twilight Baby"

Commerce, Ga. is not so large that it cannot be shaken to its foundations by a baby show, and A. M. Aiken, of the Colonial Theatre, took advantage of the idea to put over a belated run of First National's "A Twilight Baby," in the dull pre-Christmas season.

He offered a handsome loving cup for the prettiest baby, and for weeks he showed the cut in his box office, where all who came could see the prize. That was all that was necessary. Long before the show opened every white baby in town was on the bench list and Aiken was enabled to do his Christmas shopping early with the proceeds. They simply booked in cheap attractions for the dull weeks and slid over the period of inaction as well as they could. Those who had cleaned up and lifted the curse from the slums. It will be noted that not all of the hustlers were in the big towns, either.

-P. T. A.-

Sold Play Profitably on Straight Romance

There is nothing spectacular about this four sevens from the Grand, Beloit, Kansas. It is all straight type and as far as appearance goes, it might advertise any of the local stores, but the lines are well planned, with a good opening shot, and most persons will read it through because they want to know why the butterfly didn't get him, and by the time they have come down to "Saturday Night" they probably have made up their minds what the play is about and are going Saturday night. It is not always the flashiest display which sells the most tickets and we think this sound argument will go far toward in the average in getting results. And the printer has done his share, for he turned out a good job.

-P. T. A.-

The Butterfly Didn't Get Him--

A HIS parents had planned, but Jennie went right to her heart. And he sworn her secrecy. Ah, there's money. The only young man had it all arranged for him...a beautiful and appealing little stumper, portrayed by MARY MILES MINTER

“JENNY BE GOOD”

A BEAUTIFUL production directed by William Desmond Taylo.

Saturday Night Saturday Night

Grand Theatre

A SIMPLE BUT GOOD SPACE

The Crotona Theatre, New York, has made a move in the right direction by reserving the first fifteen rows, at the matinée only, for week day performances. These are offered in advance and many women appreciate the convenience of being able to get in even after the performance has started and yet being assured of a good seat. From another direction, it insures that a theatre party can sit together, though they may not all enter at the same time. The Crotona, first served policy works best for continuous houses and those in the busy downtown districts, but the reserved seat can be made a business necessity in the newer houses and some theatres have found it profitable to reserve a small section of seats at the first night performance. It is worth experimenting with and it will go over if you advertise it properly.

-P. T. A.-

Reserve Some Seats

At Ladies' Matinee

The Crotona Theatre, New York, has made a move in the right direction by reserving the first fifteen rows, at the matinée only, for week day performances. These are offered in advance and many women appreciate the convenience of being able to get in even after the performance has started and yet being assured of a good seat. From another direction, it insures that a theatre party can sit together, though they may not all enter at the same time. The Crotona, first served policy works best for continuous houses and those in the busy downtown districts, but the reserved seat can be made a business necessity in the newer houses and some theatres have found it profitable to reserve a small section of seats at the first night performance. It is worth experimenting with and it will go over if you advertise it properly.
George Arliss in "The Devil" Presents Two Angles for Winning Exploitation

By EPES W. SARGENT

E\n\n\nXHIBITORS could sell "The Devil" without George Arliss and they could sell Arliss without the play with which his name is most prominently associated, though it is unfair to a player of Mr. Arliss's splendid versatility to refer to a single role. His list of stage successes is far too long to start him as a single star, but in his long line of real hits, perhaps no play has become so closely associated with his name, and "Arliss" and "The Devil" are so closely linked in the minds of the playgoers that they form a double appeal when offered in conjunction.

In the smaller towns, where he is not so well known through personal appearances, it may be necessary to remind your patrons who he is, but here you have a strong talking point.

Sell Star First

Tell them that George Arliss is an English actor who has spent the major portion of his career in America. Tell that he has been identified with a score of brilliant stage successes and that he ranks in the very first flight of character actors. And list of the six best character actors on the American stage will be certain to include the name of Arliss. There may be some uncertainty as to the last two or the names on the list, but Arliss will be found on every list.

Then tell something of the play and of the hit it made when it was first produced, some fifteen or twenty years ago. At that time there was some rivalry as to who would first produce Molnar's work, and the unusual spectacle was offered of two productions playing the New York stage simultaneously.

Talk of Production

Then tell of the production. It is not only pretentious, but in excellent taste and so carefully done that in one scene, where Dr. Muller offers a Doctor a light for his cigar, he uses the wax match that is almost never seen except in seduction, but in the general upturning of life and happiness.

Picture him as he passes through the world, dropping a sinister hint here, an evil suggestion there, and then, after the spell he has wrought, taking a delight in it because it is evil, and not because it yields him a direct return in sensual gratification.

It is a wonderful idea for a character. Play it up to the limit. In addition to your pictorial newspaper advertising, get someone to write you up a series of 100-200-word pen pictures of the character. Have these

chiffon and red lights. Tear the chiffon into ragged strips and tack them to the top of the ticket booth, with a fan to keep the light fabric in the air, then throw red lights on the cloth. If you can get spots, use alternate strips of yellow and red medium, two-inch strips of red and one-inch widths of yellow. The white light which comes through the joints will not matter, but will serve to give life to the colors.

If your box-office is built in, then build a roof over one corner of the lobby and use the flames there, with the familiar "All hope abandon ye who enter here." Then put up another sign, reading "This is the entrance to Hell, but to see The Devil enter through the main doors."

Put a little hell-fire on the roof of the marquise, if you have one, or have the cloth flames shoot out of an upper window or the roof if the street is not too well lighted.

Play Up the Red

Have the entire lobby lighted red, except the box-office, the interior of which should be lighted in green. Warn the ticket seller against the use of make-up, which will look best under the lights, or get her a Devil head-dress and persuade her to make up in red. Get a red domino for the doorkeeper if you cannot get an entire dress. The domino will do almost as well, will cost less and be more comfortable.

If you want street work, send the Devil for a ride in a car. If you can, fill the other seats with pretty girls, but warn the impersonator to keep his hands off them.

But, above all things, remember that you have an unusual play with a star who earned his reputation. Sell that above the trick stuff.

ONE OF THE NOVELTIES IN "THE DEVIL".

One of the gorgeous ball scenes which give a coloring to this ingenious story of a moral pervert who delights in evil as others glory in good. A Pathé release with George Arliss.
Well Known Story Writer to Aid on Script for
Next Arbuckle Film

George Patullo, noted short-story writer and contributor of special articles to the "Saturday Even- ing Post," has signed a contract with Paramount to collaborate with Walter Woods in the writing of the scenario of a new feature comedy for Roscoe (Fatty) Arbuckle. The comedy will be an adaptation of "Gasoline Gus" and "Dry-check Charlie," two recent Patullo "Saturday Evening Post" stories.

Beside being one of the most successful of present-day short-story writers, Mr. Patullo is famed for his war articles in the "Post," including "A. W. O. L.," "Horrors of Moonlight" and a news beat on the exploits of Sergeant York. He was born in Woodstock, Ont., and wrote for the Montreal "News," London "Express" and Boston "Herald" before going to Texas, where he started his fiction career. Among his other well-known stories are "Boy, Howdy," "Oh, Boy," "The Liberator," "The Romance of Thomas Dozol" and the numerous series "M'sieu Joe Hicks."

Six Goldwyn Productions
Booked on Poli Circuit

Another important contract for six of the most popular current Goldwyn releases was closed last week with the Poli circuit, calling for three- or four-day engagements at houses in New England and Pennsylvania. Dates are now being arranged for the showings, which will be accompanied by more than the usual amount of exploitation.

The pictures are "Earthbound," Basil King's drama of life after death; "Prisoners of Love," Betty Compson's first starring vehicle; "Godless Men," a story of the sea; "The Great Lover," an adaptation of the stage play made famous by Leo Ditrichstein; "Bunter Pulls the Strings," a picturization of the play of Scotch life and character, and "Hold Your Horses," a comedy presenting Tom Moore.

"Pay homage to merit. It is the king of every other industry and is now awaiting coronation in this."

Will Ritchey Joins

Ray Rockett Staff

The Rockett Film Corporation has announced as a new addition to its organization Mr. Will Ritchey, formerly supervising director of the Morosco and Famous Players studios and later continuity writer and continuity editor for the Famous Players-Lasky Company.

Mr. Ritchey is now engaged on the continuation of "Keeping Up with Lizzie," the second Irving Bacheller story to be brought to the screen.

Lloyd Ingraham will direct "Keeping Up with Lizzie," and an announcement concerning the actress who has been chosen for the leading role may be expected very shortly.
February, Pioneer's Red Letter Month; Four Specials Scheduled for Release

February is indicated as a red-letter month on the calendar of the Pioneer Film Corporation, when it is announced that four special productions are scheduled for general release through all Pioneer exchanges. This announcement carries particular significance for exhibitors, because these four releases are considered by A. E. Lefcourt, president of Pioneer, and his associates and have been acclaimed by trade and newspaper critics as productions of unusual merit and rare box-office value.

"We feel keen gratification at being able to offer discriminating exhibitors such an unusual and interesting program as we have scheduled for release in February," said Mr. Lefcourt. "Here are four attractions of undeniable artistic fineness and popular appeal, each of which contains every possible virtue that insures success at the box-office and sends patrons away satisfied. This is in direct accord with our avowed policy, born of a sincere desire to distribute only such pictures as in our experience will make money for exhibitors."

"The Barbarian"

One of the February releases, though possibly not the first, is "The Barbarian," starring Monroe Salisbury, supported by Jane Novak. The story is an adaptation by E. P. Heath from Theodore Seixus Solomon's famous novel. In the opinion of critics this genuine master-feature striking a high artistic note as to story and production. Any Pioneer exchange, according to Mr. Lefcourt, will be only too glad to screen this picture for any exhibitor, and the prediction is made that exhibitors generally will agree that the claims for it are conservative.

The Nick Carter series of fifteen two-reel features is another release. These features are adapted from the world-famed detective stories, which, according to the publisher's statement, have been read by over 30,000,000 people. Tom Corrigan is the featured player. A splendid cast supports him. These are the stories which were recently credited by Mrs. Mary Roberts Rinehart and Arthur B. Reeve, author of the Craig Kennedy stories, as having supplied the inspiration through which these two famous authors have written some of their best mystery tales. Heavy advance bookings are already reported from every Pioneer exchange. Striking lithographs and lobby displays have been made.

Violet Mersereau Returns

After a long absence from the screen, Violet Mersereau returns in Robert Ames Bennett's famous story, "Finders, Keepers." Miss Mersereau co-stars with Edmund Cobb, supported by a fine cast of players. Otis B. Thayer directed.

Henrik Ibsen's famous masterpiece, "A Man There Was," is the fourth production scheduled for February release by Pioneer. Victor Seastrom is the star. For the present, Pioneer will confine the release of this picture to New York only. B. S. Moss, head of the theatrical circuit bearing his name, booked this feature for two weeks' run recently at his Broadway Theatre. After the showing he wrote Pioneer hearty congratulations.

Following closely on the heels of the February program will come "the aristocrat of serials," fifteen episodes, "The Mystery Mind," Arthur B. Reeve, who "The Exploits of Elaine," wrote the story, together with John W. Grey. Heading the cast is J. Robert Pauline, who is supported by Volet MacMillan, Paul Panzer and Peggy Shalom.

Get Fat Female at Last for Paramount Film

Emphasizing Paramount's new policy of "perfect casts" is the one assigned to "Sham," the Elmer Harris-Geraldine Bonner stage comedy success, now being made as an Ethel Clayton starring vehicle. In support of the star are Theodore Roberts, Walter Hiers, Sylvia Ashton, Arthur Carewe, Clyde Fillmore, Helen Dunbar and Carrie Clark Ward. After all of these were chosen, however, one important comedy character remained. A fat girl was needed, of proper appearance to be the sister of the rotund Hiers.

Filmdom was searched in vain. Then the stage was called upon. And the result is that in "Sham" theatregoers will see the motion picture debut of a young woman who has been considered "the funniest fat girl of the American stage." She is none other than Eunice Burnham, who with Charlotte Greenwood made up the well-known vaudeville team of "Greenwood and Burnham, Two Girls and a Piano."

Enlarging Exchange

Pressure of new business had made it imperative to increase the size of the Philadelphia headquarters of the Associated First National Pictures, Inc. Work has been begun and is to be finished as speedily as possible. The additional space will be gained by the building back of the second and third floors of the building at 139 Vine street and will give the exchange two additional rooms, each 16 by 40 feet.

POsing PRETTYLY AND possessing PLENTY OF PIQUANT CHARM

Elaine Hammerstein, whose latest Selznick picture is called "Poor Dear Margaret Kirby"
Indian Art Beautifies Fort Armstrong Theatre; Has Brilliant Opening January 19

THE gala opening of Rosenfeld, Hopp & Company's beautiful Fort Armstrong Theatre in Rock Island, Ill., on Wednesday, January 19, was an event that from start to finish left the impression that it is not often that the machinery operating at a "first night" performance turns out such perfect results as were evident on this occasion. If Rock Island had erected a theatre a block long with a lobby measuring half the distance, perhaps they might have accommodated the other one thousand that were represented by the audience. As it was, the sidewalk and lobby were so solidly packed that ten policemen were kept busy maintaining order, while the entire facade was lined with interested spectators, who were unable to get a glimpse, even of the lobby.

Nothing but enthusiastic appreciation of the new theatre and its brilliant opening was expressed from all sides. The process of building has stretched over a period of sixteen months and a half, owing to labor difficulties, which have probably only served to stimulate interest in its general completion. The finished structure is something of which not only Rock Island is justly proud, but in its novel style and complete modernity. The Fort Armstrong is in a class by itself among theatres in the Middle West.

Older citizens made interesting comparisons between the first motion picture show in Rock Island, which was operated eleven years ago by Joseph Hopp, and which is located across the street from the new house. From them we learned that the box can be coaxed and bribed by assiduous barkers to risk a nickel to see a picture show, to the immediate event of seeing hundreds of fans willing to pay five or six dimes just to see a picture show, the progress of the industry was strikingly illustrated to these old-timers.

Named After Arsenal

The Fort Armstrong derived its name from that of the arsenal which was formerly in Rock Island in the forties. The idea of a military name appealed to Maurice Rosenfeld partly because of his past service in the United States Army but largely because of the historic significance of the spot which was once the territory of an Indian tribe.

This last fact was the means of suggesting to Mr. Rosenfeld and Mr. Hopp the decorative scheme that has been carried out, which is one of the most unique and most honestly American that one could wish to see. By some it has been called an Indian classic, and the ruddy colors and crude though highly artistic designs that are described throughout the interior readily suggest the efforts of the earliest Americans. Totem poles and shields of Indian chiefs in high relief on the walls and proscenium arch, hieroglyphics done on soft-colored parchment shades and hand-carved arrow heads on the shades, add atmospheric touches that are original and picturesque.

About the stage curtain alone, one might write a page or two. It was the result of an interesting collaboration of four persons, and I used this as my keynote and decided that a quartet would best convey the idea. Then, to isolate the two who really give the biggest performance, and to appropriate a special theme to them, I thought there should be a second number—a duet, and this something slow and amorous. So I selected "Dear- est One." The first number, the quartet, should be more brilliant, something suggestive of midsummer madness, and for that reason I chose the one from 'Persian Garden'.

Selections Fitted Picture

Her selections proved to be all that she intended, a happy method of presenting the mood of the feature to the audience. The Fort Armstrong Symphony Orchestra of twelve, conducted by Senor Ignacio Fer- nandez, further aided the picture by their rendition of a delightful program. An original way of introducing Senor Fernandez to the public had been conceived and executed by Edgar Hopp, son of the owner. He was shown in a screen close-up in the act of directing, a film just long enough to acquit patrons with his style and personality.

Congratulations—personal, telegraphic and floral—were received in abundance. Many out-of-towners attended the opening. Almost every film exchange in Chicago was represented and many exhibitors were on hand. Among these were Cecil Maberry, Goldwyn manager; E. J. Eichenlaub, First National sales manager; William Quill, Vita-graph sales manager; P. S. Bloch, Paras- mount sales manager; Oscar Doob, Para- mount's publicity director; William Wendel, Paramount booker; Herbert A. Washburn, Educational sales director; Lee Woodyatt of Selznick; Theodore Myers, Pathe; L. J. Lesserman, Universal manager; A. Decker, of Universal; Charles Phillips, Hodkinson; Joseph Frackman, Unity; L. A. Posner, Celebrated; A. Smith, Masterpiece; Arthur Hickox, Pathe.

"LOOK YOURSELF OVER"

"SAY—DO YOU KNOW THAT THAT GIRL LOOKS LIKE A MAN TO ME—OUR WIVES ARE KISSING HIM TOO!"

A good-night scene from "Naboury's Wife," a Christie comedy released by Educational
Rubbernecking in Filmland

THE most interesting and important so-
gial and gastronomic event of
the week has been the move down on
the gold-mounted blackboard devoted to the
record of nobles doings, to the credit of
Louis B. Mayer. Mr. Mayer had the
help of the hired help at the Alexandría Hotel set out a swell mess of food in the big assembly room on
the third floor of the tavern; then he
sounded the dinner horn and rounded up
a gang of film critics, trade paper and fan
magazine writers, led them up to the grain-
ning board and said, "Eat—till you bust,"
which made some heads hard times, the hulk in production and the
impending shadow of the Sour Sunday.

Stahl Picture Shown

After our wrinkles had all been smoothed out we looked at "The Woman in His House" a special John M. Stahl produc-
tion that Mr. Mayer has just completed for
First National. The feature was shown in
the Alexandria theater, which was filled with
a range of city officials, re-
-presentatives of schools and churches, stars, directors, members of the literary and ar-
tistic colony of Our Fair City and many of the heart people, who came for to see and to admire.

Mark Larkin has come home to the
Coast. Hunt Stroumburg has gone to New York; Bebe Daniels got pinched for riding
too fast in her automobile, and of all the places possible to get pinched she
picked out Orange County—a bailiff pres-
dered by a judge who puts folks in the
jail for speeding. Bebe's trial has not come
yet and we are all saying silent prayers that she may get put in the Orange County callaboose.

Will Rogers' Life Work

Al Ray and Mrs. Al, who was Roxana
McGowan, have decided to call the baby
Charles Albert Ray, Charles after Cousin
Charley and Albert after his dad.

Will Rogers made a speech before the
Men's Club of the Temple Baptist Church; if Sam Goldwyn don't look out some church
or other will sign Will up for a star part in
a series of sermons and he'll turn out to be a regular preacher. Will said in the
course of his remarks, that because he lived on
the lower slope of the same Beverly
hill that is occupied with the Pickford-Fair-
banks residence, that most of his time was
taken up in telling告诉 tellers where Doug
and Mary live, and that when he dies he
wants somebody to make a statue of him
standing on the side of a hill pointing up-
ward, since this was his most important
life work.

Somebody ought to tip off some tourists
to ask the handsome actor who lives at the
bottom of the Fairbanks-Pickford hill, where Will Rogers resides; it would tickle
him to death.

Speaking of the tour—Roscoe Arbuckle's
big car is now one of our most interesting sights for eastern visitors. Whenever Fatty's
big boat is parked on the street, it
is quickly surrounded by a crowd of admiring and astounded lookers. Fatty's car is
regarded as a larger and better attraction
than the big grape vine at San Gabriel.

Ravenous Writers Revel at
Festive Feast Furnished
in August Alexandria
by Monsieur Mayer

By GIEBLER

I did considerable stepping around this
week and met quite a few interesting peo-
l, among them Peru Poore Sheehan, the
short-story writer. Mr. Sheehan has writ-
ten a play for Betty Compton and it is
being produced by Arthur Rosson at Brun-
ton. Peru is a nice, friendly sort of chap
—and I am going to do him into my book.

"Like a Literary Luminaries I Have
Lamped," which I am going to write.

I also met another writer at Brutton's,
but one who is not going into my book
unless he ceases kidding me about my care.
I refer to Herbert Hartwell Van Loan, the
author of "The Virgin of Stamboul" and
other well-known movies. It is a two-weeks
since I burst upon the scene with my new
stick and thought that all the funny
scenes that could be made about a
cane had been made, but I changed my
mind after I saw Van.

His Heart in His Work

The real treat of the week, however, was
watching T. Hayes Hunter direct a num-
ber of scenes for a film that is being made
from Irving Bacheller's novel "The Light
of Stamboul." When T. Hayes Hunter
directs a picture, he directs; that's all there
is about it. You've heard about actors act-
ing all over the place? Well, Hunter di-
 rects all over the place. But it is all mighty
effective. After Hunter has rehearsed a
scene two or three times and then sticks
that long, quevnering forefinger of his out
in the air and says, "came-Me-rah," things
begin to happen.

Mr. Hunter is a director who literally
lives every part in the picture and insists on
every director living the part right along
with them. This is, as far as it is possible
to do so.

I watched him make a scene with Frank
Leigh and George Hackman who had only
three rehearsals and three shooting. And
each time Frank had to eat a thick slab of
sirloin steak and a plateful of string-
beans—outside of the steak and beans, T.
Hayes worked as hard as Leigh.

Mr. Leigh says he didn't mind eating the
steak but he does think he should have
been warned about the kind of scene he
was going to play in before he had lunch.

"If I had known that I was going to eat
six steaks," he said, "I am pretty sure that
I would have ordered a light lunch instead of
the one I had, and I am absolutely posi-
tive that I would have passed up the large
piece of French pastry ornamented on top
with such bold case done in cream, that
I topped off with."

The "Light in the Clearing" is a typical
American story and also Bacheller
knows so well how to write. The period
is of the time when every parlor had a
chandelier fitted with four elegant coal oil
lamps, each one with a cute little jingle
hang on its side, swinging from the ceiling.
The story is a simple tale of simple people,
but a story that is very rich with drama.
The simple drama of every-day life, that
is registered by innuendo and suggestion as
much as by direct action.

Our Versatility

A simple and powerful story of American
life and American people, and Hunter is
making it with his usual painstaking atten-
tion to detail and his usual slavish devotion
to art.

We were having one of our celebrated
California rains the day I was on the Dial
set and I stuck around for quite a spell
discussing the picture drama with T. Hayes
Hunter; the picture from the exhibitor's angle and the Dial's angle, with Production Manager Humziger of the Dial;
publishing with Larry Wiengarten, the Dial
P. A.; distribution and film conditions in
general with H. Thompson Rich, the repre-
sentative of W. W. Hodkinson, who is on the
coast supervising Dial productions for
Hodkinson. If we were not one of the most
misunderstood and the most popular of the
industry, we would add a line here calling
attention to our versatility, which is proved
by our ability to sit in such a wide variety of
subjects; maybe the gentle reader will
grab it anyway. We hope so.

Oh, yes, there was more. We discussed
that Delectable Duchy, St. Louis, Missouri,
with Henrir Bolman and Miss Mari Boll-
man, son and daughter of Otto Bolman,
president of the Dial Corporation. St.
Louis is the home town of the Bolman
as well as of the Old Louis Henry and
Mari that outside of the fact that the win-
ter was a little colder and the summer a
little warmer in St. Louis, and Los Angeles
had an unrestricted season for orchard
and an Angel's flight railway; that there
was little difference in the two towns. But
I don't think I convinced them. 'Stunny
how everybody gets the boosting fever as
soon as they land in Our Fair City.
CHANGING conditions create changing tastes. That the “fans” are clamoring for something different is known to every live exhibitor. And in the words of the Weekly Film Review,

ALICE JOYCE in “COUSIN KATE”
is “literature, pure and simple, and the sort of thing for which the educated picture fans are coming to want more and more.”

“Cousin Kate” is a fitting special production for Alice Joyce at the opening of 1921. It’s a 1921 type of picture, and, as the film review goes on to state, “the best thing this star has yet done.”
Directed by MRS. SIDNEY DREW

THE cat had a diamond bracelet around its neck. Sounds funny. It wasn’t a bit funny to the owner of the bracelet. The cat departed suddenly, and took his neck with him. So—try and get the bracelet.

Now, Bob Bellamy thought he couldn’t get some money nearly as quickly as by finding that cat. He started out after the cat, and found a great many other things. One was Adventure, one was Love.

EARLE WILLIAMS in “DIAMONDS ADRIFT”
is amusing, thrilling, compelling.
Directed by CHESTER BENNETT

ASTERN nights of Romance! Shopping trips in the bazaars of the Orient. Dinners in quaint surroundings with suave, be-fezzed men, maddened with her beauty. Travel, elaborate gowns! And it wasn’t enough for Marcia Ventnor. She would have exchanged it all for the life of a staid little stay-at-home wife who had the love of her husband.

Women will gasp when they see some of the gowns.
Yet the gowns are only a small part of the splendor of this production.

CORINNE GRIFFITH in “IT ISN’T BEING DONE THIS SEASON”
Directed by GEORGE L. SARGENT

JESTER extraordinary always, Larry Semon gains further momentum in his new comedy, “THE SPORTSMAN.” He’s a mighty hunter in this one—hunts rabbits and canary-birds and gold-fish, and isn’t afraid of them. Stumbles into the Sultan’s harem, meets the Sultan’s 57 wives—isn’t afraid of them, either. See

LARRY SEMON in “THE SPORTSMAN”

Then you’ll want to see his next one,

LARRY SEMON in “THE HICK”

MAGAZINES of the highest class have featured the continued story for years. Now, William Duncan is making a screen parallel—the chapter-play.

You’ll call his newest an original form of entertainment. It’s just what the magazines have been doing—giving, high-class, continued action, broken off at just the right point to create suspense. Edith Johnson is co-starred with him.

WILLIAM DUNCAN and EDITH JOHNSON in “FIGHTING FATE”

A chapter play.

Watch for it!

VITAGRAPH
ALBERT E. SMITH, President
ALL over the United States and Canada they are saying it:

"DEAD MEN TELL NO TALES"

TOM TERRISS PRODUCTION. Catherine Calvert the star. Holmes Herbert, Percy Marmont, George V. Seyffertitz and others form an unusual cast.

To quote from the Chicago Herald and Examiner review of this special, "The whole is excitement and tingle from start to stop without a wobble or wobble."

PULSING, crashing, action-front drama—a first-class feature production. Breathless suspense all the way and a finish that will surprise you.

ANTONIO MORENO in "THREE SEVENS"

A cast of stellar calibre—Jean Calhoun, Beatrice Burnham, Bull Montana, Thomas Jefferson, Hector Sarno—more than a dozen others.

Adapted from the widely read story by Perley Poore Sheehan.

Directed by CHESTER BENNETT

DAINTY, humorous, whimsical—it's that kind of a picture.

ALICE CALHOUN in "PRINCESS JONES"

Not one lag in it. A clean-cut gem of many facets. Situations which bring laughs, smiles anyhow. Scenes of love and pathos with a gulp in them. A perfect picture for the first stellar production of Vitagraph's newest star.

Directed by G. V. SEYFFERTITZ

In Mexico—fighting the bull, and all that. Leading a merry life among the snapping-eyed senoritas. Getting into trouble, and out of it. This amusing comedian's best release in many months—no doubt of that.

JIMMY AUBREY in "THE MYSTERIOUS STRANGER"

And there are just as many warm situations, despite its name, in this new one:

JIMMY AUBREY in "THE BLIZZARD"

Both produced by JESS ROBBINS

Now look for ACTION such as you've seldom, if ever, seen before. A real cow-puncher in a real, smashing Western serial. The real spirit of the prairie land is in it. Roping and riding, lots of it. Yet only as merest incidents of a serial thriller that is DIFFERENT.

The public has never tired of Western thrills. WELL DONE; and you will say that they are WELL DONE in this one.

JOE RYAN in "THE PURPLE RIDERS"

A Smashing Serial of Western Adventure.

VITAGRAPH

ALBERT B. SMITH, President
"Press Agent" for the Other Fellow,  
Not Only for Yourself, Says Rothacker

If every one of us connected with the industry would be a press agent for every one else in the business, especially when we're talking to outsiders we would be doing one of the best services imaginable to the industry," said Wattersen R. Rothacker, who has been asked by the Chicago Motion Picture Press Club to make a speech at its luncheon held at the Stratford, Friday, January 21.

A large percentage of the stories (most of them fictitious) on stars, producers and the rest, come from those within our own ranks, and while peddled often only for entertainment's sake, do more than a little harm. Already, there are too many people who are eager to believe everything unfavorable about us. There are too many who think that there is a laxity of morals and many who do not credit the producer or his staff with even ordinary intelligence, without our assistance in the way of telling things that perhaps have never happened and which, if they are true, ought to be suppressed.

"For instance, most of us have heard the yarn about one of our best known producers which goes like this: An empty cab drove up to the curb and out jumped Mr. So-and-So. That is just the type of story that appears to be innocent enough, but which does no one any good and really is belittling. There are countless others that exploit the ignorance of some person or other in the trade. Sometimes they are told in pure fun and sometimes with malice, but always to the detriment of our reputation.

"We all know the many stories about the social lives of the stars, etc. Why not devote our time to discussing some of the personalities of the stars? It is better to have told real romances, whose lives have been unusual, or whose attainments under handicap have stood as remarkable. If a famous playwright, or an actor begins out by being somebody's chauffeur, why whisper about it, as though it were a choice bit of scandal? There is real romance in the rise of a man like that, and it is from such examples that we can all learn something.

"Helping the other fellow along is never going to hurt any of us. Just because we have a good many competitors is no sign that we can't afford to boost anyone but ourselves. A mutual admiration society too often turns out to be a mutual bumbling society, as soon as the doors of hospitality are closed."

"Our trade is not a game, as it's often called. It's a business, and the sooner we start giving out that impression and start doing the right sort of press-agenting, the better."

Asked to offer any suggestions as to how the press can better serve the industry, Mr. Rothacker said:

"I think that often there is an unconscious tendency to slight those connected with the technical end of production, in writing publicity on pictures. The cameramen, the art director and his assistants, and those who edit and title pictures, really deserve credit. They are really responsible for the ultimate material results. No matter how great the star, no matter how finished the studio work, if the laboratory part of it is faulty the whole is ruined. The concrete success of a production is the handiwork of these technicians and any encouragement that the press can give them will be appreciated, and no doubt will be an incentive to them to go and do better."

The value of interesting the daily papers in the Motion Picture Press Club's meetings has struck Mr. Rothacker, and the suggestion that representatives of the Chicago dailies be invited from time to time, as special guests, was approved. The next meeting will be held at the Stratford Friday afternoon, February 4.

Another Chicago Daily Opens Picture Contest

Again the daily press has recognized in the moving picture an unequalled opportunity for stimulating their readers' interest and pep up circulation. Beginning with the Picture Story Book, the Chicago Tribune, and now the Evening American started a "Write a Title" feature that will run every day until February 24. The feature is an unusually novel one and is being played up in such a way that almost every reader, whether a motion picture fan or not, will feel the incentive to test out his own wit and imagination by following it up from day to day. Theatres and exchanges are realizing a substantial gain by this newspaper campaign.

Every day two sketches suggesting a dramatic situation appear in the feature section of the American. Each sketch represents a set-up that is being shown in some Chicago theatre on the date of the issue and which is advertised in the newspaper.

The two sketches, however, are different. One is offered to a local motion picture house, while the other is offered to a home with a public library. The feature, however, is restricted in one aspect. The prize, is a $100 check, and this will be awarded for the best title. The manager of the theatre that follows the suggestion of the feature will select the winner, and it will be possible for the manager himself to make the presentation. The managers of the Chicago Sunpapers have been invited to be judges of the contest, and their decision will be considered final.

The Kid" Is Sensation

Charlie Chaplin's return in "The Kid," which was accomplished on a Chicago screen before anywhere else in the country, has occasioned a sensational amount of comment here. Opening at the Randolph on Sunday, January 16, it brought $700 more to the box office than on the opening day of "The Restless Sex." While the total Sunday receipts exceeded anything in their records. The average number of prints made for feature comedies is thirty-five, for program features, eight, and for "The Kid" there was an order for 200.

Fire at American Plant

It takes more than a fire to upset operations at the American Film Company's plant at 2227 Broadway as a recent experience proved. Late in the afternoon of Tuesday, January 18, a blaze broke out in the storage shed back of the main building. Owing to the fact that the new, otherwise ineffective fire extinguisher had not been fully installed, there was some delay in putting out the flames but not an hour's work was lost. Convinced to press reports, no films were destroyed and the fire did not in any way affect active business, as it occurred too far away from the plant and the main building. One man suffered slight injuries from being burned, but most of the employees were out of the building in remarkably short time. The cause of a panic was a striking feature of the event.

As far as actual loss was concerned, that did not amount to more than $20. An employee of the plant, E. Condon stated, "Almost all of our valuable files were lost and that is the most serious aspect. Work commenced the following morning just as usual."

Fire Fox "All Set"

Fox Film Company now has the most up-to-date, completely equipped and comfortable exchange offices in Chicago. During the week of January 10 the move was made from the old quarters at 845 South Wabash avenue to 910 South Wabash, where the floor space is 165 by 50. There is a large-sized general office and a number of private offices, all of which are spacious and pleasant.

Manager C. W. Eckhardt's well-known smile is longer than ever since he has been established in his attractively furnished office, and he says every employee in the exchange has taken on pep since the change. Roomy film vaults, neat inspection rooms and a projection room, equipped with two new machines and seating sixty persons, are some of the features.

Peter Sun Purchases

William James Holdings

Annual meeting of the directors of the Sun and James Amusement Company, which controls the Rivoli and Toledo Theatres of Toledo, Ohio, was held Tuesday, January 11, in that city. At this meeting the interests of William (Billy) James of Columbus, were sold to Peter Sun, former owner of the Sunset Theatre.

The following officers were elected: E. G. Sourier, Indianapolis, president; C. H. Crane, superintendent; C. H. Hutchinson, vice-president; Gus Sun, Springfield, secretary; Charles Olson, Indianapolis, treasurer.

Peter Sun has been appointed local manager of the Rivoli.
George King Finds Optimistic Outlook in England for Business There and in America

GEORGE KING, president of the Stoll Film Corporation of America, who returned a few days ago from a month's business trip to England, brought back the impressions of the greatest optimism for the future of the motion-picture industry, both in this country and abroad.

To show that the Stoll Company, for one, is willing to back up its opinion of a bright outlook, with concrete action, Mr. King gave some of the details of the corporation's immediate plans for expansion and development.

A few outstanding phases of this impressive program, Mr. King said, are: The recent opening of the new Stoll studio at Cricklewood, England, said to be by far the largest and best-equipped place of its kind abroad; the presence of large companies in Northern Italy, Southern France and Algiers, in addition to many companies in England—all now working on authentic locations in film-making for Eminent Motion Pictures. Plans under way to establish a Stoll studio in this country and bring companies here to make pictures. Mr. King said that the Stoll films abroad were more than pleased with the enthusiastic reception accorded by American exhibitors, motion-picture patrons and critics. Some of the five films thus far released in the United States in the one-week schedule of the company.

It is in a determination to bring picturesque stories to the screen really before the American public, as the settings for productions by world-renowned authors, that the Stoll companies are now scattered over the country.

Included in the stories which are being "shot" or on which work has been completed are: "Frogs and Fowlers," by A. E. Mason; "The Amateur Gentleman," by Jeffery Farnol; "Kipps," by H. G. Wells; "A Gentleman of France," by Stanley Weyman; "False Faces," by E. Phillips Oppenheim, and "The Yellow Claw," by Sax Rohmer.

Among the other authors represented in the films that are scheduled for release are Alice and Claude Askew, Baroness Orczy, Marie Corelli, Ethel M. Dell, Sir Arthur Conan Doyle, Robert Richens and E. Temple Thurston.

R. G. Vignola and Company Are Again in New York

Robert G. Vignola has returned to New York with his company from the Bahamas Islands, where he spent three weeks shooting the colorful spots of the world, with a special Cosmopolitan-Paramount special, "Redemption Cove," by Donn Byrne.

"I have nothing to say about the trip," said Mr. Vignola. "Nothing unusual or worth mentioning happened. We weren't lost at sea in a storm; we weren't wrecked on a deserted shore; we weren't attacked by pirates and robbed of our jewels; no holidays were declared in honor of our arrival; we weren't attacked by giant sharks while bathing in the sun; we were saved by a beautiful maiden with a million dollars in the bank and no living relative. Seriously, it was a quiet, eventful trip. We worked hard and we got some very effective results."

Reminded of the report that he and his company were almost killed or seriously injured in a cliff collapse, Mr. Vignola deprecated the incident, and said: "and sound, aren't we? What else is there to say? Besides, what's an unexpected ducking or two among friends, anyway? "We're back in little old New York, safe and sound, baby, and Miss Seena Owen, who play the male and female leads, respectively; Phil Carle and Russell Mathias, assistant directors; Mr. Liguori, cameraman, and a staff of technical aids, Mr. Vignola is now putting the finishing touches to the production.

Mrs. Clark to Conduct Supervised Films for Benefit of the Children of Albany

Mrs. Frank W. Clark, of Syracuse, who probably, has more to do with the children of Albany, N. Y., than any other woman, has just returned to Albany to conduct a program of supervised motion pictures for children every Saturday morning at Proctor's Harmonius-Bleecker hall. The pictures will be shown under the auspices of the Albany Mothers' Club and a special program for children only will be at the theatre each Saturday to assist.

Mrs. Clark is well known throughout the country for her work in putting on supervised pictures at prices within the means of school children. Some time ago, a well-known national magazine devoted considerable space in telling what Mrs. Clark had done in this field and pictures will be shown soon, with a program of one and one-half hours. The first picture will be the screened version of "Evangeline," which, according to Mrs. Clark, is an ideal picture for children.

Everyone Wants Movies

Mrs. Clark is giving her time to the work because she believes great efforts should be made to guard against children seeing movies that were never intended for them. Mrs. Clark said, "The movies to the movies, Mr. Clark, is a representative of the Moving Picture World, "and if we don't see that the right sort of pictures are made available for them, they will go to see the other sort. Just now a great many pictures are being produced that should not be viewed by children. There are, for instance, the sex problem pictures and those built about the so-called eternal triangle. These are all right for adults, but even the authors and the producers never intended they should be seen by children, and I believe the motion picture theatre proprietors would prefer the children not seeing them."

"But children, like everyone else, want to go to the movies today, and we should strive to give them clean and wholesome entertainment. This is the object of the Mothers' Club in this enterprise. The cost to the children will be trivial."

Notice to Advertisers Using Inserts

Very often in ordering inserts too few or too many inserts are ordered. In view of the high cost of paper and printing we ask that advertisers call up the Advertising Department before giving instructions to printers for the number of inserts required.

Murray Hill 1610
Robertson-Cole Receives News of "Kismet's" Triumph in England

England is giving much praise to "Kismet," according to word which has been received by Robertson-Cole producers and distributors of this super-special production, which stars Otis Skinner, and which has broken all records in most American theatres where it has been shown.

Prints of the film were rushed to England soon after the American premier. Sir William Jury, who controls the British rights to the picture, gave a showing to which he was invited every English motion picture authority of consequence, besides a number of the most prominent exhibitors in England.

Cables to American newspapers, news letters from correspondents and other means of communication have brought to America during the last few weeks most flattering reports on the manner in which the picture is being received.

"The greatest spectacular story which the United States has yet produced," said the "London Daily Mail." The "London Times" referred to "Kismet" as "One of the notable achievements of the film year." "The Bioscope," a trade journal, commented: "An exceedingly clever performance by Otis Skinner, elaborate settings and beautiful photography are the leading features of this massive screen version of Edward Knoblock's well-known play, directed by L. Gansner."

The "Film Renter and Moving Picture News" said: "In the case of "Kismet," it is both pleasant and unusual to be able to say that even the peans of praise it has received on both sides of the Atlantic do not err on the side of extravagance. We looked for a good day and we found more than we had dared to hope. The Robertson-Cole rendering of Edward Knoblock's play is superb as a spectacle and enthralling as a story."

"The Cinema" commented: "Edward Knoblock's great stage success, 'Kismet,' has been adapted to the screen; the resultant Robertson-Cole production has been promoted as 'the miracle of cinematographic art.' As a spectacular work it ranks among the most magnificent and lavish yet attempted."

"The London Sketch's" estimate read as follows: "Kismet illustrated the achievements of modern film production in a wonderful way. Otis Skinner plays the part of the philosophic Hajj (who, in all the up and down of his strange adventures between dawn and sunset, takes all as the will of Allah) and gives a fine performance."

Plays Opposite Tarle

Winifred Westover has been engaged by Mr. Selznick, production manager of Selznick Pictures Corporation, to play opposite Kayway Tarle in the latter's forthcoming production, "Bucking the Tiger," under the direction of Henry Kolker.

Pathé Plans Big Advertising to Aid Exhibitors with "The Killer"

Believing the new Benjamin B. Hampton production, "The Killer," by Stewart Edward White, to be a photoplay of unexcelled merit, Pathé has planned more than ordinary advertising aids for the benefit of exhibitors. It has been released.

There are many angles why the Pathé officials believe they are justified in calling the picture a "big" production. Firstly, it is from the novel of the same name, whose author, who also wrote "The Westerner" and "The Leopard Woman," has already established himself as a writer for the screen as well as the book stores. Secondly, it is said to surpass "The Money Changers" and other recent similar offerings in dramatic tension and thrills, being a touch of comedy and a delightful love story.

Frank Campeau, known both on the stage and screen, in his title role, and Claire Adams is the heroine. Jack Conway, who has directed a number of Hampton features, abandoned the megaphone to play the masculine lead opposite Miss Adams. An internationally famous character actor makes his debut in the film in the person of Tod Sloan, probably the most famous jockey ever known to the race track.

The advertising campaign and the advertising aids will be issued and available for the benefit of the exhibitor: One sheet, special rotogravure one sheet, two styles three-sheet, six sheet, twenty-four-sheet, special window card, eight 11 x 14 colored stills, 22 x 28, all for use, four full-page ads, two 2-column, one 3-column scene mat, title slug, scene cut, campaign book with advertising outlined, special press sheet for newspaper editors.

Constance Binney Begins New Film

Constance Binney has begun work on her new Realart picture, "The Magic Cup," adapted from an original story by E. Lloyd Sheldon. It is being directed by Robert Ford Robertson, who also directed Miss Binney in "Erstwhile Susan" and "39 East." The assistant director is J. Malcolm Dunn, who came to this country to appear in "Sweet Kitty Bellaire," and as Utterson, the lawyer, in the screen version of "Dr. Jekyll and Mr. Hyde."

Miss Binney takes the part of a winsome and lovable girl who has lost faith in the world's goodness than her position as a slave at a hotel seems to warrant. A number of well-known players have been selected for Miss Binney's support cast. Opposite her is Vincent Coleman. Others in the cast are Blanche Craig, William H. Strauss, Charles Mussert, H. Silmour and Malcolm Bradley.

Plays to Capacity

"So Long, Leety," Al Christie's six-reel comedy-drama, played to capacity houses during its run at the Lyric Theatre, Lima, Ohio. The management commented on its success there as being especially good at an admitted bad week.

Crosland Chosen

Martha Mansfield, the new Selznick star, will shortly begin active work on her first starring vehicle for the Selznick organization. Alan Crosland, who has directed Eugene O'Brien in a number of productions, has been assigned by Myron Selznick to direct Miss Mansfield's first picture.

Equity Says Young Series Is Making Big Success in South

An era of prosperity such as Southern exhibitors have rarely enjoyed, Equity has been inaugurated with the coming of Clara Kimball Young, in her fourth Equity six-reel production, "Midchannel," written by Sir Arthur Conan Doyle. The foregoing news was brought by Lee Goldberg, head of the Big Feature Rights Corporation, who has his office in Louisville, Ky., and who controls the distribution rights of the Young series for Kentucky and Tennessee.

The business sheet of the Big Feature Exchange shows that nearly every leading theatre circuit and independent house is represented in Clara Kimball Young bookings; that the box-office account on showings of "Midchannel," "Midchannel," the fifth Young release, broke all previous receipts, and that the length of the runs average more than most independent features as the management program releases on the market, it is said.

A list of the foremost theatre chains that are scheduled to house the Young series and that have already played Miss Young's previous productions to capacity business could include many well-known theatres in the Southern territory, it is stated.

Among them are the Keith Theatre, Cleveland, which will remain in charge and Pay-Keller of house.

WE CANNOT PART

Tom Santschi in "The Tempest," one of his series being released by Pathé.
February 27 to March 5 to Be Metro Week in United States and Canada

February 27 to March 5 will be Metro Week throughout the country. Metro expects that at least 7,000 exhibitors of the United States and Canada will, during that period, show only attractions released through its organization.

The inauguration of this week will be preceded by a nationwide advertising campaign in prominent newspapers reaching every community, and the publicity drive will continue throughout.

Free distribution of posters and slides will accompany the wholesale purchase of newspaper display space in order to fully support the exhibitor during this special period.

Metro week, while not undertaken without the most thorough preparation, has been brought about, Metro officials assert, by the evidence of a spontaneous desire on the part of exhibitors to inaugurate such an institution rather than by an arbitrary decision on the part of the company to conduct a national booking drive at a given time.

Exhibitors Take Initiative

Most recent instances of exhibitors taking the initiative in setting aside a week for Metro pictures only were those of the Broad Theatre, in Providence, R. I., and several of the foremost screen theatres in Atlanta, Ga. The appearance on Broadway of "The Great Redeemer" and of Bert Lytell's latest, "The Price of Redemption," and of Buster Keaton's comedy, "One Week," simultaneously for seven days are but a representative few of the examples tending to prove the desire for Metro pictures is confined to no one locality.

Such cases of demand suggested the idea of Metro Week, and once in mind, the company has been preparing to drive it over to an unparalleled success. A special staff has been assigned to work out fully an advertising campaign to be launched simultaneously throughout the United States and Canada.

Second Betty Compson Picture for Early Release by Goldwyn

The release of Betty Compson's second starring venture in a production made by herself, "Prisoners of Love," which it is said, portrays the tragic love situation of a woman in a position to be the most momentous period of motion picture exhibition it has ever passed through.

None of the expense of this advertising attack will fall on the exhibitor. Metro will pay the entire burden of financing it, and will further co-operate with the individual showmen by issuing them, free of charge, a billboard display. Slides, too, will be distributed on the same basis.

Richard A. Rowland, Metro president, described the situation by saying: "All the exhibitor has to do, practically, is give his operator the film. We'll do the advertising, plaster his town with paper and furnish the slide for his screen—in a word, fill his house."

Lesser Makes Changes in "Peck's Bad Boy"; Doris May in Cast

Word comes from Irving M. Lesser, producer of "Peck's Bad Boy" which stars Jackie Coogan of Charlie Chaplin "The Kid" fame, that an entire reorganization of the production has taken place with regards to the Peck production.

The recent and serious accident which befell Jackie Coogan some weeks ago and which necessitated Mr. Lesser to suspend activities on production for a number of weeks, instead of dampening his spirit, had the opposite effect. So anxious was word reached Lesser that Jackie Coogan would recover and be able to resume his work before the camera, that producer arranged whereby Louis E. Loeb, who had been associated with Al Lichtman of Fox Players for a period of over five years, become general production manager. Both Lesser and Loeb made plans for a much more artistic and elaborate production of the Peck film than had previously been contemplated.

Through the courtesy of Famous Players-Lasky, no less a director than Sam Wood was retained to complete production. Mr. Wood and Mr. Lesser made arrangements whereby the services of Doris May were secured. Miss May will portray the "big sister" role. Wheeler Oakman will have the leading male portrayal while important characterizations will be in the hands of Hattie McDaniel of the village grocer, and James Corrigan as old man Peck. Lilian Leighton will assume the role of Ma Peck while others in the cast include Charles Hatton and Gloria Woods.

Measures have been made whereby a goodly portion of the Robert Brunton studios in Hollywood will be taken over and here, with every possible facility for comfort and speedy production, the remaining scenes of the Peck film will be completed.

"Peck's Bad Boy" will be in full five reel feature comedy form and, according to Director Wood, will be chock full of rural laughs, gags, situations, and atmosphere through its entirety.

Irving Lesser will take charge of all distribution matters pertaining to the finished product which should be ready for the cutting room within a few weeks time.

Current Paramounts Are De Mille Picture and "Rookie's Return"

January 23 was the general release date for William DeMille's production, "Midsummer Madness," which recently closed an engagement of two weeks at the Criterion Theatre, New York, and the Thomas H. Ince production, "The Rookie's Return," starring Douglas MacLean. Both are released on the Paramount schedule.

"Midsummer Madness," adapted by Olga Printzlau from the novel by Cosmo Hamilton, was hailed by the critics of the trade press and the New York newspapers as the nearest approach to the perfect motion picture that has yet been produced. In story, dramatic construction, photography, lighting and direction it stands on the highest plane, according to reviewers, and has earned for William DeMille a secure place among the foremost American directors.

Four characters dominate the story and for these roles four players of commanding talent were chosen. They are Lotus Wilson, Lila Lee, Jack Holt and Alice Brady. In roles of lesser importance, although selected with equally careful judgment, are George Selkirk, Claire McDowell, Charlotte Jackson, Olga Printzlau, Ethel Wales, Lilian Leighton and George Kuwa.

Douglas MacLean, with Doris May, comes before his legion of admirers again in the Thomas H. Ince production, "The Rookie's Return," a rollicking comedy, declared to be a fitting successor to "Twenty-three and a Half Hours' Leave," "What's your Husband Doing?" and "Mary's Ankle." Jack Nelson directed.

Doris May is again seen as the delightful sweetheart, Frank Carriker, Leo White, Kathleen Key, Elinor Hancock and Wallace Beery are in the cast.

Interest and Dividend Notices

W. G. Griffith, Inc.

An initial dividend of One Dollar per share on outstanding of D. W. Griffith, Inc., was declared January 16, 1921, payable March 4th, 1921, to stockholders of record at the close of business on February 28th, 1921.

New York January 29, 1921.
A. H. T. BANFIELD, Secretary.
Ten interesting up-to-the-minute pictorial news items that vary from scenes showing the trio of balloonists returning from their adventurous trip in the wilderness of Canada, to the latest fad of Mrs. W. K. Vanderbilt who sold her Fifth Avenue home to move over to the East River colony of society folk make up the latest issue of Selznick News No. 6-B.

Of nation-wide interest also are the scenes showing Galli Curci, the famous opera singer, being married at Minneapolis to Homer Sanders, her accompanist. This scene was especially posed for the Selznick cameraman by the bridal couple, it is said. The moving of Mrs. Vanderbilt from Fifth Avenue to the environs of Avenue A, near the East River of New York, indicates the migration of the Smart Set to the river colony.

Metro Announces Title Changes in Three Screen Productions

Changes in titles of three pictures scheduled for early release are announced by Metro Pictures Corporation. The three feature films from stories by famous authors were made at the company's studios at Hollywood, Cal., and were photographed under different titles.

The famous novel of Jack London, "The Little Lady of the Big House," which was screened under the working title of "What's the Matter with Marriage?" will be produced under the shorter designation of "The Little Fool." The story of the noted author was adapted for the screen by Edward Lowe, Jr., and directed by Philip E. Rosen. It has an all-star cast.

Donn Byrne's original story, "Sorrentina," in which Viola Dana is starred, will be presented under the caption of "Puppets of Fate." This drama from the prolific pen of the young author was adapted for the screen by Ruth Ann Baldwin and Molly Parro and directed by Dallas M. Fitzgerald. The widely read story by Ben Ames Williams, "More Stately Mansions," which appeared in magazine form and was screened under the working title of "Are Wives to Blame?" will be released as "Extravagant." It stars May Allison.

Big Returns

That the intensive advertising campaign on the Fox special production, "While New York Sleeps," was not energy useless, but expended was evidenced at Shamokin, Pa., where Boyd D. Chamberlain, head of the Chamberlain Amusement Enterprises, played the picture to big returns, and says it "received more favorable comment than any picture that we have played for some time."

"Dynamite Allen" Is Title of Next Fox Film Starring Walsh

Fox headquarters announce the title of the new George Walsh release as "Dynamite Allen," work upon which the athletic star has just completed. The story has its locale in the coal mining districts of Pennsylvania, where "Dynamite," so called because of his fearless spirit, lives with his mother and invalid sister, his father being in state prison under life sentence for a murder he did not commit.

The sequence involving the flooding of a coal mine is extremely realistic, it is said. Another sensational effect is the scene where the locomotive, racing at 20, plunges through an open draw, its boiler exploding in the river.

The well-known athletic ability of George Walsh has ample play in the story, it is stated. He is called in at one point to fight the entire working force of a coal mine. At another time a crooked prospective buyer of his oil land enters the lists against the redoubtable "Dynamite" and finishes up in the creek.

The story is throughout a study of every minute of its rendition, according to reports, and, according to Fox officials, will prove a big asset to the company. The story is by Thomas F. Fadl, Dell Henderson has charge of the direction. A cast of notable dimension rounds out what Fox officials believe to be George Walsh's most virile starring vehicle.

Gareth Hughes, of Metro, Named One of Fidman's Best Dressers

Beau Brummlens of the screen beware! For a new best-dressed man of the screen has appeared upon the stage, says Miss Gareth Hughes, the boyish-feature of Metro pictures, has been picked by sartorial experts as one of the most likely candidates for this oft-bestowed title.

But it must not be imagined that Hughes is one of your neatly pressed and tailored matinee idols. On the contrary, he prefers low, soft collars, tweeds and knickerbockers to the more formal attire affected by the popular heroes of the screen.

"I simply dress as I feel," is Hughes' way of explaining his choice of garments. "On the screen a player must look as he appeared on the stage. If one may add to an impersonation by little spoken mannerisms that tend to carry conviction. But on the screen you either look the part or you don't."

"I don't know why certain little items of wearing apparel are associated with certain characters, but it is certainly true. Unless a film actor pays close attention to these little features of his appearance he is as certain to fall short of giving a perfect portrayal of a role as if he failed to properly study his action."

Mason Appointed to New Position

Charles Mason, whose clever exploitation of many productions distributed by Associated First National Pictures, Inc., during his regime as manager of the Orpheum Theatre, Fort Wayne, Indiana, attracted the attention of exhibitors, everywhere, has been appointed assistant general manager of the Bankers and Merchants Theatres Company, of Indianapolis, according to a recent announcement by A. F. Brentlinger, general manager of that company, Thomas H. Moore, of Fort Wayne will succeed Mr. Mason as manager of the Orpheum.

The Bankers and Merchants Theatres Company owns and operates a number of high-class moving picture theatres in some of the larger cities of Indiana and considers one of its most valuable assets its franchise holdings with Associated First National Pictures, Inc.

Mr. Mason's new work will not necessitate his leaving Fort Wayne for four or five weeks, after which time he will be assigned to the main office of the company in Indianapolis.
Robertson-Cole’s “Kismet” Gets Much Advertising in Newspapers

The many newspaper ads on “Kismet,” the Robertson-Cole super-special, starring Otis Skinner, which are coming into the Robertson-Cole home office day after day, proves this picture to be a most widely and distinctively advertised current motion picture. More full-page ads are being used on it than on any other picture now showing, it is alleged.

From the time when the Strand Theatre, New York City, spent several times its usual amount on advertising “Kismet,” which broke every house record there, on to the present, when it is showing in hundreds of houses daily, enormous spreads have been the rule.

Will D. Harris, of the Grand Theatre, Columbus, Ohio, one of the first to break the ice in the matter of full-page ads. He took these lavishly and broke all past records for Columbus. The Grand Opera House, Canton, Ohio, about the same time, did things similarly. Now comes the Lyric Theatre, Minneapolis, which used bold full-page ads to advertise its showing. Meanwhile there have been other very lavish ads in the advertisements. Loew’s Euclid, Cleveland, used half pages for advertisements. The Goodwin Theatre, Nebraska, used two-page ads. Saxe’s Strand, Milwaukee, used half pages, while numerous other houses have used advertisements much larger than their usual wont.

Starts with Long Run

In Washington, where the picture started off with a long run at Moore’s Rialto Theatre, the George Baldwin McCoy unit of American Women’s Legion received two benefit performances of the film at the Knickerbocker Theatre. The patronesses of them were headed by Mrs. Marshall, wife of the Vic-President, and included wives of a number of Cabinet officers, Ambassadors, etc.

Receive, Director of Public Safety William M. Myers, of Richmond, Va., was called upon to investigate “Kismet” on account of a complaint which was made to the mayor of the city by a Richmond woman. Says the Richmond “News-Leader” of January 4th: “The complainant praised the picture highly, but considered one bathing scene impossible of cutting out of the production. The committee, composed of Mr. Myers, the Rev. F. T. McFadden, D.D., and Director of Public Works Charles E. Bolling, did not feel that this scene should be cut out and was unanimous in its decision.”

“The problem of the past week, Pictures,” of London and Manchester, England, says: “We have heard a great deal about the eminently classifiable pictures, but we do not remember anything among the productions of the present year which has given rise to more note of superiority so unmistakably as does the picture version of ‘Kismet,’ which Jury showed at the London Alhambra. The Robertson-Cole-Galli- ball play is superb as a spectacle and entralling as a story.”

Hutchinson Says Fire Reports Were Very Greatly Exaggerated

In connection with an alleged exaggerated story of a fire at 227-6235 Broadway, which appeared in the dailies of this city and was carried by the Associated Press, Samuel S. Hutchinson, of the American Film Company, desires to state the facts in the case.

He says that late in the afternoon of January 18 a small fire started in a shed in the rear of the main building of the American Film executive offices. In this storehouse were a lot of sets of posters and other out-of-date material. The loss of the contents of this storehouse and the slight injury to the building itself were small matters, and it is probable that the actual damage will not amount to more than $200, which might be taken as maximum. “Business as usual,” and that without loss of time, was the situation throughout the works, and the factory and laboratory continued without delay shipping out their quota of prints on “Sunset Jones,” the latest “Special,” which figure happened to be in process of production.

Equity Receives Reports of Popularity of Young Series

Advices received recently from the office of the Western Distributors, headed by Sol Lesser and Louis Hyman, general manager, confirm the reports of the trade past that the Robertson-Cole Young is maintaining a prominent place in popularity with exhibitors and motion picture fans in the Western States. Every record achieved by the All-Star exchange has been beaten with a weak release and new series of Young pictures, beginning with “Hush,” it is stated. A report of the bookings on the trade papers shows that the Young releases are bringing in the fact that many theatres and circuits of note in Nevada, California and Arizona have signed for the entire series for runs ranging from one week up.

Among these theatres the Ri-alto and Symphony, of San Francisco and Los Angeles, each have booked “Hush” for a two-weeks’ run; the American, in Oakland, Goddard’s, Sacramento; the Liberty, San Jose; the Liberty, Fresno; the T. & D. Stockton; the Strand, Bakersfield; the Court, Berkeley; the Prince, San Diego; the Alpine, Pasadena; the Tivol, Santa Barbara, are among those who have booked the Young pictures, beginning with “Hush” for a four-weeks run, with an optional second week arrangement.

No town or hamlet has been left out in contracting for “Hush” and the succeeding releases of the Equity star.

Pathé News No. 6 Shows Films of Reception to Naval Balloonists

Most conclusive, says Pathé, of the many demonstrations of the superiority of Pathé News Service, was its remarkable time beat in covering the return to civilization of the lost Navy balloonists. The returning adventurers were met and photographed a full day’s journey south, leaving another to accompany the aviators. The negative showing the first appearance of the adventurers coming from the frozen wilderness was rushed to the home laboratory, and shortly after, recent copies were delivered to the Broadway theatres. At the same time copies were shipped to all exchanges throughout the country.

Pathé News No. 6 contains spirited scenes of the home reception of the adventurers—including the snowshoes on which they trudged over 200 miles of snow and ice trail.

In its issue No. 6 Pathé says it shows the first and exclusive motion pictures exhibiting the extraordinary and mysterious powers of Johnny Coulter, famous bantamweight champion, who baffles the efforts of professional strong men to lift him off the ground.

This issue also is rich in other interesting events, it is said, including the marriage of Galli-Curci, the grand opera prima donna, and views of the Holland dandies of the former German Kaiser and Crown Prince.

Linder Stars in Robertson-Cole Film, “Seven Years Bad Luck”

In offering for early distribution the super-special production, “Seven Years Bad Luck,” with Max Linder, Robertson-Cole not only builds upon the first pictures of the year, but gives the public a picture in a number of years, but feels that it is giving the trade the greatest comedy attraction of the decade.

The picture was directed and written by Max Linder, who also enacts the leading role. The broad scope of story, support, atmosphere, artistic and humorous effects reveals that no time, effort or money were spared in making a picture which will give the exhibitor a distinctive release, it is stated.

The central theme of the picture shows a man struggling to escape from the jinx which has been laid upon him by a broken glass. It is stated this gives an opportunity for a large play upon all sorts of superstitions. This is a human angle which has been worked in in diversified form in the large advertising campaign which Robertson-Cole is publishing on the Linder picture. Any other extraordinary incidents are all taken advantage of in the exploitation which has been mapped out by Robertson-Cole for the Pathé exhibitors. Included are scenes laid in a large zoological garden in a big railroad station, on board train, in a jail, a court room, a swimming pool and many other interesting places. There are also many pretty girls in the picture. “Seven Years Bad Luck” not only tells a funny story, but has an excellent cast, it is stated. Are giving this film to the trade, Robertson-Cole says it’s a winner.

LORÉE’S WHISPERS

Scene from “Nobody’s Wife,” a Christie comedy released by Educational
The intrinsic value of the screen magazine, Pathé Review, has long been recognized by leading exhibitors everywhere, it is stated. Its place on the screen is as secure as that of the illustrated periodical in the home. Its usefulness, however, Pathé says, does not end with its purely individual merits. Wide-awake exhibitors for some time have been finding in the beautiful natural colors of its scens an admirable means of resting the eye preparatory to the introduction of the big feature of the program. The advantages gained by supplying rest for the eye are apparent to all motion picture exhibitors. For a number of years the principal picture houses throughout the country have indulged in art effects of one kind or another. But colored settings

Says Metro’s “Great Redeemer” Is Greatest Picture Ever Filmed

Declaring “The Great Redeemer,” Maurice Tourner’s production, released by Metro, is “the most wonderful picture ever produced,” a member of the Brothers of Mary attached to the St. Louis College, San Antonio, Texas, has expressed his whole-hearted praise in a letter written to L. Bickel, Metro’s branch manager at Dallas, Texas.

That the foregoing comment of this photoplay went straight to the brother’s heart is evidenced by the enthusiasm he manifests in the letter, as well as by the fact that, following his visit to the Empire Theatre in San Antonio, where the show opened during the week of December 26, he wrote a brief criticism of the emotional and spiritual values he discovered in it.

The critic of the brother, whose name he requests be not divulged so as to conform with the regulation of the religious order to which he belongs, reads, in part, as follows:

“The Great Redeemer” is truly a sermon in the concrete; a pictorial of profoundest interpretative value; a photoplay of all-absorbing interest and unsurpassed dramatic power; a screen production of sublime import and magnitude; a drama, beautiful and above criticism, whose educational value lies in the knowledge of hope and trust and confidence it imparts to the human heart; a virile, gripping story coherent in all its parts.

Pioneer Expects “Nick Carter” Series to Break Sales Records

Enthusiastic reports concerning the Nick Carter series of fifteen two-reel detective features being released at the home office of Pioneer Film Corporation from its exchanges throughout the country, it is said. The shows were booked here according to reports, and some new sales records for two-reelers are expected to be made.

Big Praise

“probably no two-reel productions within recent months have attracted such widespread commendation and attention from exhibitors as the Nick Carters,” said Vice-President and General Manager M. H. Hoffman.

We were highly enthusiastic concerning the stories of these pictures when we first arranged to control their distribution, and we are much gratified to find them being so successful, stated the manager.

The Pioneer Film Corporation has put forth extra efforts toward exploitation of the films and will cooperate with exhibitors either directly or through the medium of the exchange managers of both.

Four New Goldwyn Pictures Are Soon to Be Ready for Release

“Don’t Neglect Your Wife,” Gertrude Atherton’s first original screen story, is one of the four Goldwyn pictures that will soon be released. It was directed by Wallace Worsley, who wielded the megaphone for “The Penalty.”

Will Rogers’ new star vehicle, “Boys, You’ll Be Sorry,” is based upon the dramatization of Irvin S. Cobb’s short story of the same title, is another for early release. It stars the cowboy star an opportunity for the richest comedy acting that has fallen to his lot since becoming a motion picture actor, it is said. Clarence Badger directed.

Tom Moore’s new starring vehicle is a picturization of the famous melodrama, “Mr. Barnes of New York,” written by Archibald Clavering Gunter. The novel had a great success, which has been sustained and capitalized in dramatic form. The star, as Mr. Barnes, has a role different from any in which he has hitherto been seen. As a genial New Yorker Moore finds himself catapulted into a Corsican vendetta, which threatens to turn into tragedy; but the Tom Moore nonchalant humor averts the tears with a gaiety.

The photoplay was directed by Victor Schertzinger.

Betty Compson, who, it is said, took a foremost rank among screen stars and motion picture producers with “Prisoners of Love,” proving her wisdom in starring herself in her own production after her success in “The Miracle Man,” is also on the list. Her second starring production, “Polly with a Past,” is every bit as delightful and amusing as it was on the spoken stage under David Belasco’s magic hand.

“Ina Claire is Polly on the screen as she was Polly on the stage—pretty Polly she is, vivacious and lively and laugh-provoking.”

Metro’s “Polly with a Past” Pleases Critics and Public

Ina Claire’s charm and personality completely captivated New York picture-going public and dramatic critics at the showing of “Polly with a Past” this week at the Rivoli, according to reports.

How spontaneous was the delight of the audience may be judged from the fact that, when Miss Claire was discovered among the spectators at the premiere, the thousands who packed the theatre instinct upon her being brought before the curtain. When finally the director of the Rivoli, Hugo Reisenfeld, persuaded him to appear on the stage there was a tremendous demonstration of admiration. She made a short and improvised speech of thanks for her cordial reception.

Representative of the reviews in the metropolitan dailies of this country is the following, the Boston comedy is the following from the “Evening Telegram,” which said:

“Ad the Rivoli Theatre this week the famous comedy, ‘Polly with a Past,’ is every bit as delightful and amusing as it was on the spoken stage under David Belasco’s magic hand. Miss Claire is Polly on the screen as she was Polly on the stage—pretty Polly she is, vivacious and lively and laugh-provoking.”

President Asks to See Ince Picture

President Wilson, at his personal request, was shown “The Highest Law,” the latest Ralph Ince special production made by Selznick Pictures Corporation, Tuesday, January 18, at the White House.

“The Highest Law” is the Lincoln picture which the Selznick organization will release on February 6, the week previous to Lincoln’s Birthday. Particular interest is attached to the showing of the picture in the White House in that a great deal of the action is represented as having taken place in the presidential mansion in the days of Abraham Lincoln. Mr. Ince took scenes on the exact locations.
First National Film to Be Given Exceptional Exploitation Aids

M. Leone Bracker, the noted poster artist, has completed the set of several original drawings for Associated First National Pictures, Inc., which will be used as the basis of all the posters and a special lobby display on "Man — Woman — Marriage," the Allen Holubar-Spectacle starring Dorothy Bulkeley.

The artist was given free rein in the preparation of the drawings. He went on a trip to California to visit the Holubar studio while the sets and the cast of the picture were still intact. He went through the entire run of the production and picking out nearly fifty different situations which were adaptable to vivid pose and work, and in the studio these scenes were re-acted while over 1,000 still photographs were taken of them. While the stills were being taken the artist made sketches of the principals and drawings from the material thus gained.

A unique display which has been made possible through the posters is a series of facsimile artist's proofs of each of the drawings, prepared as nearly uniform size as possible, each one framed and provided with the purpose of lobby displays. A supply of sets of these posters will be on hand in the First National exchanges in each territory available for the use of the exhibitors and probably will be utilized by practically all of the highest class theatres.

In addition to the advertising based upon the poster twenty-four by fourteen by half a dozen cards illustrating scenes in the production not touched upon by Mr. Bracker have been prepared.

Selznick Advances Exploitation Ideas for "The Greatest Love"

Among the many novel advertising and exploitation suggestions embodied in the exhibitors' campaign book for the latest Selznick special production, "The Greatest Love," starring Vera Gordon, are two worthy of special mention, it is said. The exploitation ideas were originated by L. A. Young, a member of the Selznick publicity staff.

Sixteen pages of advertising and text matter suitable for publicity getting purposes are contained in the press book. The two special exploitation features are a "mother's matinee" that is calculated to make the exhibitor's busiest day a winner, and a prologue that should present no obstacle to the average exhibitor.

For the "mother's matinee" it is suggested that the exhibitor announce by slips, newspaper advertising or whatever method is suitable that he will mail a free ticket to every person who sends in the name of a mother with two children, the mothers also receiving a free ticket.

In outlining the prologue suggestion the exhibitor is advised to paint a large globe upon a transparency. The continents, oceans, etc., should be duplicated according to geography. The lights should be turned out, the audience given a small spot focused on the globe. A voice is heard, singing a lullaby, "The Greatest Love," then upon bringing up the lights in back of the transparency a mother is revealed singing a child to sleep.

The "Greatest Love" was directed by Henry Kolker, and picturized by Edward J. Montague.

The Kid" Dispels Pessimism; Randolph Records Are Smashed

Whether planned or not, the release of Charles Chaplin's "The Kid," First National's "six reels of joy," at this time is destined to have a far reaching effect on the industry. It is a great foe to foolish pessimism and has caused many a talk by exhibitors in territories where it has been shown, quieting the calamity howlers.

The greatest success in Chicago, where the Chaplin film was first shown to exhibitors, may not be as good an example of the effect the pictures on the opposite coast as the trade showing at the Strand Theatre in New York, for the Chicago gathering was made up only of the biggest men in the industry and all of them are optimistic. Their optimism increased after they had seen the picture.

At the Strand Theatre trade showing on January 21 the house was well filled with exhibitors. There were a few pessimists present who came to the front when Richard H. First National exchange, attempted to talk rentals prior to the showing of the picture. But at the conclusion of the showing there was a marked change in sentiment and enthusiastic optimism.

The picture dissipated gloom in Chicago when it opened at the Randolph on the coldest day the city had experienced this winter. There was an icy gale which made walking extremely difficult, but "The Kid" broke the house's record for a Sunday. The Monday business was greater in comparison to the usual Monday business than the Sunday business had been. The first Tuesday of the run showed a return bigger than either Sunday or Monday and 60 per cent. greater than any previous Tuesday in the history of the house—and Tuesday is the worst day of the week for theatres within the "loop" district of Chicago.

George Arliss in "The Devil" Sets Record At Buffalo House

Opening at the Criterion Theatre in Buffalo on only four days' notice, the Associated Exhibitors Production, "The Devil," came within a few admissions of breaking all house records on the opening day and on the succeeding day broke the house record for two days by a handsome margin. The picture played to big business throughout the first week and was held over for a second week. It received splendid notices in the Buffalo papers.

"The Devil" is the first picture not a Paramount picture to be played in the Buffalo house since Paramount acquired an interest in the theatre. It was brought to the Criterion through the energetic showmanship of Harold B. Franklin, general manager of the Shea Amusement Company, who saw the production at a private showing in New York City. Mr. Franklin is also the managing director of Shea's Hippodrome and the other houses under the Shea management. The Hippodrome is committed to a twelve-week change policy by Criterion, which has been utilized by Paramount for longer runs, was selected for the Arliss picture. With but little time to advertise the picture, Mr. Franklin accomplished remarkable results. With out waiting for accessories from New York he went ahead and prepared 800 window cards which were distributed throughout the city. His lobby displays were artistic successes and carried some of the finest stills from the production. He found himself without twenty-four sheets due to pre-release showing, so he painted boards at high spots throughout the city.

The magnificent six-colored electric signs prepared under the direction of the sales force of the Pathe Exchanges were rushed to Buffalo and were placed in the windows of large stores. In the newspaper advertising of the Shea theatres "The Devil" was featured similar to Mary Pickford in "The Love Light," which was showing at the Hippodrome.

The only other exploitation was a huge head of "The Devil," eighteen feet high, which was placed high up on the side of the theatre. The head was in deep red and at night a red beam of light played upon it. The eyes and the mouth were lighted and breathed fire. The sign could be seen for several blocks and was a striking advertisement.

Booked for Week

From H. H. Hurn, Cincinnati Hodkinson representative, comes an announcement to the effect that Ike Libsen booked "Love Madness," for a seven-day showing at his Family Theatre.

A Wise Showman

Mr. Libsen is a wise showman and recognized the pulling power of this truly great production. It has been said that never has Louise Glau had a vehicle better suited to her talents than has been provided for her in this J. Parker Read, Jr., production.
"A Connecticut Yankee," Fox Film, Follows Closely Mark Twain's Tale

The pre-release showing of Mark Twain's "A Connecticut Yankee in King Arthur's Court," playing to crowded houses at Miller's Theatre, Los Angeles—where it has entered on a long run—shows, according to advice from Fox West Coast headquarters, careful staging with rigid adherence to the original story.

Seldom has a comedy subject received so lavish and sumptuous a staging, Fox says. The imposing castle of King Arthur, with its nine lofty towers, erected after months of planning and building, offers a striking background to the jousting knights. The various shaped tents that skirt the enclosure where the tournament is held, together with the banners, form a lively picture for the camera.

The painting and stenciling of the tents and banners occupied the entire time of the Fox West Coast staff for several weeks before the picture proper was begun.

The scenes of King Arthur's Court and the scenes in the wicked Queen Morgan Le Fay's castle received the same pains-

taking treatment. Some idea of the immensity of the task in staging Twain's story may be gleaned from the fact that but one set—his enemies' castle—used up 100,000 feet of lumber and 700,000 feet of plaster board.

The only difference between the book and the film is where ultra-modern methods of conveyance are used—and this is done in a way that heightens the fun of the story. Accordingly, we have Harry Myers, who plays the Yankee, riding forth in full armor to the siege of Queen Morgan Le Fay's castle, comfortably seated in an automobile, while all about him, fully accoutered for war, ride King Arthur's knights on chugging motorcycles. This and the introduction to the Yankee of such modern tools as a motor, generator and mortising machine—nor forgetting a modern time clock, and a telephone switchboard used in another scene, are all the modern intrusions apparent in the filming.

Pauline Starke and Rosemary Theby play Sandy and Queen Morgan Le Fay, respectively. The production was directed by Emmett J. Flynn. Lucien Andriot commanded the battery of camer- eas. The scenario was provided by Bernard McConville.

Pathe's "What Women Will Do" and "The Devil" for February Release

The assignment of what are said to be two eminent productions from Associated Exhibitors, for pre-release in February directs attention to the Pathe feature schedule for that month as one of the most noteworthy presented in some time. The pictures which Pathe will offer during this period are "The Devil," starring Songs in Archeo, for its successful stage role, and the Edward Jose special production, "What Women Will Do written by..."

With its achievements at the pre-release presentation at the Strand Theatre, New York, to establish it as a commercial and artistic success, and one assured of its proper place among the recent events of the screen, "The Devil" is to be offered for general release on February 6. The issue of this film early in February makes it apparent, is said, that screen precedent for 1921 will be set early in the year and at a plane that is higher than in the past.

Miss Hollister is Leading Woman in "The Money Master"

Alice Hollister, charming screen leading woman and one of the few veteran actresses who didn't won over from the stage, but made her professional debut before the camera, played her first scene as Carmen Doloris, in Georgie A. Bell's production of Sir Gilbert Parker's "The Money Master," on Monday, January 10. This is the leading feminine role. Miss Hollister playing opposite James Kirkwood.

This marks Miss Hollister's first appearance in a Paramount picture and she expressed herself as delighted with the opportunity to work under Mr. Melford's direction. It has been a long time, she declared, "and have often wished that I might play one of his productions so when they asked me to play this role, I was more than pleased."

Miss Hollister made her first screen appearance about eight years ago in a picture directed by Sidney Olcott for Kalem. She spent six years in stock with the Kalem company, and one of her most notable roles was the part of "Gwen" in "Flaming Manger to the Cross," a film de- picting the life of Christ. The picture was filmed in Jerusalem, Egypt, France, Italy, Ireland and Scotland.

Miss Hollister has now been in the western film capital for over a year, during that time she has played many important roles.

She is fond of heavy parts and the feminine role is foreign to her, she declared, "I believe that in this sort of work one has more scope than in simple straight leads where only the individual personality is expressed. Thus I am very much pleased with my part in Mr. Melford's new production, where I play a daughter of Sunny Spain."

"Flying A" Film Booking Heavily

"Their Mutual Child," the American presentation of the P. G. Wodehouse novel, starring Margarita Fisher, is meeting with marked success throughout the country. This is one of the most recent "Flying A" Specials. It won praise from reviewers when shown prior to release and a big success for it was then predicted. Great credit for the keen appreciation of the fine points of an original story now portrayed on the screen was given to the director, George L. Cox, and his skill in preserving the immortal heart of the piece.

The advance bookings were so heavy American is fully convinced that "Flying A" production to date. Some of the latest bookings just received are the La Salle Gardens, Detroit, Mich.; Adams Circus, Des Moines, Iowa; Renaissance, New York City; Poli's Theatre, Worcester, Mass.; Schade, Sandusky, Ohio, and the Elm, Portland, Maine.

Exploitation in West

"So Long, Letty," was given extra billboard exploitation in Santa Barbara, Cal., ten days in advance of its four-day showing at the New California Theatre. The California covered the city, which is of about sixty thousand population, with unique special window cards in stores.

"IN LOVING MEMORY"

JOSEPH KAUFMAN

Died, February 1, 1928

Ethel Clayton Kaufman
In the Independent Field

By C. S. SEWELL

Eckels Signs Webster Cullison to Direct Neal Hart Features

Webster Cullison has been signed by Independent Films Association of America, which has acquired the remaining features of Neal Hart's production, and will produce the films under the new company name. Mr. Cullison has earned a reputation as an outdoor director during his ten years' association with the industry. He has directed such stars as Antonio Moreno, Jack Hoxie, May Allison, Franklyn Farnum and Helen Ware. For two years he handled the megaphone for Metro and one year for Colonel Selig.

An Able Director

Eddy Eckels, president of Independent, states: "While there has never been any complaint against Neal Hart directing his own pictures, I have felt it is too much of a responsibility for one man. He directed 'Hell's Oasis,' 'Skyfire' and 'Danger Valley,' which did much to increase his popularity, but we are endeavoring to increase this popularity by improving, if possible, his productions. Mr. Cullison is an artist and a man of keen intellect. We consider our connection with the Neal Hart productions a fortunate one. During the next two weeks the New York publicity scoop will be explained and will show our most important reason for endeavoring to improve Pineapple productions." Mr. Cullison is now at work on "Totem Law."

Alt and Howell's Second Is Ready

The second two-reel comedy featuring Alexander Alt and Helen Howell has been received by Reelcraft Pictures Corporation, and the third and fourth pictures of the series are now in the process of production at the studio in Sherman, Cal., under the direction of Al Martin. The Alt and Howell comedies will be ready for distribution on February 12.

A sample print of "Marked Women," the first release of the series, has been forwarded to Reelcraft exchanges.

McGovern Sells Two Territories

F. and F. Film Exchange, the new Finkelestein and Ruben Exchange, has purchased from Elmer J. McGovern the territory for Minnesota, North and South Dakota for "The Woman Untamed," starring Donaldina. This is said to be the first feature this new company has bought, and Mr. Cubberly, the manager of the exchange, announces that he intends to make "The Woman Untamed" his first release.

Strand Showing Justifies Faith in Short Subjects, Says Brandt

In connection with the showing of a "Hallroom Boys" comedy at the New York Strand during the past week, when it was well received by audiences throughout the week, Joe Brandt, president of C. B. C. Film Sales Corporation, points to the fact that this carries a message of importance to the state rights field, and shows that short comedies, independently produced, are in demand and can find a place in the most exclusive market.

Another C. B. C. subject, "Screen Snapshots" No. 17, was also used during the preceding week in another of New York's most prominent houses, the Rialto.

Mr. Brandt is one of the most enthusiastic advocates of the independent field, and points to the fact that this film has already demonstrated that it can successfully handle big productions.

Demand for Comedies

"Jack Cohn and myself determined to demonstrate that not only is there a need for good short comedies," says Mr. Brandt, "but for short subjects of all kinds and to turn out a type of novelty short subjects that would make the big houses want them. That we have done so successfully is demonstrated by their use by the Strand and Rialto during successive weeks. The largest theatres like the independent man's stuff if it is good. It is always the fellow who does not get in who blames present conditions, and it is the exchange men who handle cheap, poor pictures who are ready to say it is hard to break through the barriers of first theatres. It all comes back to what I have always believed, that quality, not price, is the deciding factor, and that there is not only room but a demand for anything that is good."

George West Back with Reelcraft

President R. C. Cropper, of the Reelcraft Pictures Corporation, has brought George West back to the executive staff of Reelcraft and assigned him to his old position of territorial salesman to independent exchanges.

West has been associated with several of theCropper enterprises, serving first as a salesman with the Bee Hive Exchanges, then as a road representative, later he served Reelcraft in a like capacity, but left it to enter the producing field. During the past week he closed negotiations with the Magnet Film Company, of Des Moines and Omaha, for many of the Reelcraft series, and with the Quality Film Service of Pittsburgh, for the Reelcraft series of Romance of Youth and Royal Comedies. Boston will be his next stopping place, after which he starts on a tour of all the important distributing cities of the United States.
In the Independent Field

Associated Photo Plays Announces Policy; Helen Gibson Is First Star

With the opening by Associated Photoplays, Inc., of offices at 25 West Forty-fifth Street, New York, Victor B. Fisher, general manager, announced that the organization is based upon a policy differing in many respects from other companies operating in the independent field. It consists of several producing units, each of which, while retaining its own identity and freedom of action, has joined hands in the selling of their merchandise.

The direct heads are members of the individual producing companies who have been delegated to serve on what might be termed the sales committee. The production plans call for pictures in series of six or seven, each series having a well-known star.

Helen Gibson is star of the first series of seven, and her initial production, "No Man's Woman," has been completed. It is described as a pretentious, high-class western in six reels. Work on the second production is now under way in Los Angeles.

It is the plan of Associated Photoplays to dispose of franchises to prominent exchanges for either one or more series. Mr. Fisher announces: "Associated Photoplays has been forced to furnish exchanges with an assured supply of highest class pictures. We are equipped to fulfill every angle of our production plan, and great interest has been manifested by representative exchange men, as it is built upon logical business principles. "Our method of operation will enable it to bring to New York by annual at a figure which will insure exchange men of a legitimate business profit. The motto on which the entire fabric of the company is based is "Value for value and profit for all."

More Sales for "Hallroom Boys"

C. B. C. Film Sales Company have sold the rights to the new series of "Hallroom Boys" coming for Western Pennsylvania and West Virginia to the S. & S. Film Supply Company, of Pittsburgh, and to the Standard Film Exchange, of Kansas City, for Western Missouri and Kansas, and to Michael Thomas & Company, of Chicago, for release through Major Film Exchange, of Boston, for New England.

These sales were the outcome of trips to New York made by representatives of the exchanges looking for something new in the comedy line," says C. B. C. A. Steinberg was here for S. & S. and Frank Warren for Standard. The manner in which the Hallroom comedy, "A Doggone Mix-Up," was received by audiences at the Strand is said to have been largely instrumental in the purchase. A print of the fifth of the series "In Again, Out Again" has been received and will soon be ready for release.

Blank Buys Nebraska and Iowa Rights to "Madonnas and Men"

Mr. A. H. Blank, owner of the First National franchise for Iowa and Nebraska, with offices in Des Moines, has concluded the purchase of "Madonnas and Men," from the Jans Pictures special, for Iowa and Nebraska. The following is a list of the territories closed and buyers for this subject: Colorado, Utah-Wyoming-New Mexico, Oregon, Washington, Idaho and Montana—Independent Exhibitors, Seattle; Minnesota, Wisconsin, North and South Dakota—F. & R. Film Company, Minneapolis; Tennessee, North and South Carolina, Georgia, Alabama and Florida—W. & S. Film Company, Atlanta; Greater New York, Climax Film Corporation, New York; Maryland, District of Columbia, Delaware and Virginia—Independent Exchange, Washington; West Pennsylvania and West Virginia; Columbia Service, Pittsburgh; Northern New Jersey—Indiana Service, New York; Michigan—First National, Detroit; Canada—Allen Bros., Toronto; Upper New York State—Ben Fitzger, Buffalo; East Pennsylvania and Southern Jersey—Masterpiece Film, Philadelphia; Foreign Rights—Export and Import Co., New York; New England—Federated Exchange, Boston; Ohio and Kentucky—Masterpiece Film, Cleveland; Texas, Oklahoma and Arkansas—Federated Exchange, Dallas; Illinois and Indiana—Superior Screen, Chicago.

Standard Buys Prizma Prologue

The Prisma prologue for George H. Davis' feature, "Isobel, or the Trail's End," has been sold for the Western Missouri and Kansas, through the C. B. C. Film Sales Corporation, of New York, to the Standard Film Exchange, of Kansas City.

The fact that Standard has followed up its purchase of the feature by contracting for the prologue offers, according to Mr. Brandt, additional proof that the exhibitor is leaning more and more toward the independent market.

Big Deal Involves Amalgamation of Two Exchanges in St. Louis

The Standard Film Company, of St. Louis, has been purchased by the Independent Film Company of Missouri, headed by F. J. Fegan, president, who for four years has been branch manager of the Standard. Associated in this purchase are also J. E. Callahan, president of the Callahan Metal Weather Strip Company, and J. C. Weinbrenner, a St. Louis attorney.

The new company controls a number of high-class subjects, including "The Trail's End," "Whispering Devils," "She Played and Paid" and "Keep to the Right," and the two exchanges will be merged.

Mr. Fegan is president of the St. Louis Film Board of Trade and a live wire exchange man, Mr. Callahan is a newcomer, but has made his mark in the business and financial world. Mr. Weinbrenner is engaged in legal practice, is active in political and civic life in St. Louis and counsel of the Film Board of Trade.

The new company announces its policy will be to bring into the industry young men whose object will be to purchase independent productions of the better class. The office of the company will be at 3317 Olive Street, quarters formerly occupied by Standard, and branch offices will be opened in Kansas City. The company will operate in Missouri, Kansas and Southern Illinois.

Books Indian Film

H. Hirsch, manager of the Lightning Photoplay Service of New England, announces that he has just booked the Indian feature, "Before the White Man Came," an arrow picture, to the Community Theatres of New England, totaling sixty days.
Urban Announces Titles of First Thirteen Reels of Kineto Review

Charles Urban, president of the Kineto Company of America, Inc., announces the first thirteen subjects of the Kineto Review which will be released nationally through National Exchanges, Inc., Kansas City, "Liquor Gold of Texas," a study of the oil industry in that state; "Down in Dixie," a trip to the rejuvenating "Sunny South;" "The Emerald Isle," a reel described as showing the restful land of a restless people; "Panama, showing the ancient city, leper colony, railway and great canal; "Vegetations," studies of animals subsisting entirely on vegetation; "Thrills," some of the things in sports and everyday life that make the heart palpitate; "Morocco, the Mysterious," with views of Fez, the capital, which until the occupation by the French was closed to Americans and Europeans.

"Hunting the Sea Wolf," devices and methods employed in destruction of submarines, announced as being shown for the first time on the "Trip from the U. S. to Brazil" to Brazil when the President-elect of that country was on board; "Water Babies," views of creatures that take kindly to the water; "Beauty Spots," some of the finest of nature's creations in the United States and elsewhere; "The Naturalist's Paradise," studies photographed by Maurice Ricker on the Barbados-Antigua expeditions for the University of Iowa; "The Holy City," with titles taken entirely from the Bible.

This list is notable for its variety and shows the broad scope of the Kineto Review. In these thirteen reels are included travel, science, industry, animal studies, sports, naval activities, humor and even religious interest. Even greater variety is promised in the hundreds that are yet to come.

Film Market Announces Feature Reissue, and Two Reel Comedies

Robert W. Priest, president of Film Market, Inc., announces that he has acquired the right to a strong dramatic feature written by Robert McLaughlin, author of "The House Without Children" and "The Pearl of Great Price," which is in preparation by Al. H. Woods for the stage. The picture will be released in six reels within a short time. Mr. Priest is also reissuing Rex Beach's "Ne'er-Do-Wells" on February 15 and states that it is selling even faster than its companion picture, "The Spoilers." In addition Tom Bret is editing and titles for three of several reissues of two-reel comedies which will be state-righted. Mr. Priest is very optimistic regarding conditions and believes that independent producers should not be deterred from their production plans by reports regarding hard times. "My advice to them," says Mr. Priest, "is to get busy and make good pictures; their chance of recognition was never better. The demand of the exhibitor is for good pictures at reasonable rentals. You can not lay too much emphasis upon my optimism regarding the immediate future of the independent. This is their time to firmly entrench themselves. Let the watch-word be 'really better pictures.' The day of the inferior picture has gone the way of the old stage coach. It's always bad times for bad pictures." 

Morris Schlank to Make Several Features and Comedies for Arrow

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, announces that he is about to sign contracts with Morris R. Schlank for the production of several new series of pictures, including twenty-four two-reel comedies to consist of two series of twelve pictures each. These comedies will feature two well-known stars and will be of the highest type.

In addition Mr. Schlank will make eight feature productions for Arrow to consist of two series of four features each, starring well-known players. The first will be delivered to the public about March 15 and there will be one feature each month thereafter.

Says Mr. Schlank: "I have selected the unknown Broadway female stars and purchased from prominent authors a number of stories that are specially adapted to the ability of these stars. I have recently built a new studio in Hollywood that will take care of at least six companies all working at the same time. I intend to keep this studio busy constantly making productions exclusively for the Arrow.

Dr. Shallenberger is expected to go to Los Angeles soon in company with Mr. Schlank and will personally O. K. the stories that are to be used in making the first two of these features and will also watch the making of the first pictures while he is there.

Warners to Move

It is reported that Warner Bros. have leased a part of the sixth floor of the Mecca Building at 1600 Broadway, which will be used for their new Federated Exchange.

Harry Shepard Joins Kineto as Director of Distribution

Harry J. Shepard has become associated with the Kineto Company of America, Inc., as director of distribution.

For the past three years Mr. Shepard has been general manager of the W. H. Productions Co., and previous to that was associated with a number of film corporations. He has held executive positions in many phases of motion picture management.

The contract recently executed between Kineto and the National Exchanges, Inc., whereby the Kineto Review will be handled nationally by the National Exchanges, Inc., was handled for Kineto by Mr. Shepard.

In the Independent Field

The fourth of the series of two-reel comedies starring Billy West is now ready for release by Joan Film Sales Company. It is entitled "The Conquering Hero," and, as the name suggests, exhibits the Joan comedian in the mock role of a galant hero. It was directed by Reginald Parker, and West is supported by Fred Lancaster in the heavy role, with Ethelyn Gibson as the persecuted heroine.

Even more laughs are promised in this comedy than in the three previous subjects "Sweethearts," "Service Stripes" and "He's in Again." It starts off at a rapid pace, with the opening scene showing the hero disguised as a part of the shrubbery. By a clever stunt he succeeds in getting the photograph of his sweetheart away from his rival and substituting another in its place. There are several other clever pieces of business including a judicious poker game.

HARRY J. SHEPARD
Appointed director of distribution for Kineto Company of America
In the Independent Field

"Your Daughter and Mine" Gets
High Praises from Many Buyers

The unusual number of inquiries that Mr. C. B. Price, president of Wilson C. B. Price Co., Inc., has received on his preliminary announcement of "Your Daughter and Mine," which he is marketing on the state right plan, is, according to an announcement by that company, the most spontaneous reply that Mr. Price has ever received on any picture during his career in the motion picture business.

This picture has been adapted from the Stanley Houghton play, "Hindles Wakes," which was put over to a big success both abroad and in this country. In America it was produced by the following of "The Girl Sheriff," which during its run on the stage was highly endorsed by the Drama League of America. The League defined it as one of the most unusual plays that had been presented on the American stage. They did not classify it as a probable production which so many thought the play was, but put it among the dramas of the higher order.

The picture has to do with the life of a young girl mill worker who becomes acquainted with the mill owner's son during a vacation at one of the popular resorts. A bit of tense year the story worked into the picture during the festivities by the disappearance of her girl friend during her absences of the was assisting her in discovering her people back home as to her activities during the latter days of the vacation.

The picture is said to have been described by state right buyers who have viewed it as one of the biggest bets on the independent market. They were lavish in their praise of its possibilities and recognized its wide exploitation possibilities and had much to say in praise of the line of advertising matter that had been issued in conjunction with the picture.

An unusual advertising novelty has been conceived by the Price offices in the form of a marriage license duly made out and mailed in a special envelope. Across the face of this license in red ink has been written "Declined, Fanny Hawthorne." This signifies one of the big scenes in the production when the parents of both parties demand their marriage only to be frustrated by the out. No unusual philosophy is not answerable by the older people, and who, by her deduction, is one of another girl and the young man implicated in the drama.

Victor Kremer announces a change in plans by which the first Texas Guinan western feature to be released by his company will be "I Am the Woman" and not "The Girl Sheriff" as previously stated.

The story was written by Tex O'Reilly, and the reason for this production being released ahead of "The Girl Sheriff" is that a smaller number of locations were demanded, enabling it to be filmed more quickly, and it was substituted rather than to delay the beginning of the series which was scheduled for release on March 1. "The Girl Sheriff" will be the second of the series, and more time is necessary in filming this account of the fact that there is considerable construction work in addition to the extra large number of locations. It is stated, however, that "I Am the Woman" is a gripping story with as strong dramatic values as the remainder of the series.

So great has been the demand for the Guinan pictures, says Mr. Kremer, that it is probable a second series will follow. In all of the Guinan pictures it is announced there will be a lack of exaggerated melodramatic situations and that they will have a certain amount of eastern atmosphere. The pictures will not rely solely on hair-raising stunts but will have plausible plots embodying heart interest and dramatic qualities. They will be directed by Francis Ford.

Hirsch Buys Three

P. B. Dana, sales manager of the Arrow, has just returned from another one of his short trips, bringing contracts for the Jack Hoxie five-reel Western, the Ruby DeRemer features and "The Desert Scorpion," which are relying on the Lightning Photoplays Service, Inc., of New England, of which Harry Hirsch has already booked the Rubyes and DeRemer features into the first-run houses of Boston and Providence.

Clark Cornelius to State Right

Output of Four Producing Units

Clark-Cornelius Corporation will market during the coming year the product of four producing units, according to an announcement made by S. J. Rollo, general manager of the company. "We believe," says Mr. Rollo, "that state right buyers are just as anxious to know what will be available as those using program pictures, and with four units furnishing us with pictures that must meet a certain standard and with recognized stars, we believe we are building for the state right exchange a series of pictures that will assist them in securing bookings from the better class of exhibitors."

It is no reason why the independent exchange cannot handle as good quality pictures as the program companies. However, as a general rule, the offering in this market has consisted of the product of "incidental" producing companies and occasional buyers of films. This created an unsettled condition. The independent field, however, is settling down along more definite lines, and our company intends to lay out its plans so the buyers may know what to expect from us. We have handled this matter with state rights buyers and have been strongly encouraged in our decision.

Von Herberg for full week's showing of "The U. P. Trail" and "The Brute Master" for their Portland Theatre.

"The U. P. Trail" is a Benj. B. Hampton production made from Zane Grey's highly popular novel, while "The Brute Master" a J. W. Parker production starring Hobart Bosworth and featuring Anna Q. Nilsson, is a stirring story of Southern seas which has been given the most enthusiastic reception wherever shown, it is said.

They have been two of the most popular pictures recently released.

Fine Press Books for Farnum Films

Canyon Pictures Corporation has prepared elaborate press books on the forthcoming Franklin Farnum productions, "The Fighting Stranger" and "The Hunger of the Blood." These books are in three colors with a liberal allowance of press matter, cuts, adades and practical exploitation suggestions to aid the exhibitors.

Reports Result of Questionnaire

Jacques Kopstein, general manager of Dominate Pictures Corporation, has received enthusiastic responses to the questionnaire sent out to state right buyers requesting their views as to the type of pictures desired for 1921, and announces that the general opinion seems to be in favor of Western subjects and one reel slap-stick comedies.

Westerns Desired

It is stated that the Southern states want Westerns, the Western and Northwestern features and short subjects, and this is also true of other sections, including western Pennsylvania and West Virginia, and extending into the west, although New England, New York and eastern Pennsylvania in contrast desire society dramas with a leaning toward those.

Many territories, says Dominant, report big demand for high-class two-reel comedies, a demand which appears to be a general demand everywhere for one-reel slapstick comedies.

Sales Reported

Robert W. Priest, president of the Film Market, has sold the following rights on Rex Beach's "Ne'er-Do-Wells," which he is reissuing: Minnesota, North and South Dakota, Wisconsin and the Peninsula of Michigan to B. B. Lupton, Indianapolis; Delaware, Maryland, Virginia and District of Columbia to Sidney B. Lust, Washington.
Associated Exhibitors Inc.

presents

Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Produced by HARRY LEONHARDT and ANDREW J. CALLAGHAN

Director JAMES YOUNG

Records Topple, Both at New York's Strand

and Buffalo's Criterion

"The Devil" has been shown at only two theatres.
The premier presentation at "The Strand," New York, broke the enviable record made by "Kismet," the high record for the house.
At "The Criterion," Buffalo, the picture broke the record held by "Humoresque." In consequence it has been held over for another week.

Tremendous crowds and enthusiastic audiences at both theatres prove that "The Devil" is one of the very great pictures of all time.
Made by exhibitors for exhibitors it is offered to exhibitors for what it is—a phenomenal box office attraction.

ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

PATHE Distributors
In the Independent Field

Cubberly Buys Four Equity and Joan Subjects for Four States

A big deal has just been concluded between J. L. Sabin and Louis Baum, representing Joan Film Sales Company and J. F. Cubberly, representing the Frank National Exhibitors Exchange in Minneapolis by which the latter company will handle all Equity and Joan products, except the Oesterly West Comedies, in Minnesota, Wisconsin, North and South Dakota.

Miss Ostrich, while still young, has had a long and varied experience in pictures. Starting with Biograph as a child actress, she reached stardom with World Film after having appeared with Eclair, Vitagraph and Thanhouser. The contract with Salient was negotiated by Mrs. Garnett Sabin, a management Miss Ostrich made a series of two-reel comedies, which were released by Arrow Film Corporation.

Several subjects have already been selected and work will be begun on the first in a few days under the direction of J. Charles Davis, who will be assisted by Jack W. Brown in producing the series.

The Invisible Ray" is a serial. Mr. Cubberly deprecates rumors of depression and believes that there is no time like the present for state right exchanges to lay a supply of good subjects to take care of increased business.

Oldknow Buys "Invisible Ray"

Osce Oldknow, head of the Southern States Film Company of Dallas, visited Joan Film Sales Company offices recently and purchased the rights to "The Invisible Ray" serial for Texas, Oklahoma and Arkansas. Mr. Oldknow reported a heavy demand from exhibitors in this territory for serials and exhibited many letters in which showmen asked if he had a serial available. As he had already viewed the serial, which was screened for him in Dallas, the contract was quickly closed and he is looking forward to securing record breaking bookings on this subject.

AN INDEPENDENT COMEDY MAKES AN INDEPENDENT RECORD.


With the comedies of all producers to choose from—Hallroom Boys' Comedies were selected for a record-breaking week—some record—some comedies. And then some reviews—read 'em.

A DOG-GONE MIX-UP" is a dog-gone good comedy. It is as good as any comedy reflected on the silver sheet by any motion picture producing concern—and we are not unmindful of the fact that Charlie Chaplin, Harold Lloyd, and the other million-dollar stars are still very much alive. “—Exhibitors' Trade Review. "The offering is packed with original gags—an incident that deserves a release on any exhibitor's program."—Motion Picture News. "There is more than the average amount of amusement in both reels, and the offering should go over with any type of audience."—Wide Daily. "A well-chosen bit of amusement."—Morning Telegraph. "Acrobatic thriller."—Moving Picture World.

If you are not booking them now—get busy. They will mean new records for your house.

C. B. C. FILM SALES CORP.
1600 Broadway, New York City.

Salient Signs Muriel Ostrich for Series of Ten Five-Reelers

Salient Films have signed a contract with Muriel Ostrich by which she will be starred in a series of ten five-reel features to be produced during the current year. She is among the best-known of the younger stars of the screen and is just completing a series of comedies which have met with success on the independent market.

Salient states that the return of Miss Ostrich to the feature field is the result of an investigation conducted while the company was being organized, which developed a strong sentiment among exhibitors and exchanges to again see her in the field in which she first made her reputation.

McLaughlin Performs Many Thrilling Feats in Lubin Film

Harry McLaughlin, who furnished the acrobatics and numerous thrills in "Honeymoon Ranch" and who established a record by changing planes in mid-air, head downward, co-stars with Allene Ray in Bert Lubin's second state rights release, "West of the Rio Grande," and is said to outdo any of his previous feats in this five-reel Western.

In one scene he seizes a vine attached to a tree overhanging the river and, taking a long run, deliberately makes a swing of a hundred feet across the water. This is said to be only one of the many exciting episodes of the picture.

Press books, lobby displays, posters and a full line of accessories are now in preparation and will be available during the first week in February.
E. V. Durling Has Been Named
Editor of Selznick News Reel

Selznick News in future will be even more definitely a unit of the Selznick production output than in the past. It will be the only news weekly distributed henceforth by the Selznick organization, and will be edited by E. V. Durling under the direct supervision of Myron and David Selznick.

The inauguration from the Selznick output of all other releases which might in any way conflict with Selznick News is a result of the "policies of the fittest" policy of Lewis J. Selznick.

Having become convinced that this screen newspaper is entitled to the undivided attention of this department of his organization, for both production and distribution, Mr. Selznick has disposed of his conflicting interests, and a drive has been made to place Selznick News in every available theatre in the United States and Canada.

The production department of the company, in charge of Myron and David Selznick, will have the benefit of the studio organization, which will cooperate constantly in working out novel features. E. V. Durling, the editor, is a graduate in the fields of books and magazines businesses, and has a wealth of information as to the things the public wants. He is a member of the Selznick staff, and more recently has been editing the organization house organ, "The Brain Exchange."

The new arrangements for Selznick News became effective Monday, January 17th. Early issues of the film weekly may be expected to uncover a lot of new ideas, it is said.

Educational to Release Series of Short Films of Wide Variety

Emphasizing its specialization in short subjects, Educational Film Enterprises, Inc., is placing at the disposal of exhibitors this month and for the future a number of single reel scenic and travel pictures which will be under the heading of "Miscellaneous."

These will not be long series of pictures, but the chief aim will be to afford variety as well as quality in the product so that some single reeler to fit every program will always be available.

Because of the fact that attention was recently directed to the Hudson Bay territory by the U.S. Navy, the interest is being shown in the four single reels that constitute the Hudson Bay Travel Series.

Some 20,000 feet of film made, showing every activity of this great organization and every post owned by the company, the series is "A Tale of the Fur North," which shows intimately the life of the Eskimo people. The film is a composite of "Hides—and Go Seek!" and chasing of Indians around various Hudson's Bay posts.

Other features which are promised by Educational as notable single reeler offerings belong to the "Indiana Red" series; which were taken by a French photographer who is said to have achieved remarkable photographic results. "In Dutch," released late in January, is said to offer unusually pleasing views in Holland.

"Contributing further to the vacation picture of pictures made by the New York State Conservation Commission, "Wilderness Friends" is the first of these pictures. The releases are, of course, in addition to the Bruce Scenicls Beautiful and the "Northwoods," the two standard series.

Stoll Says "The Tavern Knight" Is Well Booked by Exhibitors

Advance bookings on "The Tavern Knight," the Stoll Film Corporation of America's costume picture production, according to reports received at the New York office by Ralph S. Halsey, general manager, show that the old tradition against the costume play is now a thing of the past.

Exhibitors throughout the country, Mr. Proctor was informed, viewed the picture and were enthusiastic in praise of its interesting story, colorful production and historical interest. Regarding it on the basis of its entertainment value, hundreds of the exhibitors signed up to show the picture, which is an adaptation of the novel by Rafael Sabatini, and is a romance of the time of Cromwell and his Roundheads.

More than thirteen hundred theatres throughout the country will show "The Tavern Knight," which will be released January 30. It is the fifth of the Stoll company's releases in its one-a-week schedule for 1921. The other releases were "Squandered Lives" and "The Lure of Crooning Water," both George Clarke Productions, "Mr. Wug," with Matheson Lang and "The Hundredth Chance."

In the Mirror

Pearl White, who is playing in "The Mountain Woman" for Fox release. This is a story of the lumber region.

Educational Says Most Large Theatres Will Show Kinograms

According to preliminary reports received by Educational Film Enterprises, Inc., the indications are, the company says, that during the week of January 30, which will see the first release of super Kinograms, the news reel will be played by more run-aways than ever booked any one similar product.

Exhibitors are sure the principal great chains of theatres which are using other Educational product asked for these pictures, and personally every exhibitor have been booked in competing houses. For instance, on Broadway it is promised that the news reels will be seen in at least five principal theatres.

An announcement from Educational Film Enterprises, Inc., already received have caused the order for prints for the first issue to be doubled over the original estimates. However, the laboratory facilities are so extensive, that a vast footage can be turned out.

Sells to Realart

Hereforeknown in the motion picture world as a title writer and editor, Katherine Hilliker announced the sale of her first full length screen story. Realart Pictures Corporation has bought her story, tentatively titled "Hilliker in Washington," as the next vehicle for Constance Binney. Incidentally, it is welcome news to learn that Mrs. Hilliker will also write the titles for this production.

Filming of New Dwan Film Finished

Allan Dwan has finished "shooting" the final scenes of "A Perfect Crime" and the film is now being cut and titled. It is scheduled for a late February release by the Associated Producers.

The story is a departure from the type which Mr. Dwan has lately centered his attention upon, for it is a comedy drama with the usual laughable situations and novel characterizations. Monte Blue, Jacquelin Logan, Hardee Kirkland and Stanton Heck are the featured players.

Brinkerhoff Drew Lobby Cards for "The Old Swimmin' Hole"

R. M. Brinkerhoff, the noted cartoonist, has contributed two lobby cards for the advertising of "The Old Swimmin' Hole," starring Charles Ray, which have created considerable comment at the offices of the National Exhibitors Circuit, where they are on exhibition. The designs are especially attractive, but the fact that surrounding the cards are numerous others which tell the story of an average day in the life of a country boy by means of pages of the newspaper illustrated with outline pictures makes the cards a departure in lobby advertising helps.

The central figure of the first card, in colors, is a reproduction of the scenes from the picture production and shows Ray, deep-embossed in the likeness of puppy love, speechlessly worshiping his adored one over the front gate. Entirely surrounding this center piece are twelve drawings in the best characteristic vein of the cartoonist which depict many of the incidents of the familiar Whitcomb Riley poem, upon which the photoplay is based.

The effort to get the boy up in the trees and his display of ingenuity is accentuated by the naiveté in the diary: "only bin late to school twiste this week and He was origanally Other people from the diary are also reproduced.

Two-Reel Special

The finishing touches are being put on a new special two-reeler at the Christie studios. The new one is "Scrappy Married," which will follow "Man vs. Woman," a comedy recently completed. "Scrappy Married" will feature Harry Gribbon, with Helen Darling, Margaret Cullington and others.
Mary Miles Minter, Wanda Hawley and Alice Brady in Next Realart Releases

THREE productions are announced for February release by Realart under its Star Franchise. These pictures are "All Souls' Eve," with Mary Miles Minter; Wanda Hawley in "The Snob," and "Out of the Chorus," featuring Alice Brady. "All Souls' Eve," adapted from the successful play by Anne Crawford Flexner, is regarded by Realart officials as Miss Minter's greatest picture and worthy from all angles to rated as a special production. The scenario is by Elmer Harris, co-author of "So Long Letty" and "Canary Cottage" and a scenarist of recognized ability. Chester Franklin, who directed, was also responsible for "You Never Can Tell," a Realart production, in which Bebe Daniels made a decided hit.

In this Miss Minter has a vehicle which is described as being truly remarkable. She portrays dual roles as Nora, the impressionable Irish girl, and Mrs. Heath, the happy wife and devoted mother. In addition, she is seen as the troubled ghost of the dead Mrs. Heath who comes to Nora on "All Souls' Eve." Another characterization by her is as the completed statue by Roger Heath, when it is exhibited in the Heath home.

These impersonations call for especially skilful camera work, particularly in scenes where Miss Minter appears in more than one character. Double, triple and often quadruple exposures were required to obtain the desired effects and the results are said to be remarkable.

Supporting Miss Minter is a carefully selected cast including Jack Holt, one of the most popular leading men of the screen; Carmen Phillips, known for her work in "Mrs. Temple's Telegram," and other pictures; Mickey Moore, a child actor of unusual talent; Clarence Geldart, Fannie Midgely and Lottie Williams.

"The Snob," a brisk comedy of American life and youth, has a specially chosen cast in support of Wanda Hawley. Furnishing fun and laughs are Sylvia Ashton and Walter Hiers, two of the screen's fattest and jolliest players. Edwin Stevens, who starred in one version of "The Devil" on the speaking stage, has a role that is said to add much to the humor of the picture. Others in the cast are William Lawrence, Julia Faye, Josephine Crowell, Richard Wayne and Althea Worthley.

The picture is based on the Saturday Evening Post story by William J. Neidig. "Out of the Chorus," scheduled for late January release, has been made a February picture. It is adapted from an original story by Harry Chand-lee and William D. Laub. Love and sacrifice play prominent parts in its theme.

As Florence Maddis, popular member of the Winter Palace Review, Miss Brady is seen in a role that offers her an unusual chance to display the versatility of acting for which she is known both on the speaking number of successful plays, stage and on the screen.

Vernon Steel, leading man in including "Declasse," with Ethel Barrymore, plays opposite Miss Brady. Charles Gerard, a character actor of experience, carries the role of the society villain. Others in the supporting cast are Emily Fitzroy, Edith Stockton, Richard Carlyle, Constance Berry and Ben Probst. The director is Herbert Blaché and the scenario is by Coolidge Streeter.

Illustrates Moving Mechanical Parts

A new motion picture invention for the portrayal of moving mechanical parts has recently been perfected by the Harry Levy Service Corporation.

The machine is called the "mechanograph," and it replaces the animated cartoon heretofore used to present moving mechanical parts. The "mechanograph" represents an exact working model of the object to be explained, made of specially prepared fibre board. The original object is carefully studied and then exact reproductions of its moving parts are made smaller in size, but in exact proportion.

Each of the parts is then fastened in its place by small brass rivets and colored to represent metal, etc. The "mechanograph" operator then adjusts his camera, and by moving the bits of cardboard and exposing a few inches of film with each movement obtains the actual working of the mechanical parts.

The invention, it is said, is put to very practical use in "The Porcelain Lamp," the educational picture.

WE BEG TO ANNOUNCE THE REMOVAL OF OUR OFFICE AND STOCK ROOM TO OUR NEW FACTORY, WHERE WE WILL CARRY A COMPLETE LINE OF MOTION PICTURE MACHINE PARTS, EQUIPMENT and SUPPLIES

C. R. BAIRD COMPANY
243 EAST 151st STREET
NEW YORK

January 25th, 1921
Great Crowd Applauds Vitagraph's "Black Beauty" at Premier Showing

"Black Beauty," Vitagraph's special production based on the famous story by Anna Sewell, had its first performance in any theatre last week at the Capitol Theatre, Hartford, Connecticut. Jean Paige is the star of the production.

The theatre, which seats more than three thousand two hundred, and holds fully three thousand five hundred persons at a time, was crowded to capacity at both performances. The Connecticut State Laws provide that Sunday evening performances may not begin before seven o'clock P.M. and must end by ten o'clock P.M. The late arrivals who could not gain an entrance to the first performance remained patiently in the spacious lobby for the second showing of the picture. Mr. and Mrs. George Randolph Chester, who wrote the film version, were present.

"Black Beauty" is an excellent example of the efforts of Vitagraph to produce better pictures," Mr. Chester told his audiences in a short speech. "It is a great step forward in the right direction. The picture is clean and wholesome and it is good entertainment.

Will Be Encouraged

"If you like it simply because you know the story and because there is nothing in it to offend man, woman or child, then we have a step forward in the right direction. If you like the picture for these reasons and because it is also good entertainment—excepting for the good entertainment—then we have accomplished what we set out to do and will be encouraged to proceed along the same lines in making better pictures.

There was no doubt that the huge audience liked "Black Beauty," it is said. Many of the scenes were applauded to the echo. Subsequent audiences were equally enthusiastic and the engangement of the Capitol hung up a new record for attendance, the previous record having been held by "Dead Men Tell No Tales," another of Vitagraph's special productions.

An unusual feature of the engangement of "Black Beauty" in Hartford was the new class of patrons it attracted to the theatre. A week before the engagement every school teacher and principal in Hartford, to the number of nearly every school teacher and principal in Hartford, to the number of nearly every teacher and principal in Hartford, was given a personal letter, similarly describing the special production of "Black Beauty" and calling attention to the fact that this would be shown at four-fifty o'clock in the afternoon each day, except Sunday, the picture closing at five o'clock the next day, thus enabling school children to see the picture without any way interfering with their school duties. The gist of the letter was told to the pupils and brought the desired results.

As the usual second performance, in coming in between the regular first picture, and the first evening performance, is known as the "dead hour" in the motion picture theatre, the presence of school children, who were admitted at the regular matinee instead of the night prices, did much to assist and obtain a new record for the theatre. But these afternoon performances were not attended entirely by the youngsters. The parents or guardians or teachers came with them.

To further create interest in the picture, Mr. Clancy gave a private showing on Saturday morning, in which the guests included high city officials, the clergy, and principals of the various schools. Subsequent letters from those who were delighted by the picture afforded Mr. Clancy the opportunity to print their words of approval in his advertisements and stretchers in front of the theatre.

No Extensive Exploitation

Manager Clancy did not undertake any unusual or extensive campaign in exploiting "Black Beauty," trusting rather to the general knowledge of the story and the natural interest in it. A beautiful black horse was exhibited daily for two weeks in the Hartford streets, wearing a blanket with his name, "Black Beauty" in block letters. In one corner of the lobby of the theatre, Mr. Clancy had had a starch from the table and reading "Black Beauty" written across the margin of the lobby. This was all the special exploitation found necessary.

Press OF Work May Cause Moreno to Forego Planned Southern Trip

In the midst of the wholesome surroundings of a big ranch near Bakersfield, Calif., Antonio Moreno is guiding the operations of a giant farm tractor. He recently finished "Three Sevens," and while he earnestly hoped that before starting another picture he could wed his, he is not, unless he can arrange a passage this week, he will be forced to abandon the trip, as all preliminary arrangements for starting his next production have been completed.

In the meantime, he is enjoying real outdoor life on a ranch. In addition to plowing and cultivating, he is directing the construction of a new house for the family on the ranch. Hunting, too, takes up part of his time and he is always an enthusiastic hunter over the mountains after game.

"Three Sevens" has been shipped from the Coast to Vitagraph's Brooklyn studio, and soon will be available for exhibitors.

Hodkinson Issues Campaign Book

"The Traunt Husband," the first Rocket Film Corporation production to be issued by Hodkinson Corporation, has been given an exhibitor's campaign book which is in every way worthy of accompanying such a comedy de luxe, it is said. The entire book is of a singularly high quality and is filled with helpful aids for the showman who show this picture.

George Brewster Gallup, Jr., advertising manager of the W. W. Hodkinson Corporation, has declared it to be one of the most thoroughly satisfactory books which the company has ever issued.

Given Big Run

From W. O. Edmunds, Hodkinson representative in San Francisco, comes an announcement that C. W. Mickle has been contracted for "The U. P. Trail" for a seven-day showing at the Oakland Theatre, Oakland, Cal.

Harry Levey Film Is Just Completed

"The White Bottle," Harry Levey's latest "Feature with a Purpose," has just been completed. The picture, which is an appeal to children to drink more milk, has an excellent cast, it is said.

Lillian Bonnie and Leslie Hull have the leading adult roles. Miss Bonnie is one of the Ziegfeld Follies beauties. Mr. Hull appeared under the direction of D. W. Griffith both in "Way Down East" and "The Love Flower."

The Car Kiddies—Tom and Rosemary—who also have leading parts will be remembered for their work in "Over the Hill."

In "The White Bottle" they play the part of children of the idle rich, who are left in the care of governess and housekeeper, Milk, being an every meal occurrence, is looked upon with contempt by them. An effective scene in the picture is made by cutting from the luxurious dining room of the rich kiddies to the home of two poor starved little tots in the heart of New York's slums. The milk cast aside in disgust by Tom and Rosemary is an almost unknown luxury to them.

The picture was shown for the first time this week before the New York Milk Conference Board and was very well received, according to reports.
“The Affairs of Anatol” Favored as Title for De Mille Film in Poll of Exhibitors and Fans

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced yesterday that the title of the mammoth super-star production which Cecil B. De Mille is producing at Hollywood from Arthur Schnitzler’s play...
"Officer Cupid"

A pretty girl, two rival policemen, a couple of burglars; one real, the other bogus, furnish the action in this Mack Sennett comedy. The policemen see the girl in the park, not exactly observing the "Picknick Flowers Forbidden" sign, and become simultaneously smitten. As one is the chief, the other the copper, and the girl has an unusually long tuffed tail, are members of the jumper tribe. Mountain goats and wild Barbary sheep grace the film, and the flowers of the velds, rightly named; clams; llamas, used as beasts of burden in Chili and Peru are also seen, and also, in England, the muskox of the far North; buffalo, wintering in British Columbia; that curious African animal, the gnu; a pretty zebra foal; and, lastly, the results of the scurvy dromedary are all shown in the order named.

"Kickaroo"

Ed (Hoot) Gibson throws his hat in the ring and challenges all comers for the Africa peddlers, Amboy merchandised for 1921. It is "Kickaroo," a two-reel Universal subject, written by George Morgan, and is highly original in conception and splendidly produced. Shade plays the role of heroine, a Western youth who can't quit drinking in spite of all the prohibition laws. His rival in love gives him a drink of home brew, known as "Kickaroo," in order to queer Hoot with the girl. The hero is knocked out and when he wakes up finds himself covered with flowers and his friends arranging a funeral. Everyone pretends not to see the hero when he comes to life, until his rival gives the snap away, thinking Hoot is his own ghost.

"The Driftin' Kid"

The plot of this two-reel Western, released by Universal, is quite new and pleasing. It was written by James Edward Hungerford and features Ed (Hoot) Gibson and Gertrude Olmstead, as key players. The runway and the dance scenes are well-staged and the characterizations are good. There is not a great deal of complication in this narrative, but it rings true to the life depicted and has many pleasing little touches strong through it. It is stronger than the average production of the kind.

"Morocco, the Mysterious"

A walking trip through the streets of Fez, the capital of Morocco, shows the street life of an Oriental city. The streets are very narrow and dark and, from the Occidental point of view, picturesque but unsanitary. The city teems with a population composed of all the races of Africa; peddlers, Amboy merchants, beggars and mysterious veiled women. Many of the streets are covered with a rough trellis work, overgrown with green vines, which affords a delightful shelter. At the markets, merchants spread their wares on the pavements, crying the merits of their goods to the passersby. From the minaret comes the call of the Muessar for prayer. Glances are given of the battle-mented wall, the Mechouar Gate, and the Mosque of Moulay-Idriss, founder of the city. A noria is a hydraulic machine used for raising water for irrigation, with the power furnished by a horse or mule. Public speakers telling stories and reciting the praises of Allah and Mohammed in the M'Salla or public square closes the reel. The artistic photography has been tinted a soft sepia, making this travel picture not only pleasing to the eye but giving an actual picture of Oriental life.

"Simple and Sweet"

A one-reel comic, written and directed by Chuck Riesner, and released by Universal. This concerns the son of a woman who has an idea of the pursuit of his being fancy work. The mother, realizing her mistake, employs a flirtatious actress and a lugubrious to take the house and see if they cannot stir up the youth's many qualities. He puts up a hard fight when the lugubrious tries to tell him there is no use. This is done in an acceptable manner.

"Leaping Lions and Jailbirds"

A two-reel comic subject, written by William Watson and released by Universal. This is a knockabout creation, most of the scenes being taken from the life of one of the convicts is to be hung. The warden sends out invitations to the hangings, but the guests are startled by the arrival of a pack of loose lions, which starts a riot. The lions have been used so frequently that they have become almost conventional in these comedies. At the same time this subject has a consistent idea and contains much that will amuse.

"Fresh from the Farm"

The fortunes of a rural youth in the city are followed in this two-reel comic, released by Universal. The rube is a clever young comedian in his way and the number as a whole is characterized by a lot of well-executed humorous stunts. Some of these have been used before, but they register well here and should bring laughs. The cutbacks have been worked in cleverly at times and trick photography helps along some of the funny business.

"Sweet Revenge"

A two-reel Western subject, released by Universal, with Ed (Hoot) Gibson, Gertrude Olmstead and Jim Corey in the cast. The hero is a young cattleman who aspires to wed the daughter of a sheepon man known as "Wool" Adams. The father indignantly rejects his suit until he sees the boy has been abducted. The subject contains many time-worn situations and offers nothing new in plot.

Pathé Review No. 89

Hy Mayer takes a poetical turn in his drawings in this number, getting some pleasing fanciful effects from spreading trees, fleecy clouds and the like, giving these his usual human touch. W. T. Benda, another well-known artist, demonstrates the process by which he has revived so successfully the making of grotesque masks which have been used on the stage while this topic. This topic should be of special interest to artistically inclined people. Scenes from the Broad street curb market and a tinted Japanese subject are also included in this interesting number. The latter pictures the way in which bamboo is floated in rafts down a rapid flowing stream to market.
Sidelights and Reflections


After such a frank and unbiased expression of opinion in the heads, it is not surprising to find in the body of the article that "America stands alone and triumphant." Starting with the paragraph:

"Which country gains the predominance in the film markets of the world? Candidly, when I read the heading of the article on another page I really could not help smiling," Mr. Fredman continues. To me there is only one country that is now predominant in the film markets of the world, and as far as I am able to see will continue to be so for the years of the sun, and that is America. My reasons for such a decisive opinion can be answered by a visit to the motion picture industry in America.

"Truly it may be added that America has got England and every other country beaten to a frazzle when it comes to film production and marketing. Over there the film business is a real business, studied by men who have vision and business acumen. Ten years ago they saw the possibilities of the kinetograph entertainment and, unlike the dilly-dallying methods that we employ in this country, have forged ahead and have made the motion-pictures business the fifth industry of the United States."

"Stating that in America "Everybody takes the pictures seriously," and that "the public have been educated up to the point where they regard the movie as in no sense inferior to the legitimate theatre, but as the equal of the greatest stage entertainers." Another article in the same issue I have made the statement that I journeyed 3,500 miles to see pictures really shown. A truer statement was never made.

In the last paragraph the situation is summed up as follows: "America has gained her position by recognizing the kinetograph possibilities and seeing we have been creeping in the dark she has continuously forged ahead and to-day is reaping the reward of her wonderful foresight.

"If we are to get anywhere near a competitive basis, we shall have to study the lines upon which America gained her present place. True, we may not think it worth while and the sooner we do so the better. What is wanted in this country is men with the real showman instinct to put the British first in a position where it can find its real place in the sun."

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"Brewster's Millions"

Paramount Presents Roscoe Arbuckle in a Laughable Version of the Famous Story

By Louis Reeves Harrison

"Brewster's Millions" was originally as a popular novel by George Barr McCutcheon and then as a delightful play by Winchell Smith. Whatever caused the story to be lost, and stage presentation is preserved in the screen version with embellishments and the inimitable "Fatty." Added: such a great film for that of a man finding it difficult to spend a vast fortune when most of us are at our wits' ends to save a few dollars. The logic of it seems to be that the every man has very little to do with his financial status, especially when opposed to the overwhelming power of circumstance. Try to impovish yourself by reckless expenditure, Brewster is so lucky that he has an agonizing time getting rid of his money in accord with an agreement he has made to do so.

Roscoe Arbuckle, erstwhile "Fatty," now a full-fledged comedian, while bound to please by sheer force of personality, works a little too hard in "Brewster's Millions" to be at his best. It is not at all necessary for him to interpolate any of the horse-play of farce in order to win in pure comedy. His expressive face is far more effective than his physical agility, and he needs not to give larger development to other characteristics in his plays, if only for the sake of variety. Scenario and director have done well in their amplification of the original story, and the whole production moves along the lines of good craftsmanship. As shown at the Keith Theatre, "Brewster's Millions" is bound to prove a highly amusing entertain-ment.

Benoon Brewster, the story of a young man whose chance to spend a thousand dollars on a fifty-one mud-lark and win.

Brewster's millions come to Monte Brew- ster from his aristocratic paternal grandfather; them he's delirious like a Brewster. His maternal grandfather makes a shining contribution to his time and this vast fortune in a year under certain conditions in order to share a much greater fortune. Monte agrees to squander without explaining why and not to marry. He opens an office to provide his chums with big sal- aries, but they and a bright young girl in the office, Peggy Gray, become active in trying to save what Monte is attempting to spend. One Paris transaction brings Monte into possession of Peruvian silver mines, but Monte refuses to give them attention. He starts in to squander a for- tune on a yacht cruise instead. His friends and Peggy conspire with the ship's captain to sail for Peru. Monte attempts to smash the yacht's engine, but a storm rises and causes him to regret this action, especially when he finds out that Peggy loves him from the bottom of her heart.

During the storm Monte is compassionate enough to toss a disabled vessel into port, but Peggy is not the one who would do so. On the way he and Peggy are married by the ship's captain. They arrive at his old quarters flat broke and with no money. He has broken his agreement with the maternal grandfather by marrying Peggy, and the paternal grandfather is angry over the way his gift has been squandered. But Monte's luck sticks to him. He receives a large gain from a Peruvian mine, and the Peruvian mines provided a greater one in prospect. The scale of Monte's fortune has risen, and he seems to be a successful business man, thanks to the bright girl he has married. At the end of the story Monte lived high, and seems to be a successful business man, thanks to the bright girl he has married. At the end of the story...
Newest Reviews and Comments

"Mamma’s Affair"

First National Presents Constance Talmadge in an Adaptation of a Recent Story

Reviewed by Fritz Tadden.

It is extremely gratifying to witness a film adaptation of a stage play that adheres faithfully and entirely to the original, John Emerson and Anita Loos' screen version of the Rachel Barton Butler prize play, "Mamma’s Affair," which played an extended engagement at a Broadway theatre. They have found it unnecessary to rewrite any part of the delightful play, as some adapters do, frequently unwisely. They have used a generous amount of the original dialogue for subtleties, supplying the necessary extemporaneous wording in their adaptation. This is a smooth running, amusing and thoroughly interesting feature that interprets a story with more of a dramatic twist than is generally seen on the screen.

What increases the film's semblance to the original production is the fact that two of the important characters are played by actors who created the original role. These are Effie Shannon, who delineates the part in the play of mamma, and George Le Guere, the original Henry. It can be safely said that Miss Shannon shares honors with the star, Constance Talmadge, both as to importance of role and acting ability. For not attempting to grab all the honors for herself Miss Talmadge is to be commended. Such a thing is the proof of a real artist.

The author has dedicated the story to that large and dangerous band of women who use their "nerves" to carry out their desires in the important crises of their lives and in the lives of those about them. The heroine in this instance is written, acted and directed the part across with unusual force, and much amusement. The picture is best seen as a collection of unified individual efforts, with no one department or person outshining the others, to the end that the whole represents a substan- tial background expressed in the screen's best manner. Katherine Kaelred, Kenneth Harlan and Gertrude Le Brand complete the excellent cast.

Cast

Eve—Constance Talmadge
Mama—Effie Shannon
Mrs. Marchant—Katherine Kaelred
Henry—George Le Guere
Doctor Hammon—Kenneth Harlan
Dundy—Gertrude Le Brand.

Directed by Victor Fleming.

Length: Five Reels.

Mrs. Orrin is one of those most dangerous and vicious type of women, a hypno- conic, whose mental and physical life is neura- pathetic, giving her the power to have her every wish gratified by passing into a fit of hysteria. This is what befell her daughter, Eve, has become the mother's slave. Through self-sacrificing efforts, Eve had many of the pleasures of her own nor given an oppor- tunity to enjoy the company of her con- temporaries, because of her constant dependence. Eve's wedding day has been set, when she is to marry a man of her mother's choice, the son of her best friend, which will enable her to continue her relentless demands upon Eve.

The quarrel goes to town the mother has picked out for the wedding and there to give her one of the usual tantrums. A doctor is called in and he im- mediately realizes that it is not the mother but the bride who is driving her. The whole affair between the two reaches the expected climax despite the final strenuous efforts of the doctor. In the end the mother, Orrin is shown up not to be the chronic invalid she had made everyone believe she was.

Program and Exploitation Catches:

Constance Talmadge in an Adaptation of the Stage Play — Mamma Wanted to be the Boss — And She Let Nobody Know It, Especially Her Daughter.

Constance Talmadge's Latest Comedy Drama.

Exploitation Angles: If you tell them that it is Constance Talmadge in an Emerson—Loos—version of the stage play you won't have to tell them more, so devote your attention to telling them that as widely as possible.

"Broadway and Home"

Extremes of Life Cleverly Contrasted in Eugene O'Brien's Latest, Selznick Pictures Corporation

Reviewed by Jessie Robb.

Eugene O'Brien lives the extremes of life, from the simplicity of a quiet fishing village to the hectic sophistication of the Great White Way, in "Broadway and Home," an original John Lynch story, Selznick Pictures Corporation. The role of Michael Strange gives O'Brien opportunity to portray the development of the sim- ple country youth into the polished haberd of Broadway. A talented and highly skilled actor, the impersonation is always in good taste, although a tendency to pose some- what mars the otherwise excellent work. This is doubtless due to the direction of the cast which contains the names of actors noted for their fine work contributes to the general effectiveness of the production.

Sensationally, the production is all that can be desired. The village scenes are -peaceful and calm, while the surroundings of Paddy Greer and his life are given sets that are luxurious and handsome. The director is guilty of a bad lapse; when the men have rescued the police officers from the sinking ship and bring them into the cot- tage, the rescuers show the effects of their exertions, while the officers' grouping is as spotless as if they had just stepped out of the proverbial sandbox. A picture like this will be sure to please the O'Brien clientele.

Cast

Michael Strange—Eugene O'Brien
Mary Bruce—Elinor Fair
John Stephens—Pauline Lord
Linda Greer—Eileen Cassidy

Directed by the R. M. Smiths.

Length: Five Reels.

The Story

Michael Strange lived in the town of Rest Haven with his grandfather, who hoped that the boy would study for the ministry with his friend, John Stephens. But Michael's ambition lay in a different direc- tion: he desired an artistic career and longed for the life of the big cities. One day, a

ing role. The screen story is character- ized by a leisurely development, almost narrative in form and very much like the unfolding of a novel, with numerous sub- titles to help along the character work and action. This does not mean that the picture runs too slowly, for it carries the interest very well, though without the per- enne usual touches of Pearl White's features. She plays here the part of a moun- tain girl, born and reared in a lumber camp, wearing birch bark mittens and coarse men's, this attitude offset, however, by some very feminine blonde curls. Pearl is both picturesque and romantic in this part and not justly a young Easterer near Jack tone up a type of story that has been told quite often.

The first four reels contain much move- ment and depict quite accurately a lumber camp such as might be found in the Cumber- land mountains of Kentucky. The man- ner in which she herself gets up the logs to the river and then personally con- ducts the rafts down the river is as good a bit of outdoor biographic as one wishes to see. Then her trip back, with the money paid for the logs, is also quite exciting in its way. The final two reels are devoted to an amicable part of the girl's ef- forts to find her own heart and choose be- tween her various suitors.

The picture contains many daring melo- dramatic stunts.

Cost

Alexander McGivens. — Pearl White
Jerry O'Keefe. — Corlis Giles
Jack Halloway. — Richard C. Travers
Aaron McGivens. — George Giblyn
Bud Sellers. — Warren Richmond
Will Brent. — John W. Dillon
Jase Mallows. — Lute Brown
Jase Mallows (as a child). — Charles Graham

Adaptation of Charles Neville Buck Novel.

Scenario by Ashley A. Locke. Directed by Charles Gilby.

Length: Six Reels.

The Story

Alexander McGivens, in "The Mountain Woman," is a pretty blonde girl, who wears the name and looks like a girl. She is the daughter of a lumberman and is used to roughing it with the lumber-Jacks. When her father goes to the city to locate a lumber camp and Sellers and is wounded the girl undertakes to get the logs to market for her sake. She makes an attempt to guide and inform them of her intention. The men respond to her appeal and Alexander and her helpers are soon floating the rafts down the river.

There are numerous aspirations for her hand, notably Paddy Greer, a lumberjacks, Miss Violet Crewe, an in- teresting character, and a lumberman named Jack Halloway, a young Irishman named Jerry O'Keefe and a tough individual named Jase Mallows. The girl has refused Mallows sev- eral times and thus made a bitter enemy of him. After she has been passed for the logs the girl is warned that efforts will be made by both Mallows and Halloway to take the money and deliver it to the repentant Bud Sellers and throws sus- picion on him by pretending to take herself.

Alexander meets with many exciting experiences during his campaign against the lumbermen, but always saves her own heart to Jerry.
letter came from Paul Grayson, the famous painter, asking Michael to visit him. Grayson had never forgotten the time when Michael had declared his love for him. He desired to give Michael the training he longed for in payment of the debt.

At last Michael, with the help of friends, meets Linda Green. After repeated visits at her home, Michael avowed his love for her and arranged an outing for two beggars to marry them. They are married on their way back to the city. The newlyweds move into a squat room, not far from their honeymoon, Grayson walks into the apartment. He tells Michael that Linda is his wife. In a fit of confusion, feeling, Michael flees to the Mission of John Stephens. His love for Linda proves too strong and he returns to their home. When he finds Grayson dead, Linda had shot him when he tried to force her to return to him. Michael and Linda flee to Rent Haven. They arrive on the night of a dreadful storm. Linda has become very ill and her life is despaired of. The police officers have tracked them, but Linda dies. Michael is heartbroken. Mary, his boyhood sweetheart, comforts him.

Program and Exploitation Catchlines: Eugene B. Spellman, The Amazing Life of a Quiet Little Fishing Village to Be Among the Best in a Long Time. His Father Wanted Him to Become a Minister—He Wanted to Be an Artist—The Name of Tasteful Life—And After That He Was Willing to Return to His Boyhood Swindon.

Gay New York Was Too Much for This Lad from the Quiet Fishing Village—He Decides That His Country Needs an Artist. The Best After All—A New Eugene O'Brien Picture.

Exploitation Angles: The star and the title should sell this story, letting O'Brien do most of the work. Play the story strong, but the star and he will carry it over for you, but remember there is always appeal in presenting the lead role to those who do not know that it has gone to seed.

“Rich Girl, Poor Girl” Five-Part Universal Subject Features Gladys Walton in a Dual Role Reviewed by Robert C. McLavray.

The opening reels of “Rich Girl, Poor Girl,” released by Universal, parallel quite closely Mark Twain's famous story of “The Richest Man in Babylon.” The exception is that the dual character in the Twain play is a boy and in the screen story a girl. Gladys Walton appears as Nora McShane, a resident of Nore Avenue, and Beatrice Vanderfleet, who lives in a rich house across the way. The motive is the same—the poor girl desiring a peer at high living, the pampered rich girl desiring to get out and play with the street urchins. The exchange of identities is effected and the rich girl finds herself a prey to the vicissitudes of street life, the poor girl in the meantime trying to accrue to herself to luxurious surroundings.

Gladys Walton is an attractive young performer, powerful enough in appearance. She manages to differentiate the two roles so there is no confusion in the mind of the spectator, but hardly gets full dramatic humorous effects in certain situations. The production as a whole has neither the imagination nor feeling of "The Prince of the City." No plot as a framework, will undoubtedly make a good audience picture. The contrast of settings has been admirably accomplished.

Cast:
Nora McShane ................ Gladys Walton
Terry McShane ................ Harry Tugend
Reginald .................. Harold Austin
Muggy ......................... Antrim Short
Spider ......................... Joe Earley

Story by J. G. Hawks.
Directed by Harry B. Harrill.
Length: Five Reels.

“The Story:
Nora McShane, a "Rich Girl, Poor Girl," is a resident of a tenement street known as Fish Alley, in love with a slum youth named Mark McShane. Nora's parents decide to open leading to the grounds of a rich house across the way. She enters and until bend—

Vanderfleet, the daughter of the house. Beatrice comes out and talks with Nora. They are alike in features and this leads Beatrice, to suggest that they exchange lives when he leaves. Nora, in the wises to get out and play on the streets.

The girls exchange clothes, and Beatrice, dressed in rags, goes out on the streets. She soon meets Nora's friend, Mugey, and is later made captive by Nora's drunken friends. store, opening of the exchange that has taken place, holds the girl a prisoner and demands ransom. Mugey, however, has been growing accustomed to her rich surroundings. She meets Reginald and he admits to her the story. Reginald and Mr. Vanderfleet go to the rescue of their wife and latter Nora is adopted by the family.

Program and Exploitation Catchlines: Gladys Walton, A New Eugene O'Brien Role Dual Role. One Girl Wanted to Have the Opportunity to Live Amidst Ritches. While the Woman Gets Out of the Alley, the Best After All—A New O'Brien Picture.

Exploitation Angles: The story is another from the street and link it up with the personality of the star, who is going to wear the role. The character personality will make the foundation for a novel Raffles stunt with the girl alternating her role. The plot is one that will look for a rich or a poor girl. If you have not had a Raffles, try it for this picture and a clever girl can make a cleanup for you.

“The Highest Law” Selznick Production, with Ralph Ince, Gives Modern Twist to a Typical Story of Abraham Lincoln
Reviewed by Robert C. McLavray.

In “The Highest Law” Ralph Ince contributes another Lincoln story to his already long list, and with a clever twist of direction he succeeds in giving it in a modern angle through the coupling of a veteran of ‘01 to the bear Armed Forces of the World War. This Selznick production is so framed that it may be shown as a complete story without this prologue and epilogue, but it is not conceivable that many will desire to avoid this modern angle, since it artistically heightens the human interest appeal.

The story by Lewis Allen Browne is simple, as Lincoln stories should be, and drives the drama home with small advantage in an excess of war atmosphere, though some camp scenes are picturesque and convincing. Mr. Ince’s Lincoln is too well known to need elaboration, but his new role. This present work is as sincere and human as in earlier plays, and he dominates the picture.

But Robert Agnew, as the object of his clemency, and Aileen Burr, who plays Bobby’s sweetheart, are both given ample opportunity to develop. The story by approximately three. These three virtually carry the play.

The settings are well chosen and the direction leaves little to be desired. ‘The

Highest Law’ should enjoy a first run success and then find a more permanent place in the catalogue both as an educational and as a picture to be revived and rented for use on Lincoln’s Birthday and for Memorial Day.

Case:
Abraham Lincoln ................. Ralph Ince
Jobby Goodwin ................ Robert Agnew
Mrs. Goodwin .................. Eileen Soden
Churchill ..................... Aileen Burr
Tad .................. Cecil Crawford

Story by Ince.
Directed by Ralph Ince.
Length: Six Reels.

““The Highest Law” is the law of humanity as opposed to the Army regulations against desertion which Secretary of War Stanton urges President Lincoln to enforce more strictly, declaring that clemency is doing its work which concludes as the President in Chief he will exercise his privilege according to the dictates of his judgment and conscience, and the cabinet meeting is dissolved with feeling running somewhat high. Lincoln seeks a relief from the tension in one of the long walks about the city, where he is relieved from the cares of his great office. On the walk he encounters a poor man’s marshal’s squad with a new woman, the address from which the culprit, a mere boy, was taken. There he learns a story of how Robert Agnew was drafted after her two brothers, who had volunteered, had killed each other. The young man decides that his dying mother is calling for him, and when leave of absence is refused, he deserts the army. Investigation proves the story to be true and Lincoln again braves Stanton by pardoning the young officer. The story is shown as being told to Tad, the president’s little son, but the entire story follows a long march in which the mourners come, following the 1860 Memorial Day parade en-
gaged in the person of Colonel R. man, who is seated at the base of a Lincoln statue, and comment on the statue leads to the telling of the story, which concludes as the little heroine of the Lincoln story, now an aged woman, comes to meet him and he rises with the declaration that he was the hero of the story. It is an effective touch linking the past with the present.

Don’t Miss Ralphi’s Picture to See This New Lincoln Picture. Bring Them Yourself. Lincoln Lives Again in This Ralph Ince Picture.

Exploitation Angles: A page of suggestions will be found in the last issue of Moving Picture World.

“The Parish Priest”
Herman J. Garfield Has an Appealing Picturization of a Famous Old Play for the State Rights Market
 Reviewed by Fritz Tidden.

Another one of the old time “rpp show” plays reaches the screen in the form of "The Parish Priest," a drama that began its widely successful existence some twenty years ago and is still going. Jim Crean and Aubrey Whitby play the two leads. The play of July 1, "The Parish Priest" was first made famous by that sterling old trouper, Dan Sully. Then it was placed into the repertory of the Players with the result that it is well known to the whole country. And lately it has been played by various stock companies. Now one of the excellent companies at the Yorkshire Theatre not later than within the past month.

From all this it can be seen that there is a sentimental interest attached to the
The Chicken in the Case" 
Selznick Production Starring Owen Moore and Exquisite Variety Association 
Reviewed by Edward Wettel.

Skills in workmanship in all branches of screen production has made the Selznick picture, "The Chicken in the Case," an expert and vastly amusing farce. Nothing has been left to chance. The acting of Owen Moore in "The Poor Sipm" revealed such a cleverly developed gift for the handling of straight farce, that the same class of story was chosen for his next production. The director wrote and directed "The Chicken in the Case," understands that farce must be built with the same care and precision used in making other things. A properly staged situation is worth all the slapstick comedy ever thrown into a picture.

A well-fitting quick story farces comic formula for each new situation, and the last two thousand feet are a steadily rising wave of fun and excitement. The laughs are so simple that they are easy to follow and is admirable in its mechanical production. The acting is in just the right key. Owen Moore gives the character of Steve Perkins the light touch that brings out all of its comic possibilities without seeming to stress any of the points. There is never the slightest indication that he is trying to be funny. His Steve Perkins is a greatly perplexed but delightfully self-possessed and humorous personality. He gets completely off his base by the most embarrassing predicament.

There seems to be an amiable and well-bred Aunt Sarah and does not burlesque the character in the slightest degree. Teddy Sampson as Winnie Jones and Katherine Perry as Ruth Williams are lovers of wood breakers who furnish ample excuse for any of the foolishness done by their devoted male admirers in their behalf.

Edgar Nelson as Percival Jones is a capital foil for the star, and Walker is excellent as Major Walker.

The Story
Steve Perkins has never known a care. Life has been a series of checks from his rich uncle, which he has shared with his friend and room-mate, Winnie Jones. Then one day his uncle has died and left his share of the fortune in his aunt's keeping, the money enabling his heart of Steve the first time for years. On this sunny day his chum whispers to him that he is married and needs help to pay his loan. A few minutes later Aunt Sarah arrives, but is deposed to all hints for a large advance.

She also voces his disapproval of Percival. Steve makes another plea for money and reminds his cousin that he received his share of the Perkins fortune.

Aunt Sarah remarks quaintly that this particular cousin is the father of a family and that she will hand over Steve's share when he marries. "Nothing easier," remarks her nephew, and glances meaningly at Mrs. Percival Jones, who has just turned into the room. The cousin immediately starts to protest when Steve whispers to him what matters stand, but to consist of the only way to raise the cash they all need. Aunt Sarah is charmed with her new niece and promises to help her. When she does hand the check over to him it is made out in his name. In the midst of dis-appointment the Jones couple go to New Jersey to spend their honeymoon, and Steve goes to the hotel. Next door to their house is the country place of Major Whitman, whose daughter, Ruth Whitman, is off to New York. Steve is not at all interested in the young lady. The major does not encourage his visits but Steve invents an excuse by throwing a chicken over the hedge and then pretending that he is searching for it. The chicken he is after is finally landed, but the arrival of Aunt Sarah starts a train of complications which has the minds of Steve and the rest, and almost causes a general breakdown.

Mystified and shocked by finding Percival Jones in his wife's bedroom, Aunt Sarah tries to get Steve out of her home. To finish him out and insisting that nephew Steve shall take his place. There are any number of lively jokes for Steve, a police officer, to do as the old lady sends for the sheriff to arrest Jones for attempting toelope with his own wife, and premise for the story is that Aunt Sarah gets the sheriff, who is also a justice of the peace, to marry Ruth Whitman and Steve. The checks being already made out to Mrs. Steve Perkins and in Steve's possession, Aunt Sarah capitulates like a sensible woman.

Program and Exploitation Catchlines: Owen Moore in a New Farce Comedy Drama. Story of a Fellow Who Never Knew a Care — The Checks Keep Coming in from His Rich Uncle — But Some Bumps Began to Appear in His Path. You Can Laugh for the Long Time with Owen Moore in This New Comedy Play. Exploitation Angles: Don't give too much away, the play is a fine one, the quality is old, but play on the title and the star. That title will sell to all who like lively comedies. There is nothing critical in the comedy, and the first played opposite Mary Pickford. Remind your patrons that the comedy was based on the work he did there, and tell them he is as funny as ever. Doing this will probably sell your more recent fans as well.

"The Duke of Chimney Butte" 
Stirring Western Melodrama, Featuring Fred Stone, Distributed by Federated Film Exchanges of America, Inc.

Reviewed by Jezzie Robb.

Stone's Productions, Inc., has issued "The Duke of Chimney Butte," starring Fred Stone and distributed by Federated Film Exchanges of America, Inc. The picture brings to the screen a stoi of the romantic and the ordinary. It is the familiar Western melodrama of the cattle country, with the battle between the advocates of fenced against the extreme of free running. There is plenty of action in the way of riding, plain and fanciful, and shooting.

Fred Stone's second straight one; that of the hero, who enacts the part of protector for the heroine; a slim girl, fighting a lone fight to keep her ranch. He has plenty of opportunity to prove his skill as a rider, but there is nothing in his work similar to the stage cloning with which he won his stage reputation. 

Story by G. W. Oliver. Scenario by Marian Alstee.

In four reels. Length, 50 minutes. 

The Story
"The Duke" arrives at the ranch of Chimney Butte as a peddler for an instrument as useful as a woman's helper. He makes a bet that he can ride a bucking broncho, he is given a job as a cowboy. One day he returns after riding with the express train and beats the train. On the observation platform is a blonde young thing, whose manner and his looks prompt her in love with him. Determined to win the girl, he leaves the ranch with Tatterdell.

At the next town they find Eusta Philbrook has just returned, as he was the right girl, but as she is in trouble with the fence cutters. "The Duke" volunteers to help her and hires out as one of her hands. In the course of the fence riding
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he meets the blonde, who is one of the worst offenders. "The Duke" is warned out but refuses. There is a vicious fight in which several are injured.

"The Duke" takes several carloads of cattle from a rancher by strange coincidence, he captures the ringleader of the gang who had escaped, upon his return west with his capitan. When he reaches the prison, but succeeds. Then he realizes for Lesta and agrees that they shall never separate.

Program and Exploitation Catches: A Western Melodrama with Fred Stone. Richard-Shilliff-Shooting and Many Treats in a Real Western Town.

A Melodrama of the Cattle Country.

Exploitation: Sell this on Stone's name. He is one of the best known comedians on the stage and his appearance in separate work should interest.

Offer it as a reissue and hook up with his current New York success.

"Reckless Wives"

Independent Films Association Releases Modern Drama with Loveless Marriage as the Theme

Reviewed by Mary Kelly.

"Reckless Wives" is a bright, active treatment of a subject unpopular with the average feminine fan—that of the unloved wife looking outside the home for happiness and, by diversion, bringing herself closer to the husband. The story keeps to the love theme for its interest, and in the development of this, as affecting the lives of three women and one man, it offers emotional situations with a multiplicity of interesting situations and a variety of characters and pleasing sets that are of diversified entertainment.

A more effective victory might have been obtained if the director had laid greater stress on bringing out real emotional sincerity rather than on the mere technical side of acting in the scene of high tension. Especially is this noticeable in the performance of Myra Murray, the "Reckless Wife." Miss Murray is guilty of some of her biggest scenes by posing. This lack of naturalism and spontaneity is more or less in evidence in the work of others as well, so that the fault seems to be directorial rather than individual.

The artist who is the object of so much feminine attention, is played by Leslie Austen attractively and enthusiastically. Jane Thomas is demure and appealing in a role of part of the work.

Helda McDonald is charming in another ingenue type of a more happy ine.

Cost

Betise Corbin ............ Myra Murray
George Cameron ............ Leslie Austen
Flora Corbin ............ Florence Corbin, who inherits Jane Thomas
Joy Ayres ............ Helen McDonald
Hilene Black ............ Gerald C. Kaheh
Father Cameron .......... Richard Baker

The Story

Betise Corbin has everything that makes life a dull one, except her husband's love. One day while looking through the pages of an art magazine she finds the picture of George Corbin, whose face is so attractive to her that she decides to meet him. George is a top place, sketching landscapes, and has made the acquaintance of Joyce Ayres, whom he regards as a model, but who is experimentally with him without his knowledge. Betise locates Cameron and with Florence, her husband, and�

An affair rapidly develops between them, as her immense wealth and beauty have won him over. Florence, too, has fallen in love with Cameron, who proves this, goes recklessly on with her flirtations.

"The Duke," believing the unknown spy sends word to her husband that someone has escaped, prepares to go to California and begins to organize the last remaining group of print in connection with any scandal. She sends that Florence is coming on the affair. He believes at first, but watches her closely and discovers the lie. That everything goes off as planned, all with Florence for a few minutes, and learns that she is in love with him. He begs her not to see him, but that she is not ready to accept her love. Betise is jealous and meets him alone. He renounces her career, as he had begun to doubt her sincerity.

Meanwhile Joy is grieving over Cameron's neglect of her. She is found by a friend of Betise's in the woods one day and he makes ardent love to her. She is rescued by her cousin, unaware of his intensions to Cameron, who pleads his cause, without success, and then to the object of Joyce's affection. Joy bursts into sobs, without explaining the reason to him. Somewhere about this, she has but these things near to her, and not ready to accept her love. Betise then realizes the extent of her desire for Cameron, so deeply affected by the tragedy, decides to live more soberly. Joy's affection for him wins him and she marries him.

Program and Exploitation Catches: The Story of a Marriage Without Love, a Woman's Confidence, and An Innocent Girl Who Met Her Death. Is It Reckless for a Married Woman to Play Love and Love Someone Else Had to Pay.


Exploitation: This is essentially a woman's drama and should be played up to women, at a low price, as the good woman suffering because of her selfish sister's game is the best one to feature. The title is well chosen and of course the well-known type—"What is a Reckless Wife? Are you a Reckless Wife? and How Would You Handle a Reckless Wife?"

"The Breaking Point"

Bitter Tragedy of the Triangle Is the J. L. Frothingham Production, Starring Bessie Barriscale, Distributed by Hodkinson

Reviewed by Jessie Cobb.

"The Breaking Point" for Ruth Marshall comes when, goaded by her husband's licentiousness and deprived of her child by his jealousy, she gives in and kills him.

The screen adaptation is from "The Living Child," by Mary Lerner, a J. L. Frothingham Production, Hodkinson Distriacter. The entire drama is an unrelieved domestic tragedy set in the higher social strata of society. A clear observance of the social attitude that one who is always in good taste are to the director's and producer's credit.

In the development of the character of Ruth Marshall, Bessie Barriscale gives a delineation which brings out the entire conception being one of gloomy pathos. So does she appear that the broken heart of some young girl desiring a little diversion with the other women. She becomes unspeakably caddish. The members of the cast are all evenly balanced and the performance is fine.

This picture furnishes sombre entertainment, if the phrase may be used, and will probably get by through the star's name.

Cast

Ruth Marshall .......... Bessie Barriscale
Richard Janeway .......... Walter McGrail
Lucia Deeping .......... Ethel Grey Terry
Dr. Hillery ............ C. W. D. Peacock
Mr. Marshall .......... Phillip Bradley
Mrs. Marshall .......... Pat O'Malley
Dr. Hodkinson .......... Winter Hall
Mr. Janeway .......... Marshall
Miss Mallory .......... Joseph J. Dowling
Camilla Barriscale .......... Lydia Knott
Cameron .......... Jennifer York

Story from the novel, "The Living Child," by Mary Lerner.


Length, 5,785 Feet.

The Story

Ruth Marshall deeply loves Philip Brad-
ey and is engaged to him just before he leaves for China, where he is an engineer. While waiting for him to return, her father dies and with his death goes most of her mother's income. Ruth receives word that Philip is dead. To provide for her mother, Ruth marries Richard Janeway, a wealthy young man, who has long courted her. Her mother fears for their happiness, as she knows that a girl of Ruth's high standards will not be happy as her son. On their honeymoon, Janeway starts a love affair with a former flame, Lucia Deeping, as he is afraid to lose her the night their child is born. Janeway leaves Ruth for a gay party. They grow farther apart, the child on ly. Several years pass, with things going from bad to worse. At a particularly distressing party they are talking, Dr. Hillery calls on the phone with the message that Janeway is dead. Ruth confesses to them that she accidentally killed Janeway when he had guided her beyond endurance. Dr. Hillery arranges it so that she is believed such a way that the corner brings a verdict of suicide.


Exploitation: A strong story on Miss Barriscale and slide on the story, playing up the problem rather than the plot. Ask if a woman is missing and find her husband for indolently. Ask if a man is justified in seeking, relaxation elsewhere.

"Forbidden Fruit"

A New Cecil B. De Mille Production Released by Paramount

The critical review of Cecil B. De Mille's new picture, "Forbidden Fruit," appears on page 681. The story is given below.

The Story

James Harrington Mallory is a wealthy oil man who has a tactful and good looking wife. Mallory is trying to arrange a merger with another speculator in the oil fields, and he has young fellaes named Nelson Rogers, who thinks favorably of the deal but whose intention to start work on the problem is being held up from certain reason, leaving to a decision. An appeal to Mrs. Mal-

lory by her husband brings the assurance that she is ready to help if her son's friend. A remarriage for his part-

ier wins her over. An hour or so before the dinner Mrs. Mallory receives a telephone message from the promised prize beauty: She is confined to her room with a swollen face and begs to be excused.

"Forbidden Fruit"
“Godless Men”


Reviewed by Mary Kelly.

Closely resembling Jack London’s stories of the sea and the sea’s baleful, horror-laden, Schopenhauerian tenebrousness, Ben Ames Williams’ “Godless Men,” translated for the screen by Reginald Barker. In it are found the same types, the same setting, with the same result. The sea is a background. The tenebrousness in the present slice of time toward life gained after years of hardship and bitterness, and finding expression in acts of hate. With this sort of background, the presence of a pure girl and a minister with love for all men in his heart, lends a touch of striking picturesqueness and fineness of manner to the inherent balefulness of the story, and makes it interesting and attractive. It is an admirable story in a newsy kind of way. The baleful mood is dominant — the hunt for a woman who has wronged him, and the hunt for revenge. Some are made to suffer, some to die, but the story is so well told that it is in no sense a dull one. The acting is the best kind, and the story is well written.

The theme is one of strong, compelling interest. Sam Poor is a young girl. Ruth God and men has taught his creed of hatred to his son, is forced to the bitter realization that the boy has become the incarnation of hatred and that his son is too evil to live, the father kills his own child.

The performance of Helen Chadwick is an admirable one. The scenes with her father, to whom she is strangely drawn, though unaware of their relationship, are remarkable in their depiction of purity and goodness, and genuine affection. Russell Simpson, as “Black Pawl,” senses the fine distinction between innate wickedness and the hardness that comes with years of disillusionment. In contrast is the sheer malvolence expressed by James Mason in the role of the son. Other examples of fine acting and fine directing are the performances of Alec B. Francis, John Bowers and Robert Kortman.

Cost

“Black” Pawl...........Russell Simpson
Red Pawl.............James Mason
Ruth Lytton............Helen Chadwick
Dan Drin..............John Bowers
Rev. Sam Poor........Alc. B. Francis
Specks.................Robert Kortman
Story by Ben Ames Williams.
Scenario by J. G. Hawks and Elfrid A. Bingham.

Directed by Reginald Barker.
Length, Six Reels.

The Story

Black Pawl, a pirate of the seas, is on his way back to the States. At a foreign port his son, Red Pawl, picks up two strangers, Rev. Lytton and his assistant, Darrin. They have been thrown overboard after they had tried so hard to instill the love of God in his heart, but Black Pawl decided to break it to them. He is forced to the bitter realization that her son is too evil to live; the father kills his own child.

Between Black Pawl and his son there is the most bitter hatred. After his imbued “Red” with his own evil-mindedness and has brought him up to know nothing, poor mother fell in love with Ruth, and incurs the jealousy of both father and son. Black Pawl decides to bring it all out at once to the son and then leaves his son to go on to his own doomsday. He tells his son to the end of his breaths, and she is made to read her husband whose style will finally improve, you are led to believe.

Program and Exploitation Catchlines: A

Program and Exploitation Catches: A

Lavish and Luxurious Production Made
by Cecil B. De Mille.

An Artistic Production of High Life.
Another of the Cecil B. De Mille Spectacles—A Treat in the Latest Styles.

Exploitation Angles: Play up the pro-
caster’s name wherever possible. If De Mille who will sell the meat—
with no disparagement to the players. Link this with other Cecil De Mille productions, and tell of the gorgeousness of the Cinde-
erella palace and the contrast of luxury and poverty in the normal settings. Treat it as a large way to suggest its importance, and you’ll need the S. O. sign.

“Hold Your Horses”

Goldwyn Presents Tom Moore in a Pic-
ture That Can Be Listed Among the Screen’s Best Comedy-Dramas.

Reviewed by Fritz Tadden.

Certainly “Hold Your Horses,” an adap-
tation of Rupert Hughes’ Saturday Even-
ing Post story, is the best picture Tom Moore has ever made. But that is not all. It earns a place among the finest comedy-dramas that have come to the attention of motion picture patrons. This is rather a broad statement but a view of the picture will substantiate what seems to be a bias.

There is no single reason for the ex-
ceptional quality of “Hold Your Horses.” It is a peculiarly well-written, well-filmed, and so well constructed that, in the parts that, linked up, form a feature that will be talked about. However, what grips the interest of the onlooker from first to last is that there is a fine balance between the portrayal and make human. He does it and also injects a delighting sense of comedy as well, to say nothing of the countless touches that build up a great performance.

But, as has been said before, Moore is no.
The whole picture by any means. The story is rich, are tremendously valuable adjunct to the worth of the produ-
ction. They are quaintly humorous. The cast consists of Mary Pickford, Tom Moore, and others. It is in the exact spirit of the story. The star receives support from a cast that closely approaches perfection. And the director, using the material he has, performs his work in a highly capable manner.

Cost

Daniel Canavan............Tom Moore
Honora Canavan.............Styvia Ashton
Beatrice Newness...........Naomi Childers
Rodman Cudbury............Bertram Grassby
Horace Mann..............Sydney Ainsworth
Horace Slayton............Adapted from Rupert Hughes’ Story.
Directed by E. Mason Hopper.
Length, Six Reels.

The Story

Dan Canavan begins as a street cleaner and ends a member of society and the hus-
band of one of society’s most blasi and snobbish devo-tees, Beatrice Newness. While a white wing the Irishman is the most nor-
mal element in the group, for he is polishing the Avenue and is not quick with the nicknames. In the grandstand hoofs of the horses drawing the Newness victoria. He is trampled upon and receives his due as no other member of a horseman on his chest, which proves in his favor bringing the best of luck.

But the man is brought to realize his latent power when he finds he can stop the motion of the film of the upper class. And this he makes his theory of life from then on—by figuratively and actively wav-
ing a danger signal he can get almost any-
thing he wants. He is initiated into pol-
tics and his rise is rapid and substantial, and still, he becomes the mayor of the city. His winning personality does as much as his fiesty behavior in this rise to politi-
cal suzerainty, and it wins for him as wife the woman whose horses stamped the lucky sign upon his chest.

But the man’s manners have not im-
proved to a great extent and the new Mrs. Canavan is soon disgusted and treats him with cold disdain. He again figuratively waves the red flag and she is made to read her husband whose style will finally improve, you are led to believe.

Program and Exploitation Catches: A

Begins as a Street Cleaner and Wound
Up in Society Life.

Tom Moore in his Best Comedy.

An Adaptation of Rupert Hughes’ Story.

Exploitation Angles: Tom Moore and the
fact that this is taken from Rupert Hughes’ Story is worth selling-
ing points. A novel ballyhoo would be to have someone made up as the early Can-
avan wave a red flag with the title of the play and command people to visit the show.

“Hold Your Horses”

Goldwyn Presents Tom Moore in a Pic-
ture That Can Be Listed Among the Screen’s Best Comedy-Dramas.

Reviewed by Fritz Tadden.

Certainly “Hold Your Horses,” an adap-
tation of Rupert Hughes’ Saturday Even-
ing Post story, is the best picture Tom Moore has ever made. But that is not all. It earns a place among the
Many of the customs shown will appear disgusting, degraded and repulsive to civilized people, but the facts remain that all such activity is the result of stages of social and mental development. And there are stages of mental development in these negroes; the highest represented by the Baganda, the only tribe which do not disfigure their bodies with hideous scars and deformities and who practice industries and trades, though only in crude forms, down through various stages of the pygmy races who seem but one degree removed from the simians. Dr. Vandenberg from it is necessary to stage two of the customs shown to bring the world to which the Kikuyus dispose of the dying, and the sacrifice of a virgin to the Nile god, a custom now forbidden by the British Government. With these two exceptions the pictures show actual occurrences.

An explanatory map which gives the route of the expedition and the locations of the many different tribes preceded each showing at the Rivoli Theatre, New York City, where these pictures are being shown. The map is a relief map showing social regularity with which these films were and are being received by the public as demonstrating that so-called "highbrow" films have entertainment value, not only for the theatres as well as educational value for schools, museums, colleges, etc.

Photographed by George B. Shattuck. Reviewed by Herbert Cary.

"All Souls' Eve"
A Clean Comedy of College Life Starring Wanda Haley and Released by Realert
Reviewed by Herbert Cary.

A rollicking, clean comedy of college life, carrying a lesson in democracy, "The Snob," with Wanda Hawley in the title role, will be released this week. Saturday Evening Post readers will recall "The Snob" as a clever college yarn by Miss Hawley, which was abetted by Miss Hawley and William Lawrence and such clever comedians of the screen as Walter Hiers and Sylvia Ashton, Realert produced from the magazine story a sparkling comedy, brimming over with youth, pep and fun.

A pretty girl who snubs the college football hero, William J. Neild, meek daddy, a thrilling gridiron battle with its cheering crowds, a college boarding house, a senior prom, and to cap the climax a college wedding at which the characters and scenes of this delightful moving picture, Miss Hawley is an ex-coed of the University of Washington. As an American college girl she gives a realistic portrayal of the part of Kathryn Haynes, an alluring, pretty, vivacious university student who overcomes her snobbishness. "The Snob" has a special appeal to the local school and college spirit and offers great exploitation possibilities. High school, college and even the college staidest students will like it and so will graduates and others who like a clean, wholesome comedy.

**The Story**

Nora O'Hallahan loves little Irish girl. "All Souls' Eve" is alone in her little cottage. Her mother is in America and Nora is soon to join him. A group of watches come from the church and waits for the spirits of her father and brother, both of whom have died. When the spirits appear she tries to embrace them but they vanish.

A few days later Nora starts for America. She had been told that it is better to go to New York City and trust in him by kissing him frankly. He sees a locket around her neck, which he recognizes as his wife's. He touches her hand and she feels his grip. He opens it he discovers his wife's picture, and then understands why he has been so attracted to Nora. The red awakens the good in him, and he goes to have a talk with his son.

He offers to give his ship to his son, who misunderstanding his father's motive and snatches it. Nora is left to keep up any longer. Then Black Paw realizes how bitter and unquenchable is Red's hate. He goes to him and tells him who his father. Black Paw, dying, takes his son's life, as he believes Red is too wicked to live.

Ruth and Dan acknowledge their love for each other.

**Program and Exploitation Catchphrases**

- The Story of a Man Who Thought He Had Lost All Love for Human Beings, Who Hated Even His Own Son and Was Ready to Descend Even the Purity of the Only One He Loved—"The Young Girl Who Crossed His Path Late in Life. See How She Saved Himself.
- A Last Brought Its Own Retribution—A Father Who Awoke from Sin to Find His Own Evil Self Reflected in His Son—A Girl Whose Great Goodness Kept Her Safe.
- A Story of Life on a Ship, of Fights and Storms, of Death and Of Exploitation Angles: Tell that this is Ben Ames Williams' story, "Black Paw," and play the exploitation feature of the man who denied and defied God. This has proven the best exploitation angle in this production. Emphasize the sea flavor of the story and play it strong as an unusual production.

**"All Souls' Eve"**

*Mary Miles Minter in a Dual Role in a Pretty Irish Story Released by Realert*

Reviewed by Herbert Cary.

"All Souls' Eve," a Realert production, with Mary Miles Minter in a dual role, is a heart-stirring, tender photo-dramatic presentation of a beautiful Irish legend—that spine tingling return for a brief communion with the living.

Scenes of "All Souls' Eve" are filled in fine settings. The two distinct Minter impersonations—Nora O'Hallahan, the little loved Irish girl, and Alice Heath, beautiful, generous and a good mother, are up to her usual standard. As Alice Heath she has the sweet womanly composure of the happy wife and mother. As Nora, the Irish girl, she gives a portrayal of a character full of youth whose life is beset by tragedy. Also she presents a charming picture of a statue. Jack Holt carries the principal male role with great effect. Carmen Phillips as usual does the vampire role with humor.

"All Souls' Eve" is a gripping picture, splendidly produced.

**"Wild Men of Africa"**

*Authentic Films of East African Tribes Made by Dr. Leonard J. Vandenberg and Presented by Adolph Zukor, Famous Players-Lasky*

Reviewed by Jessie Robb.

Dr. Leonard J. Vandenberg, explorer and anthropologist, returned last August after a period of eleven months spent in Ethiopia, Central Africa, and the Nile countries, photographing the various tribes which live in these regions. The results are pictures of excellent photography, giving an accurate and intimate feel of the tribes; from the Masai, who stand from six to seven feet in height, to the pygmies, whose average height is slightly under four feet; the methods of living, customs, religious and medical ceremonies and practices, etc.
**The Mad Marriage**

A story typical of the Greenwich Village of popular conception is pictured in "The Mad Marriage," a five-part Universal subject, Caramel Myers, starring, with Truman Van Dyke, Jane Starr, Nora Luxford, Lydia Yeamans Titus and others in the supporting cast.

A production of a high order, with"The Mad Marriage" is one of good light entertainment value, attractively presented, and while the plot is a thin one there are some interesting character types and a number of humorous touches. The story takes considerable time in establishing a motive, owing largely to the introduction of the girl called Bob at the beginning. This is a situation that does seem important in the life of the artist-hero, while as a matter of fact she is not and later drops completely out of the tale. With the sudden death of the character, Jane Judd, the piece begins to get its bearings and becomes more definite in its interest. The arrival of the baby and Jane's sudden efforts to determine the artist or her playwright admirer bring on some situations which go deeper than the previous surface emotions. There is some over-acting and some of the close-ups could well be eliminated.

The staging of the scene of the pageant is good and the mounting of the production as a whole is acceptable.

**Cast**

Jane... Caramel Myers
Truman Van Dyke
Mrs. Brents... William Brunton
Mrs. Ware... Harmonia
Margaret Cullington
Jane... Jane Starr
Christine... Madge Roberts
Bob... Nola Luxford
Mrs. Bogg... Lydia Yeamans Titus
Story... Marjorie Benton Cooke
Scenario by Marion Fairfax
Directed by George Beban.
Length. Five Reels.

**Program and Exploitation Catchlines:**

A Snappy College Drama with Wanda Hawley.
Real College Spirit in a Real College Play—The Pretty Girl—The Football Hero—The College Boarding House—And All the Rest.
Sponsored by Woman's Auxiliary of Wanda Hawley.

**Exploitation Angles:** Make strong appeal to schools and colleges. In a college town rip things right up the back. For the general appeal you will need ana original of the plot and you can make a mild appeal to the semi-socialist with the democratic theme.

**"The Flame"**

Latest Release of Stoll Company of America.

**Release Points:**

A new Caramel Myers Play from Marjorie Benton Cooke Story.

**Plot:**

Play this as a story of Greenwich Village and from the novel, "Cinderella Jane," by Marjorie Benton Cooke. Use Miss Caramel's name, but the Village angle will sell the play more strongly, so we suggest perhaps a free matinee for girls with bobbed hair.

**Reviews:**

The latest release of the Stoll Company of America, "The Flame," a screen adaptation of the novel of the same name by Olive Wadley, fails to measure up to the good standard set by their previous releases. The story starts out well and gives promise that the development and adventures in the world of the two wails of the slums will be interesting. As given on the screen, the story is a stilted melodrama, with the main threads confused with a multiplicity of extraneous characters. If the author had endeavored to retain everything and person mentioned in the novel, the result would have been lacking in taste, a story that would have been lacking in taste, and further suffering from harsh lighting. But of the exteriors, another tale may be told, the old French and Italian gardens being especially beautiful.

**Program and Exploitation Catchlines:**

Adaptation of Novel by Olive Wadley.
A Story of the Advantages of Two Waifs of the Slums.

**Reviews:**

The story starts out well and gives promise that the development and adventures in the world of the two wails of the slums will be interesting. As given on the screen, the story is a stilted melodrama, with the main threads confused with a multiplicity of extraneous characters. If the author had endeavored to retain everything and person mentioned in the novel, the result would have been lacking in taste, and further suffering from harsh lighting. But of the exteriors, another tale may be told, the old French and Italian gardens being especially beautiful.

It is difficult to say whether the director or actors are to blame for the continuous artificiality of the acting displayed. The entire cast is guilty of over-enthusiasm and a play of the facial muscles that verges on the ridiculous. That the screen is a sensitive medium, such exaggeration is unnecessary to convey the nuances of feeling and emotion. In addition, the picture itself and the titles used are too British in phraseology for the average American audience, where they are not stilted and flowery.

**Capt. Wynford Saumarez, Clifford Pembroke**

**Directed by Friz Freleng.**

**Story:**

Toni (as a child)...
Iris Lunan
Toni...
Esther Boucher
Ellen...
Fred A. Thatcher
Actor...
Denver Dixon
Lord Robert Wycke...
Reginald Fox
Mrs. Carr...
Gertrude Peterson
Mrs. Bayless...
Gertrude McLean
Diane...
Mollie McLeod
Haynes...
Paul Dooley

**Scenario by F. Martin Thornton.**

**Directed by Friz Freleng.**

**Story**

At the death of her father, Captain Wynford Saumarez, the heiress, accompanying her beloved drink, Fane and Toni are adopted by their uncle, Sir Charles Sauarez, who immediately marries her, a position to which the whole proceeding and vent her wrath on Toni, as she has taken a liking to Fane. The story goes to different schools for the years pass. Fane develops into a snobbish prig, while Toni grows into a charming girl with a pronounced talent for drawing. Sir Charles dies and Toni is left to the mercy of her aunt and brother, with but one friend, Lord Robert Wycke. He loves Toni, but has made an unfortunate marriage with a woman who is living a dissolute life in Paris. Lady Henrietta and Fane conspire to send Toni to a strict school. The conditions are unbearable and she dees to Robert in Florence. When she arrives, he is leaving for Russia and leaves her in the care of the housekeeper of his friend, Comte de Saulnose. Lord Robert finishes his business in Russia, but when the house is attacked and night for dead on the road.

Toni is stunned by a telegram announcing his death. Comte de Saulnose tells her and Toni promises to answer him in a month. She has learned of the death of Robert's wife and is going to send the release which came too late. One day she is surprised to think what she would think if the report of Robert's death was false. He had been wounded and thrown into prison and now was free. The story follows.

**Program and Exploitation Catchlines:**

Adaptation of Novel by Olive Wadley.
A Story of the Advantages of Two Waifs of the Slums.

**A Melodrama Adapted from the Play, "The Flame."**
November.
Situation (Ethel Clayton) — L-4,892 Ft.; Feb. 45; 11-152. Ex. Feb. 45; 9-109.
Always a Woman (Bela Lugosi) — L-5,101 Ft.; Feb. 45; 284.
The Frisky Mrs. Johnson (Billie Burke) — L-7,926 Ft. Ex. Feb. 45; 9-109.
Idols of Clay (George Fitzmaurice Production) — L-7,198 Ft. Ex. Feb. 45; 9-109.
December.
To Please One Woman (Leo Weber Production) — L-6,386 Ft. Ex. Feb. 45; 9-109.
January.
The Buckskin Ford Production — L-10,000 Ft. Ex. Feb. 45; 9-109.
The Charm School (Wallace Reid) — L-6,486 Ft. Ex. Feb. 45; 9-109.
The Education of Elizabeth (Billie Burke) — L-7,926 Ft. Ex. Feb. 45; 9-109.
The Inside of the Cup (CosmoProductions) — L-4,944 Ft. Ex. Feb. 45; 9-109.
The Rocking Return (Douglas MacLean-Productions Inc.) — L-1,233 Ft. Ex. Feb. 45; 9-109.
Paying the Piper (George Arliss Production) — L-5,307 Ft. Ex. Feb. 45; 9-109.
The Promise (Charles Macnaughton) — L-10,000 Ft. Ex. Feb. 45; 9-109.
February.

COMEDIES.

FOUR WEEKS COMEDIES.

FAMOUS PLAYERS—LASKY

FOUR WEEKS COMEDIES.

November.
Situation (Ethel Clayton) — L-4,892 Ft. Ex. Feb. 45; 11-152.
Always a Woman (Bela Lugosi) — L-5,101 Ft. Ex. Feb. 45; 284.
The Hush Money (Emil Jannings) — L-5,359 Ft. Ex. Feb. 45; 11-152.
The Frisky Mrs. Johnson (Billie Burke) — L-7,926 Ft. Ex. Feb. 45; 9-109.
Idols of Clay (George Fitzmaurice Production) — L-7,198 Ft. Ex. Feb. 45; 9-109.

December.
To Please One Woman (Leo Weber Production) — L-6,386 Ft. Ex. Feb. 45; 9-109.

January.
The Buckskin Ford Production — L-10,000 Ft. Ex. Feb. 45; 9-109.
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The Rocking Return (Douglas MacLean-Ince Production) — L-1,233 Ft. Ex. Feb. 45; 9-109.
Paying the Piper (George Arliss Production) — L-5,307 Ft. Ex. Feb. 45; 9-109.
The Promise (Charles Macnaughton) — L-10,000 Ft. Ex. Feb. 45; 9-109.

February.

COMEDIES.

FOUR WEEKS COMEDIES.

January.

February.
CURRENT FILM RELEASE DATES

W.W. HODKINSON
Benjamin B. Hampton—Great Author Pictures.
Three Weeks in May (Claire Adams—Six Reels). Vol. 45: p. 239.

DIAL-FILM PRODUCTIONS, Inc.
The Duchess of Devonshire (Sybil Rustin—Nine Reels).

DIAZ-PRODUCTIONS, INC.
The Dying Battle (Jr. Productions)

THE DWIGHT Map. Inc.

UNIVERSAL FILM Mfg. Co.

VITAGRAPH

SPECIAL PRODUCTIONS.

ALICE JOYCE.

JIMMY AUDREY COMEDIES.
The Back Yard. His Joban Day. The Decorator.

CHAPTEI PLAYS.
 Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes). The Purple Cipher (Joe Ryan—Fifteen Episodes).

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Dec. 22—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 23— Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels).
July 26—Secret of the White Rhino.
Sept. 5—The Love Flower (D. W. Griffith—Six Reels).
Nov. 25—The Mark of Zorro (Douglas Fair- banks—Six Reels).
Jan. 9—The Love Light (Mary Pickford— Eight Reels).

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-569, C-R; Vol. 46; P-169, Ex. Vol. 47; P-413; Ex. Vol. 41, P-66.

The Truth (Madge Kennedy). Vol. 45; P-47; C-R, C-9, P-388.

It's a Great Life. Vol. 46; P-248; C-R, P-388.

Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-504, C-R; P-388.

Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-229; C-R, P-388, Ex. Vol. 45; P-474; C-R, P-388.

Honest Hutch (Will Rogers). Vol. 46; P-350; C-R, P-388.


The Song of the Soul (Vivian Martin). Vol. 45; P-752; C-R, P-388.


His Own Law (Hobart Bosworth). Vol. 47; P-335.

The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.

The Great Lover (John Rainpolis). Vol. 47; P-644; C-R, P-532.


The Highest Bidder—L.-4,806 Ft. 


GOLDWYN-BRAY.

Happy Hooligan in "Cupid's Advice" (Lampoons).

Happy Hooligan in "Happy Hoolidni" (Lampoons).

Judge Rummy in "The Prize Drive" (Lampoons).

Judge Rummy in "The Spider Man" (Lampoons).

Shanghai Kids in "Hunting Big Game" (Lampoons).

ROGER OLDS COMEDIES.

His Wife's Husband (Flannigan and Edwards).

In and Out (Flannigan and Edwards).

Knocking 'Em Cold (Flannigan and Edwards).

Hearts and Hammers (Flannigan and Edwards).

Artistic Enemies (Flannigan and Edwards).

Lover's Knots (Flannigan and Edwards).

Ged Ap Napoleon (George Hunny).

You've Got to Get It (George Hunny).

GOLDWYN—INTERNATIONAL COMICS.

Yes, Dear.

Oh, Too Much Pep.

Fatherly Love.

The Chicken Thief.

NATIONAL PICTURES.


The Baltimore Window (Clair Anderson). Vol. 47; P-514; C-R, P-108.

Dec. 26—The Roar of Ambition (Conway Tearle).

SHORT SUBJECTS.

Herbert Kretzmer. Color Interludes.

Prixo Color Movies.

William J. Flynn.

Chaplin Classics.

KinoNews.

NATIONAL PICTURES.

The Prances (Karl Maitz). Vol. 46; P-1192; C-R, P-108.

The Stealers (Special—Seven Reels). Vol. 46; P-232; C-R, P-108.


A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1289; C-R, Vol. 47; P-108.


The Little 'Fraid Lady. Vol. 47; P-911.

One Man Wins (George Beban—Six Reels). Vol. 48; P-597.

SUPREME COMEDIES.

Take Doctor's Advice.

Oh, You Kid!

Letty's Lost Legacy.

Bucky Strikes Home.

MARTIN JOHNSON.

Lonely South Pacific Missions.

The City of Broken Old Men.

Marooned in South Seas.

PIONEER FILM CORP.


Place of Honeycomb (Emily Stevens with Don Madrid). Vol. 45; P-746; Ex. Vol. 45.

Midnight Sambos (Marie Doro). Vol. 47; P-646.

What Women Want (Gillette Hazard). Vol. 47; P-646.

Mr. and Mrs. Hitchcock (Jesse Collins). Out of the Depths (Violet Meears and Edmund Cobb). Vol. 47; P-114.

Empire (Gail Kane and Thurston Hall).

Find Keepers (Violet Meears and Edmund Cobb).

My Brother, the Keeper (Mansfield Rogers). Vol. 48; P-270; C-R, P-314.

The Firebrands (Gail Kane and J. Herbert Frank).

A Good Woman (Gail Kane and J. Herbert Frank).

Crimson Cross.

Luke McLane's Film-osophy.

Sonny Series.

REALART PICTURES.

Special Features.

The Deep Purple (Charles H. Zeller—Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. Vol. 44.

The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-524; C-R, P-108.

Star Productions.

A Dark Lantern (Lena Sargent). Vol. 45; P-934; C-R, P-1084.

The Soul of Yuma (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-198.

Sweet Lavender (Mary Miles Minter). Vol. 46; P-1126; C-R, Vol. 46; P-198.

The Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-1084.


Her Beloved (Wanda Hawley). Vol. 47; P-644; C-R, P-1902.

Blackbird (Justine Johnstone—Six Reels). Vol. 47; P-644; C-R, P-1084.


Oh, lady, lady (Bebe Daniels). Vol. 48; P-776; C-R, P-1586.

Food for Scandal (Wanda Hawley). Vol. 48; P-651; C-R, P-1902.

Something Different (Constance Binney). Vol. 48; P-216.

ASSO. PRODUCERS.

THOMAS H. INCE PRODUCTIONS.

Home Sweet Home (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. Vol. 46.

Lying Lips (Horse Peters—Florence Vidor—Six Reels). Vol. 46; P-507; C-R, P-1226.
CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
ALLAN DWAN PRODUCTIONS.
MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bed- ford—Silent). Vol. 47; P-588; C-R, P-714.
MACK Sennett PRODUCTIONS.
A Small Town Idol (Ben Turpin).
Love, Honor and Behave. Vol. 48; P-683.

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundreth Chance. Vol. 48; P-355; C-R, P-196.
Mr. Wu. Vol. 48; P-98; C-R, P-196.
The Lure of Copper Water. Vol. 48; P-462; C-R, P-583.
The Tavern Knight. Vol. 48; P-586.

EDUCATIONAL FILMS CORP.

Chester Comedies. (Two Reels.)
The Big Show.
A Tray Full of Trouble.
The One Thing He Died For.

Christie Comedies. (Two Reels.)
Shuffle the Queen.
Going Through the Rye.
Mr. Fatime.

Torchy Comedies.
Torchy in Hollywood.
Torchy's Millions.
Torchy Takes a Cauk.

Dynamite.
Nonsense.

The Simpl.
SPECIALS.
A Day with Caranna.
Modern Centaur.
The Race of the Age (Man o' War—Two Reels).

Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How he Knocks His Home Run.

Robert C. Bruce Series.
The Song of the Paddle.

Hope of Adventure.
The Great Mirror.
Merry-Go-Round Scenics.

One Reel.)

Wanted—An Elevator.

Pigs and Kava.

Dreams Come True.


SERENADES.

(“Split Reel.”)

Forbidden Fanes.

Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafi (Clara Kimball Young).
Vol. 44: P-583; Vol. 45: Ex. 746.

Whispering Devils (Rosemary Theby and
d and Conway Tarell—Six Reels). Vol. 46;
P-112; C-R, P-358.

Mid-Channel (Clara Kimball Young).
48; P-528; C-R, P-688.

FEDERATED FILM EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billee Rhodes).

Jesse James on the Bulldog (Jesse James).
Montebank’s Comedies. (Two Reels.)

Montebank’s Comedies. (Two Reels.)

His Naughy Night.

A Rare Bird.

Nearly Married.

Ford Educational Comedies. (One Reel.)

January 9—A Fairlamb.

— The Message.

January 21—Democracy Education.

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.

Charles Urban’s Movie Chats.

Kinetoscope Reviews.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)

Specials.
Witch’s Lure.

A Prodigal Woman.

Pettigrew Western Productions. (Two Reels.)

The Girl of the West.

Almost an Outlaw.

The Avenging Trail.

Western Rays.

Shadows of the West.

A Flight to the Finish.

Lester Cuneo Productions.

Lone Hand.

The Ranger and the Law. Vol. 44; P-564.

Topsy Comedies.

Dec. 29—New Railway Sceneces.

Dec. 27—A Slick Detective.

Jan. 3—Buried Alive.

Jan. 19—From Kitchen to Throne.

DECRAMOCRACY PHOTOPLAY COMPANY.


SPECIAL PICTURES CORPORATION.

(Comedy—Two Reels Each).

(Comedy-ary).

Sweet Dynamite.

Hay Fever.

Open the Bars.

Sunset Buried Scenes.

Oct. 17—The Highway of Wonderland.

Oct. 24—Going Overboard.

Oct. 31—Dawnland.

Nov. 7—O-Toned Lans.

Claypole Comedies.

Sept. 26—On the Farm.

Oct. 2—Dreams.

Oct. 19—Bubbles.

Manatee Comedies.

Oct. 7—Almost.

Oct. 17—Guilty.

Oct. 31—Kids.

CHESTER-CONKLIN.

Oct. 7—Home Rule.

Nov. 14—Who Am I?

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.

Hitter Fruit.

Woman of Man (Romaine Fielding).

Love’s Protege (Ora Crew).

The Way Women Love (Ruby de Remer).

Blazed Road Productions (Every Other Week).

Lone Star Westerns (Every Other Week).

Lightning Bryce (Serial).

The Larking Peril (Serial).

The Fatal Sign (Serial).

Thunderbolt Jack (Jack Hoxie Serial—Fif-

teen Episodes).

Comedies.

Arrow-Hank Mann (Two Releases a Month).

Murial Osprich Productions (Once a Month).

X L N T Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.

(“Group Cartoons.”)

There’s a Reason.

Ship Ahoy.

The Toreador.

The Uroilers.

Flicker, Flicker Little Star.

Mixing Business with Pleasure.

Up She Goes.

Westward Ho.

A Hunting We Go.

Get to Work.

CAYTON PICTURES CORPORATION.
Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).

Dance with a Girl (Six Reels).

Screen Snapshots (Twice a Month).

The Great Baseball Scandal.

Man o’ War.

Star Ranch Westerns (Every Two Weeks—Two Reels).

Heidi (Two Reel Prima).

Hull Room Boys’ Comedies.

Jan. 29—20 Again—Out Again.

GEORGE H. DAVIS.

Isabel or the Secretary (Two Reels). Vol. 47; P-646.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell—One a Week).

FOX-FISCHER MASTERPLAYS.

In The Shadow of the Dome.

INDEPENDENT FILM ASSOCIATION.

FES (Neil Hardy—Two Reels).

Jan. 1—The Lumberjacks.

DANMOUTH TWIN COMEDIES.

No. 15—Cedarburg Farm (Two Reels).

Dec. 1—Don’t Ever Marry (Two Reels).

PICTURES INCORPORATED.

A Woman’s Business (Oliver Dell).

Vol. 44; P-1140.

Madonna and Men (Seven Reels).

Vol. 44; P-1794.

FILM SALES COMPANY.

Powder Puff Pictures.

Lolly Pop’s Daughter.

Home-Dry Blues.

His Watch Chowd.

The Printer.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

In the Clutches of Hindu (Serial).

Husbands and Wives (Vivian Martin).

Vol. 44; P-1142.

The Fall of a Saint.

Vol. 46; P-690.

THE RIGHT LEBL.

Honeymoon Ranch.

Vol. 45; P-1292.

VICTOR-HEMPEL FILM PICTURES, INC.

Voices (Diana Maris.

Vol. 47; P-714.

Mad Love (Lana Cavelieri).

Vol. 47; P-111.

C.R., P-454.

Winding Trail (Buck Manning).

Handicap (Six Reels).

Why Tell (Henry Miller—Six Reels).

RE-RELEASES.

A Burlesque on Carmen (Chaplin—Four Reels).

Champion (Chaplin—Two Reels).

Jestinec Escapement (Chaplin—Two Reels).

Work (Chaplin—Two Reels).

By the Sea (Chaplin—Two Reels).

Skinner’s Dress Suit.

KEELING FILM COMPANY.

In the Days of St. Patricks.

Vol. 48; P-467.

J. P. McCARTHY PRODUCTIONS.

Out of the Souraph.

PLYMOUTH PRODUCING CORPORATION.

(Cleveland, Ohio.

Top-Notch Comedies.

WESCO PICTURES.

Jesse James on the Black Hills.

RE-RELEASE PICTURES CORPORATION.

ROYAL COMEDIES.

No. 29—Oh Harry! (Sunny Burns).

Dec. 10—I’ll Say He Forgot (Ollie Harlan).

ROMANCES OF YOUTH.

A Bold Pinch.

Summer Days.

Sunshine.

BILLY FRANCY COMEDIES.

The Monkey.

The Bull Fichter.

The Bold Man.

The Camera Man.

THE SHERCO FILM COMPANY.

Lavender and Old Lace.

ENTERTAINERS.

Cowboy Jazz (Westerns).

It Might Happen to You. Vol. 47; P-389.

Waffles and Waffles.

Movies and Mariages.

Oh, What A Circus.

GUY CROSWELL SMITH.

The County Fair.

Vol. 44; P-666.

SUNRISE PICTURE CORPORATION.

The Prize of Silver (Bessie Hyland).

Vol. 44; P-150; C-R, P-382.

JOAN Films.

The Invisible Man (Both Clifford and Jack Sherrill—Serial).

Vol. 45; P-1070.

She Played and Fanned (Fannie Ward).

Vol. 47; P-682.

UNION FILM COMPANY.

Alf and Howell Comedies.

C. H. PRICE CO. INC.

Indians—A Dog Fights Single Reels—

Princess Mona Darkfeather.

Hillsa Woman (Billee Rhodes).

Power (Holbrook Ullman).

Your Daughter—The Mine (All-Star Cast).

WESTERN PICTURES EXPLOITATION COMPANY.

A Dangerous Adventure.

WILK & WILK.

(Lee Kitz Comedies).

The Circus Imps.

The Dixie Madams.
What Do You Know?

The exhibitor is paying you, Mr. Projectionist, for a good wage, as wages go. He proposes buying a new screen and asks your advice as to a painted, a calamine, a metallic surface or a bead screen. Tell him what would be and what you base it on. Don’t bother saying such matters are none of your business, because they surely are, since they have to do with projection.

Don’t bother explaining that the exhibitor never consults you in such matters, therefore your advice is worth understanding them, because the reason you are not consulted is that you have never given evidence of knowing anything worth while and forgotten that KNOWLEDGE IS POWER.

Is Starting a Show

D. M. Gray, Herrin, Illinois, is a novice who proposes to start along the right track in entering the projection field. He writes us thusly:

Dear Mr. Richardson: Inclosed find four dollars for a copy of the handbook: also tell me where I can obtain the Hawkins Electrical Guides.

Am just a crank turner now, but if study will make me a projectionist I will be one in due course of time. Am starting a show in a mining town, and want the brightest picture I can get. Have Powers Six A and direct current, from 100 to 110 volts. Amperes 40 to 60. Have a room twenty-five by seventy-five feet. Want a picture twelve feet wide. Tell me how you would fix everything in the projection room. Let it be plain from you at once. If there is a charge I will pay it.

Welcome to Our City

Welcome to our city, Brother Newcomer Gray. Happy New Year and lots of success in your venture. Started to reply by mail, but this should interest our readers and so will save you the charge and reply in the department, sending you a carbon to save time.

First and foremost, be sure you have a good screen surface, apart from anything else when you are not white calamine or paint, according to what kind of underlying surface you have, as per page 183-4 of handbook.

Don’t use a screen in black, or some very dark non-gloss color, and be very sure the rays from your music lights do not reach the screen, either directly or by reflection from the music, and, EQUALLY IMPORTANT, that the audience cannot see the music lights.

If you have a piano, and you cannot do it any other way, put some sort of opaque screen back of the pianist. Let it extend just high enough so that the light is hidden completely. If the pianist won’t like this, but you are paying her or him to play your piano, not to pose before the audience.

I would suggest that you decorate the front of your theater with things, such as potted plants, artificial green, etc., but this is a dangerous thing, because it must be made really appropriate and pretty close it is worse than nothing at all.

If you do anything of the sort, remember that it will be necessary to make some changes in it say once every week or two weeks. Your people will tire of looking at the same thing all the time—there is no excellence without great labor.

You could also, especially in the winter, use some tastefully arranged decorations of evergreen on the sidewalks, as we said, such things must be artistically done or they were better not done at all. Rightly done they add immensely to the pleasing effect of such a room as you most likely have, however bright and shapely not very pretty, as it probably was not designed as a theatre. You see I have to guess a lot of things, but you are not to blame for that because you have only asked for advice as concerns the projection room.

Your Projection Room

And now as to your projection room. As I understand you have a variation of ten volts in line pressure, which is bad—very bad. If that is true I would get two rheostats and wire them in multiple—see page 331, B Fig. 147. I would get a volt-meter, which may be had from the United Theatre Electric Corporation, installing it on the projection room wall beside the observation port. One of the rheostats would be a fifty ampere ADJUSTABLE 110-volt rheostat and the other a non-adjustable twelve or fifteen ampere rheostat. I would wire them as per sketch and would use only the adjustable rheostat when voltage is maximum, but when the voltage drops so that you can no longer maintain the picture arc, then we are in a state of affairs which moves the handle of the adjustable rheostat, I would close switch A and cut in the adjustable.

It is very possible you might be able to handle the thing fairly well with the adjustable rheostat alone.

You could write the Nicholas Power Corporation at 90 Gold street, New York City. What you want is something with which you can maintain steady ampere flow under a variation of from 100 to 110 volts pressure, and I doubt if that can be done with one rheostat.

I have suggested fifty amperes, for that with proper lens adjustment, will give you ample brilliancy, provided you so adjust your carbons that the crater will be maintained anywhere. See per C, figure 123, page 295 of handbook.

The correct angle of the crater with optic axis is 55 degrees, but it would be too much to expect you to understand that I guess. For 50 amperes D C you want, for your condition, a .65 collector lens (lens next arc) and a 7.5 converging lens (front condenser lens), set so that their curved surfaces are not more than .0025 (1-16) of an inch apart.

Distance from Centre

The distance from centre of condenser to combiner to projector aperture should be just a trifle less than 17 inches—say 16.73 inches. The working distance (distance form film to first surface of projection lens when picture is in sharp focus) may not exceed 17.5 inches, which it will not be, a projection lens having a working aperture of two inches will serve your purpose very well.

As to your revolving shutter, it would require too much space to give you detailed instructions here. I would suggest instruction No. 18, pages 469-70-72-73-74-75 and 76 of the handbook, which will give you a comprehensive understanding of the principles involved in the shutter, after which I will be glad to advise you somewhat in detail, if it is necessary.

Make your observation port of good size—don’t try to squirt through a knot-hole—and stop your lens port down to the actual requirement of the projection light beam.

No Apology to Offer

We have no apology to offer for the length of this instruction. It won’t interest the projectionist much, but we must not forget that the beginner is with us and there was a time when we were beginners. Moreover this information will tend to enable Harvey Pickard, William Harry et al to appear before the miners of this small town as artists, instead of as shadowy, jumply imitators thereof.

Then, too, it will tend to give the people of the small town involved greater value for their money, so you see you and I, Mr. Projectionist, are NOT the only ones involved in matters of this kind.

As to the rheostat matter it is possible...
I have misunderstood your meaning and that you referred to the capacity of a rheostat you now have, but anyhow we will let it ride as it is.

Will mail address of publishers Hawkins Electrical Guides.

As True Now as Then

Recently we had occasion to ascertain the exact date of the first issue of the "Operators' Column", the title of the new Projection Department, when first published. The date was February 19, 1910.

In glancing through its contents we found the following editorial, which it seems to us is just as applicable today as it was then, and that it would not apply to nearly so great a percentage of the total number of men engaged in projection. The title of the article was "Operators Over-Confident."

The article read:

One of the things we have to contend with in the moving picture projection field is the know-it-all operator, and it is positively astonishing how numerous he is. The locomotive engineer, the tailor, the carpenter and practically all the tradesmen and professional men freely admit that there is something left to learn in their line of business, and as a rule, they are not only willing but eager to become better fitted.

But not so with the average operator! He seems to have a perverted idea that he can supply the place of knowledge with bluff. Try to tell him anything, or even to talk anything over with him, and he immediately gives you to understand that he learned all about that while still a baby at his mother's breast.

Clear as the Sky

The problems which, to you and me are the most perplexing, are as clear and as easy as the azure sky—though we can never pin him down to the form in which he imparts his portion of his wonderful knowledge. But should you happen to listen to his conversation for five minutes or so, you will discover that his projection equipment, you are likely to get the impression that he is either a monomaniac—or, else he has made a serious mistake in estimating his ability.

This thing of pretending knowledge you do not possess is just sheer idiocy, since it operates to eliminate many chances you might have at some other time to learn in the matter of projection none but the fool will deny. The study of the laws of optics alone is an exceedingly deep one, while the electrical end is one which may well keep one busy for an indefinite period of time. True the projector itself is simple enough, still few there be who thoroughly understand its proper adjustment in all its details.

Get busy, gentlemen! Stop bluffing your profession and be ever ready and eager to learn. Don't imagine you know it all, for you don't, and the chances are that, were the truth known, you really are ashamed of how little you really do know when it comes right down to a show down.

In this connection it is well that boards of examiners are making the test more difficult. At least it may serve to shake some of the egotism out of some of the know-it-alls when they get turned down, and start them doing real studying to perfect them in their craft.

It Applies Today

The foregoing was, as we have said, written by the editor eleven years ago. Coinciding with the fact that at that time the level of projection knowledge was very far below what it is now, and that we now have a greatly leavening of men who have advanced far along the path of knowledge, it applies today exactly as it did then.

The level of knowledge is higher now, yes, but it is also true that there is vastly more to know now than there was then, so that the thing has, as a general proposition, altered but little.

In that day we had little if anything else than mechanism operators. Today we have many real projectionists, though even they have a vast amount yet to learn, as has also the editor himself, for that matter.

In that day all the "operator" was supposed to do was operate the projection mechanism. He was not expected to know anything beyond how to thread the "machine," adjust his light, re-wind and replace a blown fuse.

Of screen surfaces and the effects of various types of auditorium lighting on projection he was supposed to know, and did know exactly nothing at all. He knew that under certain conditions he got a keystoning, but why he got it he did not even hazard a guess, and the accompanying distortion was to him entirely unknown.

And so it was with all those many problems which are now becoming generally recognized as a part and parcel of the necessary knowledge equipment of the projectionist of today.

Theatre managers and exhibitors of that day honestly believed that a fifteen-year-old boy, well on the ABC of the changing, project just as successfully as well as could the most experienced man, and when we consider the almost total lack of technical knowledge of projection in that day we must admit there was some ground for the belief.

But all that has been changed, thanks, at least to a considerable extent, we believe, to this department and the handbooks and will vastly more changed in the next ten years, though the time will never come when you, or I any one else will know all there is to know about the profession.

But we nevertheless firmly believe that ten years from today will see the projectionist firmly entrenched as a man of importance, a man of accurate and wide knowledge, which knowledge is a necessity in efficient, artistic reproduction of the photoplay upon the screen.

The Rheostat and the Neutral

A bashful New York projectionist comes forward with the following:

Dear Brother Richardson: With re to a letter from H. Gerber, December 4 issue, and am writing to say that I will try to "know you" by citing a practical experience of the writer.

He used Powers rheostats in a local projection room. These rheostats were bolted to the angle iron frame work of the projection room and fastened in place with bolts. One rheostat was on positive and other on negative wire.

Foreign substance (metal) fell into the rheostat connected into the negative, which came, as I have discovered, contact with rheostat frame. Naturally, under this condition, fuse blew when I closed projector table switch.

Reversing my polarities at leads to rheostat remedied the trouble until the day's show was over. But well was discovered as above. Am making it my practice to connect all my projection neutral in future, and depending on my daily tests to show grounds.

Wishing to read your opinion as to this. Also notice new Power's rheostats are equipped with ground clamps. Why? Am not seeking the novelty, and for business reasons, kindly omit my name. Keep up the good work. The Department gets better, and you get more of it.

One Rheostat on Outside Wire

Has your address, I would have returned your letter but what you mean you had one rheostat on outside wire, was surprised to hear.

Something fell into the rheostat which grounded the grids or coils to the frame, which was, in turn, grounded through the rheostat to ground neutral, in future, and depending on my daily tests to show grounds.

You reversed the polarity in a way that placed the rheostat in the other wire, which remedied the trouble.

Mr. Ed., How and Man, do you purpose to tell me that you ran all day with your lamp polarity reversed? And even supposing you did that, will you be good enough to explain just in what possible way the reversal of polarity could, or would produce the effect you describe?

Apparantly you are telling us a ground eliminated a part of the resistance of your rheostat. Well, even so, what difference would reversing the polarity (changing the rheostat to the other wire) make? I'm afraid you have been "sceng things," brother.

What probably happened was just this: Just at the time you charged the wires,

BOSTON      NEW YORK      PHILADELPHIA      CINCINNATI      KANSAS CITY, MO.      OMAHA      CLEVELAND      CHICAGO      MINNEAPOLIS      OKLAHOMA CITY      ST. LOUIS

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Pres. and Treas.

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Vice-Pres. and Supt.
Are You Proud of Your Plant and Your Product?

Then teach your salesmen as well as patrons the fine points of both. Show them how your goods are made, what they will do, why they are "just right."

The American Projectoscope

"The Portable Motion Picture Projecting Machine
Without an Apology"

The American Projectoscope is small, light, and portable, but it is not a toy. It is built for practical commercial use.

Set it on the table, plug into any electric light socket and it is instantly ready to show clear, bright, flickerless motion pictures. Uses any standard film; can be run forward or backward so that any part can be repeated without rewinding, and any section can be shown as a "still" for close study. The light arrangement concentrates the white rays on the pictures and spreads the heat rays beyond the edges of the film, thus avoiding danger of fire when the reel is stopped. Motor or Hand Driven.

Write for our attractive little booklet on how the American Projectoscope will help you.

American Projecting Company

SAMUEL S. HUTCHINSON, President

6260 BROADWAY

CHICAGO, ILL.
### A Remarkable Statement

Recently this department recommended that projectionists send their name and address to the Motion Picture World Company, Rochester, New York, and receive, free of cost, a copy of their booklet of instructions on lenses. We repeat that recommendation, although our attention has been directed to a very remarkable statement contained in top half of page five of the aforementioned booklet. It reads as follows:

> The distance the picture is projected is not so important unless it necessitates the use of lenses of abnormally short or long focus.

Theoretically, there is a loss of light in inverse square to the square of the distance, but in practice a picture of a given size can be projected within a reasonable distance without any noticeable loss in brilliance. Obviously this imposes a limitation to the size of the theatre, and it is possible to make a theatre so large that good projection cannot be secured. The best results are obtained for lenses ranging between four-inches and seven and a half inch focal length and any deviation from these is not advisable.

### An Odd Mixture

The foregoing is truly an odd mixture. In the main the advice is good, but the smile comes when they set forth the reasons.

For the benefit of the Manhattan Optical Company let us say that the law that “light intensity diminishes inversely with the square of the distance from its source” holds geometrically true, but only SOME TIMES, but this law deals with an open light source ONLY. Once the light has reached a lens, and its rays are redirected by it, the operation of the law ceases.

Also for the benefit of the Gundlach Optical Company be it known that the reason there is no anomalous loss of projections is not because of the operation of the law quoted, or because of the length or distance the light must travel to reach the screen, but because the fact that to divergence of the beam beyond the projector aperture, and the long working distance of laws E. F. projection lenses, the projection lens is unable to pick up the entire beam, and as working distance increases, projection lens diameter remains stationary; therefore it is practically possible to do more than limit it to a minimum, because a too-long focal length condenser, which would retard the condenser from the aperture and narrow the divergence of the beam, would necessarily operate to also retard the light source from the collector lens, and so bring into operation the law quoted, merely transferring the loss from one position to another.

### Jarred Him Loose

Fred H. Wood, Projectionist Princess Theatre, Springfield, Missouri, says:

A couple of articles in the department have jarred me—well, I don’t wonder at the question marks page 1260, November 13 issue. It does seem kinda foolish, but...

As far as I am unable to see the only thing that would cause a placing of the carbon bearing the trade mark next to the carbon bearing the trade mark next the collector lens to give better results is that the line of carbon in the edge side affects the forming of the crater, causing it to form at a better angle to the lens. I have on several occasions experimented by filing a line lengthwise of the carbon and setting it next the condenser. It gave improved results.

The second article that operated the larner is contained in the same issue. It is titled “projection room was and is editorial.”

Well, brother, I’ll bet there is three times the damage done to prints by careless operators (projectionists don’t do it) than is done by exchange men, through the use of crooked reels etcera.

I am enclosing some samples of work done by operators (projectionists don’t do such things). Nine out of ten breaks and misframes are due to poorly made splices. The majority of losses sustained by the industry by the mis-handling of films has its seat in this one splice, and oftentimes cause from two to three feet of film to be ruined.

### More Actual Need

At this time I believe there is more actual need and more room for talk, action and improvement concerning the care of film than in any other one thing concerning our work, though you could preach until cracks of doom without doing some of the men in projection rooms any real good. I might add that there are still a lot of operators (projectionists don’t) who believe in the punch marks as a necessity.

### Have Put One Over

Guess you have put one over on us with regard to Allen and his industrial court.
ARE YOU THOROUGHLY FAMILIAR WITH THE VENTILATION PROBLEM?

Do you know that fresh air blown in from above, or through the roof of a theatre—is the correct method?

Are you acquainted with the system that blows air on your feet, making it necessary to breathe the dust and dirt from the street?

And, of course, you know the old buzz fan, that churns up the same old foul air—and annoys your patrons?

Let us tell you more about the correct method—THE TYPHOON WAY.

Write for Catalog "M"

TYPHOON FAN COMPANY

ERNST GLANTZBERG, President

345 WEST 39th STREET, NEW YORK, N. Y.
Better Equipment

Conducted by E.T. Keyser

Protecting the Picture Theatre with a Modern Automatic Sprinkler System

By H. W. J. Edbrooke

While Automatic Sprinkler Protection has long been recognized as a most efficient means of safeguarding life and property in practically every other class of risk, neither theatre owners nor their patrons seem to have given much thought to this form of protection except in a few instances. The property value of the modern movie palace is greater than that of the average manufacturing plant; the profits are said to be larger and the number of lives that would be endangered by fire is many times greater. Every progressive, wide-awake owner of a manufacturing or mercantile establishment of any size considers automatic sprinklers necessary to conserve his business with its accruing profits and the lives of those in his employ against destruction by fire. In some localities this protection is required by law. The United States Government required it in all war industries. Yet the theatre owners, particularly those owning movie houses, have either never given the matter serious consideration or else considered themselves immune to the fire danger.

The Chicago Ordinance

When the Iroquois Theatre burned in Chicago several years ago that city passed an ordinance forcing the owner of every legitimate and vaudeville house to equip his building with automatic sprinklers.

(Picture houses were a negligible item at that time.) The ordinance was later expanded to include hospitals, asylums, orphanages and other properties where numerous lives were at stake. Other communities have taken similar steps, but in practically all cases the photoplay theatres have been overlooked. It must have been a thoughtless oversight, for the average movie house contains many fire hazards, even though it be of the so-called fireproof construction.

Serious Fire Possible

While millions of automatic sprinklers are now protecting property valued at billions of dollars scattered through the civilized nations of the world, the average man and woman are only superficially aware of their existence, and do not consider that it might be something that should concern themselves. While attending a movie show, if they give any thought to the safety of their lives, they rest secure in the knowledge that the theatre was approved and is periodically inspected by the municipal building department. They believe that the building code requires the very latest in fire-resistant construction and every known device needed to insure his or her safety.

The owner of the house seems to enjoy the same feeling of security. General construction, seating, and aisle arrangement, number of exits, operator's booth and all other details of equipment and arrangement are in accordance with the ordinances and the best rules of practice. He does not realize that with all this he can still have a serious fire. To the uninstructed it would seem difficult to even start a fire without further fuel and it would be hard to convince him that numerous hazards already exist.

Construction Not Standardized

However, the fire insurance inspector or the fire protection engineer, both trained to recognize hazardous conditions, could point out some startling things in most of our houses. We must remember, however, that the building of movie theatres is rather a new industry, and, considered as a whole, has not established a definite standard of construction and arrangement such as has characterized the building of legitimate and vaudeville houses for several years past. Hence future experience may enable the architects to eliminate some of the present hazards.

In the meantime our problem is to make the thousands of photoplay houses now doing service as safe for both the owners and patrons as is possible, consistent with good practice. Let us see just what the existing hazards are and then we can better
Light
YOUR STAGE
Right

Use CHICAGO CINEMA
Spotlights. Cut shows our
Type of Baby Spot Light used
in up-to-date Theatres.

Our equipment now used in
Middle West’s largest and
Best theatres.

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Stage Lighting

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from disease—every other
person has a cold and fears
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must be kept warm, yet
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fresh and free from odour.

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destroys disease germs,
washes the atmosphere and
leaves nothing behind it,
save a slight trace of de-
lightful perfume.

IDICO comes in snowy-white
crystals put up in neat sifter-top
cans. The crystals evaporate and
leave no residue to mar or stain.

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Are Using It

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DO IT NOW

Buy those new lighting fixtures and decorate your
theatre, lobby and interior with plastic relief orna-
ments, now. Let us estimate on your requirements
for both. Do not let your competitor beat you to it.
Remember that attractiveness draws the crowd.
Make your theatre beautiful at small expense by
the use of our ornamental

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FIXTURES
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ORNAMENTS
INDIVIDUALITY IN
CHARACTER
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WE ARE EQUIPPED TO MANUFACTURE
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The National Plastic Relief Co.
330 MAIN STREET
CINCINNATI, OHIO
determine the proper remedy therefore.

For the purpose of this discussion we will divide the movie houses into three groups. First, those converted recently for years exclusively for movie productions; second, those converted from vaudeville or legitimate use into movie theaters; and third, those now used for both movies and vaudeville or legitimate performances.

Generally Speaking

Generally speaking the first of these groups is the least hazardous of all. They are substantially equipped with fire-resistive materials; the electric wiring is in approved conduit and well located; the ventilating system is adequate and properly controlled; the operator’s booth is fire-resistant and fairly well vented; the exits are plentiful, large and well arranged; the seats offer very little fuel unless the fire attains large proportions; so the whole scene generally satisfies. Yet there are other features that are dangerous beyond the average layman’s realization.

Most, if not all, of the large houses have a high, vaulted ceiling, a fact which, in any emergency, makes the escape hazard’s, must, be level, in the main.

This is suspended below a roof that must have considerable pitch to provide proper drainage. A high ceiling constitutes a blind attic that may be quite spacious in some sections. In this space are the water pipe, ducts and vents for the dressing of the old dressing room, property and other rooms so necessary before the change. Some of the old fixtures and fittings are still stored there awaiting a fire of “undetermined origin.” There is the old stage of wood, the painters’ bridge, the gridiron, the stage, the floor and the equipment, all built and floor supported by dry wood timbers underlying the whole auditorium.

And now we have the danger of the orchestra property and stage men scattered around the building to detect a fire before it gets a good start. In some of them the last known to start a fire as they are to detect one. We have all the scenery, properties, electrical fixtures, paints and other materials that have made the theatre fire risk in the past. The chances of a fire starting are greatest in this group, but during those hours the fire is the occupancy of the other parts of the house are alive with people who might detect a fire and sound an alarm or try to extinguish an incipient blaze before it had time to start.

These two groups would seem to offer the greatest opportunity for a serious fire.

Now that we have located and defined the hazards, how would a system of automatic sprinklers remedy them? Is it infallible and effective, and would’t the water damage be sufficient to cause the fire to work?

First let us explain what constitutes a system of automatic sprinklers and then explain its functions.

A System of Piping

First, it is a system of piping filled with water. In addition to the proper performance of the pipes, it is equipped with a reliable visitor, electrically operated, to the water supply and to the proper location of the system and to the water, firefighter, and firemen, and other devices to keep the system in proper operating condition.

In the second group we have all of the conditions already mentioned and more. Many of these houses were converted from other purposes a few years ago and the demand for them is not quite so popular and the profits so certain as those at present. Because of these facts and conditions we may assume that conversion back to vaudeville or legitimate use might not entail much loss of time or a great expense. Hence some of them still contain portions of the old dressing room, property and other rooms so necessary before the change. Some of the old fixtures and fittings are still stored there awaiting a fire of “undetermined origin.” There is the old stage of wood, the painters’ bridge, the gridiron, the stage, the floor and the equipment, all built and floor supported by dry wood timbers underlying the whole auditorium.

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The insurance companies allow a substantial reduction in rates (ranging from 40 to 90 per cent.) and the money thus saved often makes the cost of the sprinklers the most attractive investment. In other words, a man is often well paid for protecting his own property and income. In view of these facts, can he afford to live without this protection, both because of economic and humanitarian reasons?
**Make Friends for Your House**

Proper provision for your patrons' comfort is the first essential in building goodwill for your house.

**DIXIE Cup**

**PENNY VENDING MACHINES**

sell sanitary, individual Dixie Cups, at a liberal profit to yourself, without trouble and with little attention.

People gladly pay a penny for a real cup, round, glass shaped and protected under glass until vended.

This service is used by Keith, Loew, Moss and Fox Circuits, and in scores of well appointed picture houses. Your patrons will appreciate it and use it.

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Is the accepted standard arc feeding device of America.

There are more than twice as many PEERLESS Arc Controls in use than all other makes combined. This is a cold proven fact that we want you to know.

Take note of CHICAGO'S overwhelming endorsement of the PEERLESS.

PEERLESS controls in use in Chicago...189
All other makes combined .................. 18

PEERLESS MAJORITY .....................171

Write for circular.

**THE J. E. McAULEY MFG. COMPANY**

34 N. Jefferson St. CHICAGO, ILL.
Loew's Memphis State Theatre Installed

Typhoon Cooling and Ventilating System

ONE of the most important features of the equipment of Marcus Loew's State Theatre of Memphis is the method of ventilation by the Typhoon Cooling and Ventilating System, similar to that in other Loew's theatres throughout the South.

The Typhoon System of cooling and ventilating is based upon the simple laws of nature, it having been demonstrated a long time ago by Ernst Glantzberg, patentee of the Typhoon System, that it was possible to maintain absolute comfort in theatres under the most adverse weather conditions throughout the warmest section of the United States, providing air is supplied into these theatres, at a sufficient velocity. This principle is carried out to the letter by the Typhoon Cooling System, which delivers cool air to the audience with an air motion of sufficient velocity to break up the aerial envelope surrounding the body, thus allowing a natural dissipation of the excess heat generated by the body.

Recent tests held in Chicago, under the personal direction of Chicago's chief of ventilation and conducted under actual working conditions with numerous subjects and varied conditions of temperature and humidity proved the merits of the Typhoon system of cooling and ventilation.

Installed on the Roof

Wherever the construction of the theatre permits the Typhoon cooling and ventilating apparatus is installed on the roof, and by this means is enabled to draw pure, fresh air from high above the dirt and dust of the street, and blow it down through the grilles in the ceiling of the theatre, where it passes over the audience both in the orchestra and balcony with sufficient velocity to maintain a steady breeze; the air finally passing out at the rear of the theatre, through the opening doors or other exits. So completely does this system renovate the air in the theatre that it requires only one minute to completely change the entire atmosphere.

The Typhoon equipment installed in the State Theatre comprises two No. 28 and one No. 212 Typhoon Twin Sets, and one No. 112 Typhoon Single Set—the twin sets being installed in the attic space above the theatre, and the single set on the roof.

During the winter months perfect ventilation may also be maintained by simply reversing the operation, as carried on in the summer, thus drawing out all of the foul air.

For Heating Purposes

For heating purposes the process is likewise very simple, being very much the same operation as that which cools the theatre, the air, before passing into the theatre is forced through a heating chamber. Thus, when it reaches the audience it is of a sufficiently warm temperature to make all parts of the theatre comfortable.

So popular has this system of cooling, ventilating and heating become that a large number of the big new theatres being built throughout the south are installing typhoons. It is not only economical in its operation, but it is absolutely reliable, very little attention being needed to keep the apparatus in perfect running order.

The old days of hot stuffy theatres have passed. Movie fans have long ago demanded better pictures, and along the same lines are now demanding a better equipment in the theatres.

The Typhoon Fan Company has representatives in practically every large city in the country. Its business has so increased during the past year, that it has been compelled to establish new factories, in New York, New Orleans, and Chicago, from...
where it is sending out forces of salesmen and engineers to solve the different ventilating problems of exhibitors in every locality.

Prospects Bright

Ernst Glantzberg, president of the Typhoon Fan Company, who has been spending the winter in the South looking over the ventilation field for 1921, has returned to New York to spend a week, after which he will leave again for New Orleans, Atlanta, Dallas and other points.

Mr. Glantzberg is very enthusiastic over the prospects for a large increase in business during 1921, and reports that already many large orders for the Typhoon Cooling and Ventilating System have been received.

Why Keegan Now Boosts for Foamite Firefoam

They had the promising beginning of a bad blaze out at the Crown Theatre, of White River Junction, Vermont, last month, but Manager Keogg, who is a precaution-taking individual, was all ready for it and the promised hot time was nipped in the bud.

Here's what Mr. Keogg wrote to the Foamite Firefoam Company, who furnished the extinguisher that spoiled the conflagration: December 23, 1920.

Foamite Firefoam Company.

New England Division, Boston, Mass.

Mr. Keogg expresses appreciation of the results obtained from one of your 3½-gal. extinguishers on the occasion of a fire which hit the theatre recently.

A piece of poor film becoming stranded on the sprocket of our projection machine caught fire and communicated to the reel.

We have three types of extinguishers in readiness for such an emergency and the Foamite being the nearest at hand the operator used it.

A coating of foam was thrown on the film and the machine, and in probably less than a minute the flames were smothered, with a loss of less than three feet of the film.

A good feature of the Foamite is the fact that after the extinguishers are used up, they can be used again.

I am sending you a sample of the Foamite extinguisher you sent us.

Thanks for your cooperation.

CROWN THEATRE

H. C. Keogg, Mgr.

Simplex Machines Aided Children's Fund Benefit

For the occasion of the Children's Fund Benefit, given at Carnegie Hall, New York, Friday, January 23, two new Simplex type "S" motor-driven projectors were installed, these machines being donated by the Precision Machine Company through general manager, E. M. Porter, whose activities on various hard-working committees during the war are well known to the industry.

Kenneth R. Caldwell, of the Precision Machine Company, supervised the installation, and that the presentation of the two remarkable photoplays comprising the motion picture program was carried out so smoothly is but another tribute to the high-class projector manufactured by the Precision Machine Company.

Speedco Controls Are Popular

E. E. Fulton Company, Chicago, Ill., has installed a battery of four Fulco Speedco arc controls in Loew's Mall Theatre, Cleveland. It has also installed a pair of Fulco controls in the following Loew's theatres: Loew's Palace, Memphis; Loew's Valentine Theatre, Toledo; Loew's Theatre, Knoxville; Loew's State Theatre, Indianapolis; Loew's Theatre, Ottawa, Ont., and Loew's Theatre, Windsor, Ont.

The Fulton company also reports the following installations: The Hippodrome Theatre, of Napa, Calif., two Fulco Speedco arc controls. The Rialto Theatre Amusement Company, of Rock Springs, Wyo., is using Fulco Speedco arc controls to feed its projection arcs and a pair of Fulco Speedco arc controls are now in service at the Roosevelt Theatre, New York City.

Another Leland Installation

The Leland Theatre Supply House, of Montpelier, Vt., has just installed a Simplex mazda equipment for F. J. Dutton, of Waterbury, Vt.

Mr. Dutton, who has always been a consistent Simplex booster, has changed his projection lighting system from arc lamp to mazda.

A Hertter in Fairyland

Manager Conley, of the Fairyland Theatre, Long Beach, Calif., has just equipped his house with a Hertter double fifty-ampere transverter.

The installation was made by J. Slipper & Company, Los Angeles.

GUARANTEED Mailing Lists MOVING PICTURE THEATRES Every State—total 22,170; by States, $6.00 Per M 1,407 film exchanges......$7.50 315 manufacturers and studios......$5.00 566 machine and supply dealers......$8.00 Further Particulars: A. F. WILLiAMS, 168 W. Adams St., Chicago

THE CINEMA NEWS AND PROPERTY GAZETTE 30 Gerrard Street W. I. London, England Has the quality circulation of the trade in Great Britain and the Dominion. All Official News and Notes from the ASSOCIATION to its members are published exclusively in this journal. YEARLY RATE: POSTPAID, 12½. SAMPLE COPY AND ADVERTISING RATES ON REQUEST. Approved by Assessment Dated 7/8/14 THE OFFICIAL ORGAN OF THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.
Something Good About
Penn Censors After All

A noteworthy achievement recorded by Lewis M. Swaab, Philadelphia distributor for Simplex projectors, is a recent factory order which includes the installation of six Simplex projectors in the reviewing rooms of the Pennsylvania Board of Censors.

The projection of the Board is under the direction of Samuel Johnson, who is high in his praises for the Simplex qualities that enable this particular type of projector to stand up independently under the exacting duties which censorship reviews call for.

As an indication of the importance of high-grade projection, together with a substantial, well-built machine that will stand up under continual high speed that is demanded in this type of work, it is in order to remark that most elaborate plans are being made by the Massachusetts Board of Public Safety which is not only contemplating the equipment of a high-grade projection room for censorship purposes, but also the comprehensive installation of projection and electrical equipment upon which to examine prospective projectionists as well.

Better Grasp This Opportunity

One never knows when it may be necessary to make a quick screen announcement of something lost in the theatre. A program changed suddenly; or a last minute message to the audience. The fact that those bills of exhibitors are using the Standard Gold Typewriter Slide is convincing proof of its value. For the benefit of those exhibitors, however, who have not yet become acquainted with this happy medium, its manufacturers, the Standard Slide Corporation of 209 West Forty-eighth street of New York will gladly send a few samples for trial and inspection, without any cost.

The Standard Gold Typewriter Slide in the conductor’s box or manager’s box-office is the screen connecting link between the management of the theatre and its patrons.

Picture Theatres Projected

SACRAMENTO, CAL—Famous Players-Lasky Corporation will erect moving picture theatre here. Address George W. Petter, Capital National Bank.

DAYTON, FLA.—H. T. Titus contemplates erecting moving picture theatre on Orange avenue.

MIAMI, FLA.—August Geiger is preparing plans for Lincoln Road Theatre, 180 by 140 feet, to be constructed in Spanish style of stucco and tile, with seating capacity of 2,000.

PENSACOLA, FLA.—City is to have new theatre with seating capacity of 2,000. Construction will commence early in January, 1921. Structure will cost about $30,000.

Address Manager, Williams, Palestinetheatre.

CHICAGO, ILL.—Morison Hotel Company has plans by Holabird & Roche, 104 S. Michigan avenue for side addition to hotel and theatre on West Madison street, with seating capacity of 1,400 to close $2,000,000. Address Harry Moir, president, and Clark and Madison streets.

CLINTON, ILL.—J. C. Wilson has plans by S. A. Clausen, Milliken Building, Decatur, for brick and reinforced concrete theatre, to cost $75,000.

Baltimore, Md.—Central Theatre Company, Equitable Building, has purchased site on Poplar Grove, near Harlem avenue, for erection one-story brick, stone and terra cotta theatre, 65 by 153 feet, to cost $50,000.

BOSTON, MASS.—Harry Ellenberg and associates have purchased site on Commonwealth avenue, near Harvard, for erection moving picture and vaudeville theatre, with seating capacity of 2,000
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PRODUCTION

"The
FAITH
HEALER"

with
Milton Sills
and
Ann Forrest

By William Vaughn Moody
Photographed by
Mrs. William Vaughn Moody
and Z.Wall Covington

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No picture has ever been made with a greater dramatic and spiritual appeal.

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A Cosmopolitan Production

FOUR capacity houses daily—for four weeks—that is what "The Inside of the Cup" has been doing at the Criterion, New York.

It has already beaten "Humoresque" in attendance, and it promises to be one of the biggest box-office attractions ever made.

From the novel by Winston Churchill
Personally directed by Albert Capellani

A Paramount Picture
Meet Frank Zambreno—

He Knows!

Frank is the bird who is known to the exhibitor gang of
of the Middle West as the genial president of the Unity
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He is also known as a darn good picker of darn good pic-
tures—he's been in the game long enough to know a good
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That's the way he's built up a jimcrack exchange—Buying
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He has just bought the Indiana-Illinois rights on

The Lester Cuneo Series

because he recognizes big possibilities in them for his
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When Frank buys a picture, there's no argument—

He Knows!

Capital Film Company, Inc.

"The Tiffany of the State Rights Field"

Hartford Building

8 South Dearborn Street  Chicago, Ill.
Take Los Angeles for example —

ON ACCOUNT OF CAPACITY BUSINESS

The California Theatre,
BREAKING AWAY FROM ITS ONE WEEK POLICY
for the first time in its history has
held a picture over a second week

THE PICTURE IS

MARY PICKFORD'S
Newest Release
"THE LOVE LIGHT"

Miller's Theatre, Los Angeles, will follow
the California with a second run of three
weeks, to be followed by a third run of
two weeks at The Garrick.

This is the voice of
the Public saying
"The Love Light" is
a big picture.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT
A common criticism of photoplay plots is that dramatic incidents are all too often "dragged in by the heels."

Authors and scenarists go far afield for what they think will interest and entertain their audiences.

Many of us know and have encountered in our lives incidents much more dramatic than ones which are manufactured "out of thin air."

Truth is proverbially stranger than fiction.

The story that has been pictured in "THE HIGHEST LAW" is particularly interesting in this connection. It is an incident from real life—and the real life of Abraham Lincoln, most dearly beloved of all Americans. It is a story that has been told and printed thousands of times until it is known in every corner of the universe. In screen form it comes to every theatre-goer as an old and welcome friend.
More Heroes in Real Life Than in Stories

PHOTOPLAY stories must be written around heroic characters.

Much of the enjoyment which an audience gets from incidents pictured on the screen results from the sympathy the principal player is able to arouse.

The superior draft of "THE HIGHEST LAW" is easily explained in this connection.

The first flash of Ralph Ince as Abraham Lincoln wins every audience.

There is no necessity of playing for sympathy—"THE HIGHEST LAW" has at the very beginning what countless other photoplays use up two or three reels to get and what no end of photoplays never get.

There is no more heroic figure than that of Lincoln. "THE HIGHEST LAW" pictures the Great Emanicipator as Americans like him best. It is a sure-fire attraction for every theatre in the country—no matter how large or how small.

EDITORIAL

--- a great credit to the industry ---

satisfying entertainment that will bring them back --- for more of the same thing.

Arthur James

Moving Picture World, Jan. 22
A MOTHER'S ABIDING FAITH

Saved His Life!

IN

The GREATEST
LOVE

SCENARIO BY EDWARD J. MONTAGNE
DIRECTED BY HENRY KOLKER

ATTRACTION IN YEARS!
HEART STRING!
SKILL IN THE HIGHEST DEGREE

is an absolute essential for membership in the

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“Mamma’s Affair”
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“While New York Sleeps”
“The Passion Flower”
“Fantomas”
“The Teaser”
“The Ghost in the Garret”
“Something Different”
“The Quarry”
“The Sin That Was His”
“Cardigan”
“Guilty”

“Dead Men Tell No Tales”
“The Silver Lining”
“The Girl with the Jazz Heart”
“Mamma’s Affair”
“The Riddle: Woman”
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“Away Over the Hill”
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“The Silver Lining”
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“Mamma’s Affair”
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MACK SENNETT
Present His 6 Part Comedy—Drama
“A SMALL TOWN IDOL”
Featuring BEN TURPIN CHARLIE MURRAY MARIE PREVOST PHYLLIS HAVEN
Plot, Pretty Girls [a thousand of ’em] and Comedy
$13,950 Opening Week's Gross in 800-Seat House

[TELEGRAM]

14FT FDS 56 4 EX NL

Los Angeles, Cal., Jan. 24-25

F. B. Warren
Associated Producers Inc New York

No question that Small Town Idol is Mack Sennett's greatest picture stop our gross business week ending tonight thirteen thousand nine hundred and fifty dollars stop this seems unbelievable taking into consideration that Mission theatre has only eight hundred eighty seats regards

Harry David
Managing Director Mission Theatre

And here are reasons why:

Florence Lawence, Los Angeles Examiner: "A Small Town Idol is an instant success. Mack Sennett has eliminated entirely the proverbial slapstick and has evoked one of the most amusing films of his career."

Guy Price, Los Angeles Evening Herald: "Hardly an angle of melodramatic art escapes unscarred. Melodrama, farce, polite comedy, comedy-drama, revue, spectacle and plot are all there. It is Sennett's first big personal production since 'Mickey.'"

Edwin Schalett, Los Angeles Times: "Ben Turpin, valiant knight of careless eyes, corners all laurels. You have to be hard-hearted indeed not to succumb to the heroic charms of Ben in 'A Small Town Idol'."

May Markson, Los Angeles Record: "'A Small Town Idol' created much mirth at the Mission Theatre. Mack Sennett is perhaps the only director who can make an audience sit through so many reels of frivolity and make them feel that the picture is too short. He has accomplished this in 'A Small Town Idol'."

"Sennett's biggest personal production since 'Mickey'!"
THE MAN SAID:
"Do you want to know what I think of your story? You have told me the cruelest story that ever disgraced a woman!"
"I am Charles Seaton . . . . . . . . . . . . Charles Seaton!"

THE WOMAN SAID:
"I am telling you the truth! Blair Cornwall! For God's sake, tell me it is you! You shan't mock me!"
"If that is the way you want it, I don't care who you are!"

One of the greatest punches ever screened in a motion picture—from

Thos. H. Ince's
Vivid Drama of Life, and Love
LYING LIPS

By MAY EDINGTON
All-star cast featuring House Peters and Florence Vidor

MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER
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ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Adapted from Stanley Houghton's famous play, "Hindle Wakes," which was endorsed by the Drama League of America and has been approved by the National Board of Review.

Neither a Sex or Program Picture

But a Showman's Picture that can be put over to tremendous success for both the independent exchange and theatre as a Road Show.

The advertising, publicity, lithographs and exploitation matter has been built along big lines, and was especially designed as roadshow material.

The picture will have additional power in those territories where the play has been presented by William A. Brady, who produced the original stage production in this country.

It's a powerful blending of exceptional picture and strong advertising matter, and territory is selling fast because it's

An Unbeatable State Right Combination
STATE RIGHTS BUYERS

YOU, WHO KNOW REAL PICTURES

—Immediate Release—

Wonderful Box Office Hit

THE

GRAND PASSION

Written by Robert McLaughlin and Charles T. Dazey

Played by

FLORENCE DIXON

And Notable Supporting Cast

You Can't Beat a Combination of the Authors of
"THE HOUSE WITHOUT CHILDREN"
"IN OLD KENTUCKY"

Punch, Plus Heart-Interest

Will Go Everywhere—No Censorship Worries

SCHEDULE OF UNITED STATES: Any State Rights Buyer or Independent Exchangeman can own this wonderful box-office attraction at a price that will enable him to turn his investment quickly.

Our idea is to give you something to book the exhibitor at reasonable rentals and yet strong enough to pile up a gross equal to the most expensive picture. Posters by Ritchey.

Act Quickly—Telephone—Wire—Call

ROBERT W. PRIEST, Pres’t.

THE FILM MARKET, INC.

No. 503, TIMES BUILDING
the remarkable re-creation of the historic Five Points of New York reputed to be the wickedest section of the world — a goldwyn picture.

Eminent Authors present

a Gertrude Atherton picture

don't neglect your wife

by Gertrude Atherton · Directed by Wallace Worsley
Samuel S. Hutchinson Presents

"SUNSET"

with CHARLES CLARY, IRENE RICH
JAMES GORDON, JACK BRAMMALL

AND A NOTABLE CAST

SUSPENSE piled upon suspense. A Western that is really "different." Dramatic scenes—played with restraint—that will hold any audience spellbound. Never have Charles Clary, Irene Rich or James Gordon been seen to better advantage.

Consult American Film Company representatives at your nearest Pathe Exchange today for booking information.
A MAN of the type that redeemed the West from its wildness — typical of such men as the Texas Rangers — of whose exploits Roosevelt spoke when he said: "Theirs was a record of men who greatly dared and greatly did; a record of endless feats of arms, of victory after victory in the ceaseless strife waged against lawless men. This was the great epic feat in the history of our race."
IT was finished—his masterpiece. Great critics came and marveled at its beauty.

"Only a great love or a great grief could have produced this work." they said.

God! if they knew the love and the grief it had cost—! But they went away and left him alone with its marble loveliness.

"ALL SOULS' EVE"

is the heart-gripping story of the love of two women for the same man. From one it comes as an inspiration, from the other as a sinful curse.

Like the statue, "ALL SOULS' EVE" is a masterpiece. It presents

MARY MILES MINTER

in a splendid dual role.

Its appeal is to all classes, and that means money in your box-office.

In quality it is a Special Production, and it is available to every holder of a Realart Star Franchise.

"All Souls' Eve" is adapted by Elmer Harris from the play by Anne Crawford Flexner. Directed by Chester Franklin.
J. L. Frothingham Presents

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Starring

BESSIE BARISCALE

Directed by

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Scenario by

With an all star cast including

WALTER McGRAIL, JOSEPH DOWLING,
WILFRED LUCAS, PAT O'MALLEY,
ETHEL GREY TERRY

A tale of life as it is lived today in society's highest places.

A mother fights to save her daughter, — and wins her fight.

Distributed by

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

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ASSOCIATED EXHIBITORS Inc.
Presents
"WHAT WOMEN WILL DO"

an
EDWARD JOSE' Production
Story by CHARLES A. LOGUE
EDWARD JOSE' Sole Director

Pathe' Distributors
What will women do? 
Ask the Sphinx! 
Ask your wife, your sister, your sweetheart! 
They will answer “Anything.” 
But you know that while some women will use their wiles, will skate on the thin edge of depravity, will cheat, and steal and betray, way underneath it all with almost all of them will shine a sweetness, a purity, a charity and a conscience that is Holy and belongs to Woman. 
Of such a woman is this picture; and it will grip all those who are women, like women, or know women.

ASSOCIATED EXHIBITORS, INC. 
25 West 45th Street, New York 

PATHE Distributors
Mr. W. P. Milligan,
Moving Picture World,
516 Fifth Avenue,
New York City.

My dear Mr. Milligan:

It may be interesting for you to know that in our last two campaigns, namely, the Mrs. Roscoe Arbuckle comedies and the series of twelve one reel slapstick comedies featuring DENVER DIXON, (which we are releasing at present to the State Right market) the MOVING PICTURE WORLD was the only medium used in disposing of the majority of territory. This reflects great credit upon the drawing power of your publication and very considerably reduced the size of my advertising appropriation.

In the future in laying out my advertising you certainly will receive the majority of it as I have tried out a theory of using all my appropriation in one publication and getting more than satisfactory results.

With all good wishes and kindest personal regards, remain,

Cordially,

PLYMOUTH PICTURES, INC.

[Signature]

GENERAL SALES MGR.
Box Office Records Topple

“Passion” Smashing All Records
“The Kid” Smashing All Records

And Now

“Man—Woman—Marriage”

The other two, “The Oath”
and “Sowing the Wind,”

will do it as soon as released

At a Trial Showing at the

Big Regent Theatre

In Paterson, N. J., a city of 125,000

Man — Woman — Marriage
Set a New House Standard

Seating capacity 2,200—3 shows a day. Total paid admissions for 6 days’ run 31,702, beating the attendance records of every big picture shown in the five years’ history of the house—with only $731.36 spent for advertising.

Thousands turned away. Picture the sensation and talk of the city. Patrons wildly enthusiastic, while critics call it the most stupendous production ever shown.

That’s Another Powerful Reason Why

There’ll be a Franchise everywhere
As the Big Five Are Shown!

Albert A. Kaufman
preseµnts

Allen Holubar's
Drama Eternal
Starring
DOROTHY PHILLIPS

Adapted by Allen Holubar
from the theme by Olga Linek Scholl
A FIRST NATIONAL ATTRACTION

Trade Paper Echoes of the Big Five

MARVELOUS PICTURE

"A really great production—great in spectacle, drama and heart interest; one of the clearly outstanding pictures since the beginning of the art. From a box office angle it is a truly marvelous woman's picture, carrying extraordinary broad commercial possibilities. It will keenly interest women and receive their fullest approval and endorsement. Crammed full of fundamental spectacle, drama and emotional interest, the appeal which is universal. Dorothy Phillips is thoroughly splendid. The picture takes its place as a document of importance in the film libraries of the world."—Exhibitor's Herald.

UNCOMMONLY THRILLING


BIGGEST SPECTACLE EVER

"Tremendously spectacular. Stands out as one of the most extravagant productions of the year. Some of the sets represent tremendous costs. The battle of the Amazons is going to produce the greatest thrill, and is one of the most spectacular you have ever seen. There is a tremendous setting with a dance on the table that is sure to be talked about. An excellent cast. Dorothy Phillips gives the performance of her career. Bank on the women liking this. One of the biggest spectacles offered in pictures."—Wids.

TRULY REMARKABLE

"A pageant, unusual in plot. One of the big productions of the year—lavish. Gorgeousness of sets and great variety of scenes make it remarkable. Great appeal to the audience. The number of mammoth scenes give some most wonderful photographic effects. The entire film is most artistic and the effects are beautiful."—Exhibitor's Trade Review.

Newspaper Echoes of the Big Five

STUPENDOUS SPECTACLE

"A stupendous spectacle and the best in recent months. Vivid and real, it will leave a lasting impression. The motion picture drama has been elevated by this conception."—Paterson (N. J.) Morning Call.

APPEALS TO WOMEN

"Strong and virile, one of the most stupendous offerings ever shown. Teems with action and brimming life. Great appeal to women. Acting of Dorothy Phillips is most gripping. The vast audiences that crowded the theatre were roused to the greatest enthusiasm. More stirring scenes have never been filmed. Roman court scenes beggar description. One of the most stirring films shown."—Paterson (N. J.) Press Guardian.

SETS CITY TALKING

"It has set the town talking. The deep heart interest and human appeal cannot fail to impress all. It is a revelation."—Paterson (N. J.) Evening News.

GREAT WORK OF ART

"It marks a milestone in moving picture production in America. A truly great work of art and a monument to artistry. In scope of achievement and richness of presentation it sets new standards. A theme of universal appeal."—Paterson (N. J.) Sun Chronicle.
William C. McIntire, Rose Theatre, Fayetteville, N. C.—
"Pictures that pack the house and please all the patrons. That's the pleasing result of having a First National Franchise."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Its Humor Is Sure Fire!"
Exhibitors Trade Review

SOMETHING NEW
"You are in for a surprise when you see Constance Talmadge in this new role. An original idea and offers something new to the screen. Well adapted and capably acted."—Motion Picture News.

THOROUGHLY ENTERTAINING
"The comedy is thoroughly entertaining and can be listed as a desirable booking attraction. Its humor never misses fire. Constance Talmadge gives an artistic portrayal."—Exhibitors Trade Review.

AMUSING AND INTERESTING

Speaking of
Joseph M. Schenck's presentation of

Constance Talmadge
in
"Mamma's Affair"

adapted by
John Emerson—Anita Loos
from Rachael Barton Butler's stage play
Directed by Victor Fleming

A FIRST NATIONAL ATTRACTION
Foreign Representative, David P. Howells, Inc.,
729 Seventh Avenue, New York City
Such Unreasonableness

A WRITER in a religious publication in commenting on an editorial in Moving Picture World says: “The editor advocated that a demand be made upon Congress, the courts and the public to fight the movement to Christianize the moving pictures. Such unreasonableness can only result in bringing down upon the industry a censorship more radical and intemperate than would otherwise be thought necessary.”

What is there about moving pictures that needs Christianizing any more than baseball, or golf, or yachting, or any form of plain amusement and entertainment?

Moving pictures are neither religious nor irreligious. They are neither Christian, nor Jewish, nor Mohammedan, nor for that matter atheistic. They picture life as it is without reference to creed or race and they must continue on this broad and open plain if they are not to be dwarfed and eventually destroyed.

If any of the Christian sects desire to depict the teachings of Christ in moving pictures there is nothing that stands in the way. If the leaders of the Jewish faith desire to set forth on the screen the teachings of their religion there is nothing to criticize in their plan.

The point that must be understood by all men, no matter what their religious beliefs and inclinations, is the fact that the screen has nothing to do with religion or against religion; it is merely non-religious, and if the fair and just men of our land will consider this fact there need be no uproar and no bickering about it.

Any effort to Christianize moving pictures is a mistaken effort and merely would serve to demonstrate that those making such an effort are not acquainted with their problem.

In the meantime, moving pictures are getting better and bigger, finer and cleaner, through the natural evolution within the business itself.

All the screen needs today is not to be badgered from the outside. It is working out its own problems and doing the work more efficiently and more effectively than those who are ignorant of its intricacies.

We want clean pictures and entertaining pictures, and we are getting more of them every day, despite reformers and their stupid or sinister citizen-fixits.

Arthur James
What's the Matter with the Movies?
The Rumors Are Many, but How About the Facts? Have You Analyzed Them?

The business of picture making and picture selling has passed from one crisis to another ever since it began and today it is greater as an industry than ever before in its history.

Good pictures are yielding a greater revenue now than good pictures ever did. They are not only yielding more gross, they are yielding more net profits and a higher percentage on the investment.

There is greater difficulty today, on the other hand, in disposing of inferior pictures, no matter how great their cost, and the losses in poor pictures hit the producer and distributor harder than ever before because of the great present time expense of their production and manufacture.

In the foregoing paragraphs we have a brief summary of the underlying causes for the expense curtailment, responsible for the rolling clouds of depressing conversation and pessimism which, reaching the daily newspapers, have been incredibly exaggerated by imaginative men and retailed to the public as facts.

The result has been the creation of an impression on a percentage of those in our business that the knell of the picture business is being tolled.

Not only is this a mistake but it is a mistake that must be corrected and corrected immediately because it injures confidence and without confidence the best business in the world cannot be successful.

There is no man that we know today who is in a position to be more fully informed of conditions as they really are in our business than Mr. Adolph Zukor, and we, therefore, asked him for the common good to talk freely about our business.

We therefore present to you what he had to say in the course of a frank discussion:

"Moving pictures are passing through a period or an era, if you want to call it that," said he, "which was to be expected where growth and improvement have been so rapid and the public taste has dictated all that is happening.

"In the days of the General Film Company, there came a time when Biograph and Vitagraph showed constant improvement and the others stood still.

"The public began to discriminate and they called for the improved entertainment. As a result of this demand the poor product eventually went to the scrap heap."
Is Our Business Going to the Bow-Wows?

What Do Good Productions Earn? How Are the Profits Compared With Other Years?

"Feature productions were born and in the early days the sole cry was for footage. Features began to get better, that is some of them did, and exhibitors found they could do better for themselves by running a good production for additional days instead of showing part good and part inferior product.

"The public taste continued to improve and the better pictures made more money than the poorer ones. As a result the big productions that were poor could not stay on for long runs, and they went to the one night stands.

"Even in this class their standing became less and naturally the profits were less.

"Then came the increases in production costs and picture making has become so high that the losses in poor productions have become correspondingly greater. What is the result?

"There really is nothing whatever the matter with the picture business, nothing is wrong, but the public will only patronize good productions and those who have the misfortune to have poor ones to offer find themselves outside the profit line.

"I find today that we make more money on good productions than ever before and lose more on those not so good. We all have pictures that do not come up to the entertainment standard and the only thing we can do as business men is to meet public demand by bending all our efforts toward big satisfying pictures. In this way the public is pleased, the exhibitor makes money, the producer and distributor continue successful.

"I speak of conditions as I know them and it takes no master mind to answer the question: 'What's the matter?'

"The answer is: 'Nothing is wrong'."

We might add to and amplify Mr. Zukor's answer by saying, that lack of confidence will result in wrong unless the men of our business decide to forget the rumor spreaders and go forward on a full head of steam, alive, industrious, purposeful to making 1921 the biggest year in the history of our business.

Never were there so many fine pictures on the market, never has there been such a public interest in the screen and never has there been a greater opportunity for tremendous business as now.
A New Publicity Policy

Associated First National Pictures has adopted a new and radical policy with regard to so-called trade paper publicity, and Moving Picture World is able to announce that hereafter no publicity will be furnished to trade papers or any publications devoted exclusively to the industry.

As the one publication in the field which devotes a minimum of space to publicity and a maximum of space to actual news of the business activities in our field, we accept this announcement with enthusiasm. It has been the custom of this publication to avoid the cut and dried material which many publicity departments send out, and to place its own news valuation on occurrences, plans, policies and events.

Hereafter such news as comes from Associated First National will be gleaned by the news harvester rather than provided ready made by the publicity department of that organization.

Some doubt seems to exist over the exact meaning of the word publicity and we, therefore, make bold to classify it under the general title of "free advertising."

In this field of endeavor there has been such energy that each week to the editorial desk there comes sufficient material to fill five times the amount of the entire text space of our publication.

Without suggestions from anybody and acting solely within our editorial conception of what was news and what was publicity, we have presented to our readers weekly an account of the various activities of all branches, together with constructive special articles and editorials designed for the information of the industry as well as its betterment.

Regarding the men whose business it is to develop the field of free advertising we have no quarrel. They have done splendid service to exhibitors, and they have helped to make prominent not only in trade papers but in newspapers the selling worth of the productions and individuals for which they labor.

On the other hand the printing of large quantities of material which constitute puffery rather than news is unwelcome to the reader and has no legitimate place in a publication whose object is to serve the industry in all its elements.

We shall continue to print those things which we believe to be of value, of news interest and such controversial material as finds a proper place in an open forum.

In the movement for betterment Moving Picture World modestly calls your attention again to its leadership of the field.
United Industry Is Hampton's Aim

In Replying to Critics Benjamin B. Calls for Co-operation Against Its Foe

By BENJAMIN B. HAMPTON

T HE big point I am trying to drive home in my magazine articles is this: Motion picture producers and exhibitors are the servants of the public. The entire responsibility rests on the public; if the public wants sex pictures, they must have them and they will have them. If the public does not want sex pictures they will not get them. The theatres and producers will respond promptly to the demand of the public. I deal extensively with this point in a long telegram to Wilbur F. Crafts.

The second big point is this: The motion picture art and industry is a factor of inestimable value in American life. Sincere intelligent reformers, animated by high motives, not animated by desire merely for notoriety, will work earnestly to strengthen, broaden and deepen the power of the motion picture theatres. They will do this solely for the public good and for the benefit of mankind.

The motion pictures are restricted and harassed by censorship, by constant threats of extended censorship, by constant threats of Blue Sunday laws and by the nagging attacks of ill-advised reformers and reform organizations everywhere.

It is my strong belief that a large section of the public is growing hostile toward pictures because of sex stuff poured on the screen. This section of the public will be led into supporting destructive attacks of narrow-minded reformers unless the picture industry conducts a campaign of education.

Nothing to Apologize For

I insist most emphatically that it is an error for this great industry to permit itself to be placed on the defensive. We have nothing to apologize for. There is no reason why we should shrink around in secret and try to be covert and subtle in our actions. We are public servants. We are ready and willing to use our producing facilities to make good clean pictures if, and when, the public tells us it wants this class of product. No new laws are needed; no attack from reformers is needed. All that is needed is intelligent, earnest expression of opinion from theatre patrons to theatre owners.

Let us lay aside, at least temporarily, all small internal disagreements; let us forget petty incidents of trading between the producer, distributor, and exhibitor, let us present a united front to the elements that are laboring to obtain legislation that will cripple us or ruin us.

Let us say boldly and frankly to the public, "We are custodians of the greatest, finest and most inspiring form of entertainment ever devised for all the people. We have given you beautiful theatres, thousands of beautiful theatres with the best music presentation ever known in the history of the world. We give you great pictures—productions made by artists, at costs running into huge sums. All these things we supply to all the people at prices so low that the poor man and his family can enjoy them equally with the rich man. This is democracy—a practical, definite working out of principles that brought the American nation into existence.

"We give you arts of story-telling drama, interior decoration, costuming, pictorial composition, architecture and music and we give them to you so that all people are benefited, entertained, inspired and educated.

"We are entitled to your good will. We deserve your earnest support. You owe it to us to fight for us. If there are errors in our affairs let us counsel together, not at long range, not through the medium of reform associations, but man to man, face to face.

"We are at our theatres daily. We urge you to talk with us when you come to our theatres, or we will be glad to meet you in a neighborhood meeting or in any gathering where all of us can discuss our mutual problems and find a basis upon which we can build solid, permanent friendship."

Censors May Prevent Canada from Seeing "Way Down East"

There is a grave possibility that "Way Down East," as pictured by D. W. Griffith, will not be seen in any part of Canada unless the Quebec censors change their attitude toward the feature. It is understood that Griffith has refused to make a single cut in the picture to satisfy the whims of the Quebec examiners. If he is unsuccessful in his issue with the Quebec board, it is expected that he will withdraw the feature from Canada.

It has been intimated that the picture will not be placed in the hands of the Ontario Board of Motion Picture Censors until a different decision has been reached in Quebec, which means that "Way Down East" must pass in Quebec before a move is made to have it censored in other provinces. Sentiment is entirely with Griffith.

Countless letters have been written to the Montreal newspapers by both English and French residents of the city and the decision of the censor board has aroused sharp comment.

The National Amusement Company, Greensboro, N. C., has been chartered by the state to erect a $125,000 theatre in Greensboro. George W. Pryor, operating the theatres in Durham, N. C., is at the head of the new corporation.

Indiana County to Show Blue on the Map

STRICT enforcement of the old "Blue Law" is to become effective in Huntington County, Indiana, next Sunday; it was announced this week by Charles E. Haller, of Huntington, prosecuting attorney. The announcement came on the heels of a resolution passed recently by the Huntington Ministerial Association, in which the members of that body demanded that the operation of picture theatres on Sundays be prohibited.

Mr. Haller has issued instructions to Guy Payne, chief of police, demanding full enforcement of the ordinance which provides for the closing on Sunday of all public places, including the theatres, cigar stores, drug stores, poolrooms, etc., and has issued similar instructions to the sheriff of the county and his deputies.

Mayor Charles McGrew then announced that, although he is opposed to the operation of picture shows on the Sabbath, he will not order the arrest of cigar, candy, drug and soda dealers for conducting their businesses on Sunday. Just what effect such a discriminative attitude will have on the prosecutor's orders remains to be seen.

Mr. Haller calls attention to the fact that the Sunday law provides that hunting, fishing, quarreling, rioting, engaging at common labor or the usual avocation on Sunday are violations of the law, and he also expressed the opinion that golf, if played for any sort of prize, would be unlawful.
Talmadge Sisters and Wallace Reid Gain

A SURVEY of the standings to date in the National Star Popularity Contest, inaugurated by Moving Picture World in conjunction with Associated First National Pictures, Inc., finds the positions of the first seven male and female stars unchanged. The seven leading women appear to be drawing away from the field.

Norma Talmadge seems a sure-fire bet for first place. In one week she has increased her lead over her sister from 8,003 to 11,256 votes. Constance Talmadge has increased her lead over Mary Pickford from 2,513 to 2,840 votes, while "Little Mary" now leads Katherine MacDonald by 4,480 instead of 2,642 votes. Anita Stewart falls 127 votes further behind the "American Beauty" and Gloria Swanson falls a few votes further behind Anita, while Dorothy Gish about holds her own.

Eighth in the standing this week is Elaine Hammerstein, who has jumped from eleventh place, passing Clara Kimball Young, Mary Miles Minter and Marguerite Clark. The last two named pass Clara Kimball Young. Ever popular Pearl White bobs up with a poll of 1,157 votes during the week and takes twelfth place, displacing Enid Bennett, who falls behind Bebe Daniels.

Where Wallace Reid last week led Charles Ray by 1,000 votes, he is now 2,525 votes in the lead. Ray has increased his lead over Thomas Meighan by 1,038 votes. "Tommy" goes 490 votes further ahead of Douglas Fairbanks, and Eugene O'Brien reduces "Doug's" lead over him from 833 to 598 votes. O'Brien pulls 871 votes further ahead of William S. Hart. Hart gains only 117 votes on Harrison Ford, whose great showing is one of the features of the contest.

Placed in the order given, William Farnum, Tom Mix and Tom Moore are having a battle all their own for eighth place. Farnum and Mix have passed the Goldwyn star. Bryant Washburn drops from ninth to eleventh place, and Roscoe Arbuckle from eleventh to twelfth place, forcing Earle Williams into thirteenth place. Close behind the Vitagraph star is Richard Barthelmess, followed by James Kirkwood, whom Cleveland gave 1,233 votes and placed third in the local contest. His closest competitor is Charles Chaplin, with 590 votes. Chaplin's vote will undoubtedly increase now that "The Kid" has been released.

The Standings to Date

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norma Talmadge</td>
<td>24,884</td>
</tr>
<tr>
<td>Constance Talmadge</td>
<td>13,358</td>
</tr>
<tr>
<td>Mary Pickford</td>
<td>10,518</td>
</tr>
<tr>
<td>Katherine MacDonald</td>
<td>6,038</td>
</tr>
<tr>
<td>Anita Stewart</td>
<td>5,036</td>
</tr>
<tr>
<td>Gloria Swanson</td>
<td>3,560</td>
</tr>
<tr>
<td>Dorothy Gish</td>
<td>3,366</td>
</tr>
<tr>
<td>Elaine Hammerstein</td>
<td>3,335</td>
</tr>
<tr>
<td>Marguerite Clark</td>
<td>2,740</td>
</tr>
<tr>
<td>Mary Miles Minter</td>
<td>2,683</td>
</tr>
<tr>
<td>Clara Kimball Young</td>
<td>2,629</td>
</tr>
<tr>
<td>Pearl White</td>
<td>2,450</td>
</tr>
<tr>
<td>Bebe Daniels</td>
<td>2,021</td>
</tr>
<tr>
<td>Enid Bennett</td>
<td>2,010</td>
</tr>
<tr>
<td>Ethel Clayton</td>
<td>1,800</td>
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<tr>
<td>Constance Binney</td>
<td>1,657</td>
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<tr>
<td>Elsie Ferguson</td>
<td>1,330</td>
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<tr>
<td>Ruth Roland</td>
<td>1,209</td>
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<tr>
<td>Mildred Harris</td>
<td>1,185</td>
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<tr>
<td>Billie Burke</td>
<td>1,033</td>
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<td>Total</td>
<td>92,852</td>
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<tr>
<td>Wallace Reid</td>
<td>17,962</td>
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<tr>
<td>Charles Ray</td>
<td>15,437</td>
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<td>Thomas Meighan</td>
<td>10,185</td>
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<tr>
<td>Douglas Fairbanks</td>
<td>7,706</td>
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<tr>
<td>Eugene O'Brien</td>
<td>7,108</td>
</tr>
<tr>
<td>William S. Hart</td>
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<tr>
<td>Harrison Ford</td>
<td>2,887</td>
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<td>William Farnum</td>
<td>2,823</td>
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<td>Tom Mix</td>
<td>2,283</td>
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<tr>
<td>Tom Moore</td>
<td>2,098</td>
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<tr>
<td>Bryant Washburn</td>
<td>1,969</td>
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<tr>
<td>Roscoe Arbuckle</td>
<td>1,669</td>
</tr>
<tr>
<td>Earle Williams</td>
<td>1,489</td>
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<tr>
<td>Richard Barthelmess</td>
<td>1,419</td>
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<tr>
<td>James Kirkwood</td>
<td>1,233</td>
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<td>Charles Chaplin</td>
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<td>George Walsh</td>
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<td>Bert Lytell</td>
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<tr>
<td>Lionel Barrymore</td>
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<tr>
<td>Douglas MacLean</td>
<td>337</td>
</tr>
<tr>
<td>Total</td>
<td>84,021</td>
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</tbody>
</table>

Although Norma Talmadge in winning Cleveland polled only 3,016 votes and Charles Ray polled only 1,411 votes, the contest aroused great interest. While only the first five male and female contestants follow, there were votes cast for thirty-six other men and forty-five other women, so that the whole number of votes cast reaches an impressive total.

The Cleveland Results

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles Ray</td>
<td>1,411</td>
</tr>
<tr>
<td>Eugene O'Brien</td>
<td>1,240</td>
</tr>
<tr>
<td>James Kirkwood</td>
<td>1,233</td>
</tr>
<tr>
<td>Thomas Meighan</td>
<td>1,141</td>
</tr>
<tr>
<td>Wallace Reid</td>
<td>1,052</td>
</tr>
<tr>
<td>Norma Talmadge</td>
<td>3,016</td>
</tr>
<tr>
<td>Elaine Hammerstein</td>
<td>1,227</td>
</tr>
<tr>
<td>Mary Pickford</td>
<td>1,134</td>
</tr>
<tr>
<td>Constance Talmadge</td>
<td>1,130</td>
</tr>
<tr>
<td>Katherine MacDonald</td>
<td>958</td>
</tr>
</tbody>
</table>
on the Field in Star Popularity Contest

The outstanding feature of the Seattle contest was the sudden sprint from last to second place by Louise Glaum. Miss Glaum polled lightly throughout the contest and then on the last day staged a regular ninth inning rally. It will also be noticed that in winning among the men Wallace Reid polled more votes than Norma Talmadge, first among the women. Anita Stewart was another who came to the front late. Mary Pickford at the end dropped to third place after running neck and neck with Norma Talmadge.

### The Seattle Results

<table>
<thead>
<tr>
<th>Actor</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wallace Reid</td>
<td>1,501</td>
</tr>
<tr>
<td>Thomas Meighan</td>
<td>814</td>
</tr>
<tr>
<td>Charles Ray</td>
<td>650</td>
</tr>
<tr>
<td>William S. Hart</td>
<td>542</td>
</tr>
<tr>
<td>Richard Barthelmess</td>
<td>260</td>
</tr>
<tr>
<td>Douglas Fairbanks</td>
<td>217</td>
</tr>
<tr>
<td>Eugene O'Brien</td>
<td>204</td>
</tr>
<tr>
<td>William Farnum</td>
<td>201</td>
</tr>
<tr>
<td>Harrison Ford</td>
<td>167</td>
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<tr>
<td>Conway Tearle</td>
<td>157</td>
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<td></td>
<td>1,223</td>
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<td></td>
<td>933</td>
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<td>166</td>
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</table>

The following results are all interesting and instructive, though nowhere near the full results can be given because of the tremendous number of scattering votes. Particularly is this the case in Denison, Texas, where votes were cast for seventy-nine players. The Queen Theatre and the Denison Herald certainly made the local contest a success. Madison, Wis., a small place, polled a good vote, thanks to the Grand Theatre and Madison Democrat. White Plains, N. Y., "ate up" the contest conducted by the Daily Reporter. The Royal Theatre, Carroll, Iowa, got good results, though the voting was all for a few stars. The Lima News & Times-Democrat helped jazz up the contest in that place. Barthelmess passed Reid there on the last day.

### The Denison, Tex., Results

<table>
<thead>
<tr>
<th>Actor</th>
<th>Votes</th>
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</thead>
<tbody>
<tr>
<td>Wallace Reid</td>
<td>192</td>
</tr>
<tr>
<td>William Farnum</td>
<td>46</td>
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<tr>
<td>William S. Hart</td>
<td>38</td>
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<tr>
<td>Charles Ray</td>
<td>37</td>
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<tr>
<td>Douglas Fairbanks</td>
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<tr>
<td>Conway Tearle</td>
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<td>Eugene O'Brien</td>
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<td>Tom Moore</td>
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<td>William Duncan</td>
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<td>Thomas Meighan</td>
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### The Madison, Wis., Results

<table>
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<td>Charles Ray</td>
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<tr>
<td>William S. Hart</td>
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<td>Robert Warwick</td>
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### The White Plains, N. Y., Results

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<tbody>
<tr>
<td>Tom Mix</td>
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<td>William Farnum</td>
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<tr>
<td>Harrison Ford</td>
<td>568</td>
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<tr>
<td>Douglas Fairbanks</td>
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<td>Eugene O'Brien</td>
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<td>Wallace Reid</td>
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<td>922</td>
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<td>913</td>
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### The Carroll, Iowa, Results

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<tr>
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<td>Wallace Reid</td>
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<tr>
<td>Thomas Meighan</td>
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<td>Tom Mix</td>
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<td>171</td>
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<tr>
<td></td>
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### The Lima, Ohio, Results

<table>
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<th>Votes</th>
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<tbody>
<tr>
<td>Richard Barthelmess</td>
<td>58</td>
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<tr>
<td>Wallace Reid</td>
<td>52</td>
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<tr>
<td>Charles Ray</td>
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<tr>
<td>Thomas Meighan</td>
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<tr>
<td>Eugene O'Brien</td>
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</table>

The Tribune-Liberty contest in Terre Haute, Ind., has ended with Constance Talmadge and William Farnum the winners. The full returns will be given next week.
William A. Brady Begins Tour to Open Exhibitors’ Eyes to Responsibilities

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has started upon a tour of great importance to the picture interests. It will take him to most of the principal cities east of the Mississippi River and probably to several western states. In fact, his itinerary may carry him all the way to the West Coast.

Mr. Brady will confer with leading exhibitors, their state organizations, exchange men and others identified with the picture industry in the key cities, as well as with the legislators in several of the states where legislation affecting the industry is pending.

One important object of his trip is to get in closer touch with the various factors in the picture industry throughout the country and to establish a more intimate contact between them and the organization which he heads.

For Unity of Purpose

It is Mr. Brady’s earnest purpose to awaken in the minds of picture men, a keener sense of responsibility to the destinies of the industry as a whole, and to open their eyes to the necessity now for unity of purpose and concentrated action in the future development and growth of the industry.

The itinerary calls for Chicago on February 3 and 4. Mr. Brady will leave New York on February 2. His headquarters in Chicago will be the Blackstone Hotel. He will be met there by Martin J. Quigley, publisher of the Exhibitors Herald, and Watters R. Rothacker, president of the Rothacker Film Mfg. Company, who will act as a steering committee. All arrangements for meetings are being made by these two men in conjunction with Dan Roche, president of the Motion Picture Press Club of Chicago, and Peter J. Schaefer and Sam Atkinson, president and secretary, respectively, of the Allied Amusement Association.

May Address Committee

Coincident with his Chicago visit came word to New York that the judiciary committee of Chicago’s City Council has scheduled a hearing on a new censorship measure for February 3, so that it is possible he will appear before the committee.

From Chicago, President Brady’s schedule takes him to Milwaukee, where he will spend February 5. Arrangements for his reception and for meetings of the exhibitors, exchange men and others are under the direction of Robert A. Hess, secretary of the F. I. L. M. Association of Milwaukee, and Joseph Rhodes, president of the Wisconsin Exhibitors Association. It is probable that Mr. Brady will be asked to go to Madison, the state capitol, to confer with the legislative leaders in regard to legislation affecting the film industry.

Two Days in Twin Cities

Two days will be spent in Minneapolis and St. Paul. His itinerary calls for his appearance there on February 7 and 8. Under the direction of Benjamin Friedman, president of the Minneapolis Film Board of Trade, and President Steffes, of the United Theatrical Protective League, plans have been made for several important meetings in both cities. His presence has also been requested at the state house in St. Paul on February 8 to appear at a meeting on the Minnesota censorship bill.

After the Twin City stop the itinerary has not been definitely decided upon. Mr. Brady will decide later whether he will go direct to Idaho and Nebraska or will first swing into Missouri and Oklahoma, but he intends visiting each of these four cities. In the last three named state censorship measures are pending and in Sioux City, Iowa, a drastic local censorship ordinance has been started on its way to passage.

Denver and possibly the West Coast may be reached before the association’s president returns to New York, but this will not be decided until later. Among the cities where he will stop en route, however, will be Indianapolis, Cincinnati, Columbus, Cleveland and Pittsburgh.

American Films Beating Out British in Poland

American films are beginning to acquire a strong hold on the Polish theatre-going public despite the efforts of the British manufacturers to capture the market, according to a report received at the Department of Commerce from Trade Commissioner Louis E. Van Norman, at Warsaw. After the Polish films themselves, the productions of French and Italian makers are most popular in Poland; German and Hungarian films went out of favor when the Poles set up their independent government.

The Polish government has taken an active interest in moving pictures and a number of excellent films with purely Polish subjects have been very popular. Sensational dramas, with elaborate staging, are most in favor at present; there must be a strong story, with a plot and plenty of action.

There are now some 350 picture theatres in Poland. In general, the program is changed twice a week. Admittance charges vary according to locality and to the fluctuation of the Polish mark. A municipality tax of 100 per cent. is levied on all tickets. As to other government regulations, there are the censorship, the customs duty and, in Warsaw, certain very stringent rules, issued by the police authorities, with regard to hours of opening and closing for the conservation of electricity during the present coal shortage.

Godsoll, Mastbaum, Bowes in Vaudeville Company

Three prominent film men, F. J. Godsoll, vice-president of the Goldwyn Distributing Corporation, Jules Mastbaum, of the Stanley Company of America, and Edward J. Bowes, managing director of the Capitol Theatre, are affiliated with Lee and J. J. Shubert, Paul Block, E. C. Potter and Joseph L. Rhinock in the formation of the Shubert Vaudeville Company. These men comprise the board of directors of the newly organized firm that will compete with the powerful Keith interests.

Will Extend Circuit

At the beginning of next season the new circuit will begin operation in New York, Brooklyn, Philadelphia, Chicago, Newark, Pittsburg, Detroit, Cleveland, Cincinnati, Louisville, Atlantic City, Buffalo, Washington, Baltimore, New Orleans, St. Louis and Kansas City. The circuit will be extended to other cities before the simultaneous openings in the above places. The Shubert Vaudeville Company has filed articles of incorporation in Wilmington, Del., capitalized at $20,000,000.

The Shubert offices state that the theatres will not play combination programs, half vaudeville and half pictures, as the inclusion of the film men might lead one to believe. However, it is announced that as the circuit grows it may be necessary to offer such programs in the houses in the smaller towns.
South Carolina and Tennessee Both Fire Broadsides at Proponents of Censorship

SOUTH CAROLINA and Tennessee have fired the first successful broadsides into the camp of those who seek to muzzle the freedom of the screen by drastic state censorship. By a unanimous vote the Senate committee on education of the South Carolina Legislature reported favorably on the bill introduced by Senator Rogers of Spartanburg, which provides for the creation of a board of motion picture censors in the state. This action, which kills the measure, was taken four days after the same committee had reported favorably upon the bill. Tennessee voted almost unanimously not to take any action on the blue laws or censorship.

Only the prompt action of exhibitors and exchange managers in conjunction with representatives of the National Association of the Motion Picture Industry prevented the Rogers bill from being brought up in the Senate. They asked for a rehearing at which the arguments against state censorship proved so convincing that the committee reversed its previous action and voted to draft a bill to amend the Penal Code and have each town and city in the state punish any exhibitor who shows an objectionable film.

The committee was unanimous in the opinion that a censorship board for the state was impractical, but was also practically unanimous in the opinion that some steps should be taken to prevent the exhibition of such films that lend a degrading influence, especially for the younger folks.

Sentiment expressed by members of the committee and by the motion picture representatives, was to have a law enacted that would subject to fine or imprisonment any theatre manager showing an indecent, immoral or cruel film. The committee may also incorporate a provision whereby the license of any theatre may be revoked at any time upon sufficient evidence that the picture house has exhibited a picture of an immoral, indecent or cruel nature. A sub-committee was appointed, composed of Senators Hart, McColl and Rogers.

The committee held an open hearing for nearly two hours, listening to representatives of the producers, distributors and exhibitors and to members of the committee, Alva M. Lumpkin, representing picture theatre owners, and others speaking for the picture interests, went into a frank discussion of the censorship idea, showing how it would be impossible to produce pictures for forty-eight different states if all the states had censorship boards and with diverging opinions as to what constituted a breach of morals and immorality. Mr. Lumpkin further said that it was impossible to legislate morals into an individual or group of individuals and offered a suggestion that the censoring of pictures, in regards to children, might be well done by the father and mother. Different pictures for babies, 5 years old, children of 12, 15 and 18 and then for grown people were beyond possibility.

To Amend Penal Code

Jack S. Connolly, representing the national association, spoke in behalf of the producers. He outlined what other states are doing toward regulating the motion picture business and suggested that the Penal Code of the state be amended so as to prohibit the showing of any objectionable picture. Mr. Connolly submitted the recommendations of the New York State Conference of Mayors. His remarks met with much approval from the members of the committee and the new bill will be patterned after the New York recommendations.

Senator Hart said he had seen a number of objectionable pictures and he was in favor of preventing the exhibition of such films, but he was not in favor of a state board of review or censorship. Among the motion picture men who participated in the debate were Fred Kent, of the Southern Enterprises, Inc.; Gerald Gallagher, manager of the Imperial Theatre; L. T. Lester, George G. Warner, O. P. O'Dowd of Florence and Gilbert N. Tyler. A telegram in opposition to state censorship was read from David Wark Griffith.

Oregon Film Men to Fight Bills in Legislature That Hit at Industry

THEATRICAL enterprises, and particularly motion pictures, are the targets for three vicious regulatory bills proposed at the regular session of the Oregon state legislature, now convened at Salem. The first of these bills was introduced by Representative Hud, of Clatsop County, of which Astoria is the country. Representative Hud is also mayor of Seaside, and announced that he was seriously contemplating the presentation of a Sun River bill. Below is his little summer resort town that would shut the show shops up tight.

Hurd's bill, now before the state solons, restricts the kinds of pictures which may be shown to audiences containing girls under 16, and boys under 18. The text of the bill as a follows: "It shall be unlawful for any manager, ticket seller, agent or employee of any theater, playhouse, moving picture theatre, opera house or any other place of amusement to exhibit any play or motion picture containing any representation or reproduction of any murder, or any train robberies, hold-ups, or the commission of any other felony or crime involving moral turpitude to any audience containing female children under the age of 16 years, and male children under the age of 18 years."

The second bill, arises out of the fact that such pictures are shown, the fact must be made known by printing a notice thereof in large and conspicuous type at the front entrance of said theatre or place of amusement where said picture is to be exhibited, not less than 24 hours prior to the exhibitor thereof. The second bill, also by Hurd, seeks to limit the sale of seats, thus: "It shall be unlawful for any manager, ticket seller, agent or employee of any theater, playhouse, moving picture theatre, opera house or any other place of amusement to sell any ticket or charge admission to any performance, play, lecture or other entertainment, unless at the time of selling said ticket or when the charge for admission is made, there shall be a seat available for the patron to whom said ticket is sold or admission charged to."

"Any person who shall violate the provisions of this act shall be deemed guilty of a misdemeanor, and upon conviction shall be punished by a fine of not less than $25 or more than $250, or be imprisoned in the county jail for not to exceed thirty days or by both such fine and imprisonment."

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Field Day is on in the Northwest for "Blue Sunday and censorship bills." There are big bills and little bills. The reformers are confined to no creed, sect or race. There are Swedish, Danish, Norwegian, German, Lithuanian, Polish and Italian bills. Then are some in plain old mugwump English. It's a poor organization that isn't coming to bat regularly with some novel method of thumb-screws to apply to the motion picture business that is already groggy under the onslaughts of its relentless self-appointed guardians.

The state capitals at St. Paul Helena, Bismarck and Pierre are buzzing with regulatores of public morals. The man with some insignificant measure, such as a proposal to provide state drainage of a frog pond and reclaim 10,000 acres of fertile land can't turn 'round without stepping upon some in- cipient reformer.

Leave It to the Ladies

Buxom matrons with grandchildren in the seventh grade, maidens past the age of expectancy of grandchildren, blase arbiters of socialism, debutantes with skins "you want to touch"—all are there. It is the greatest Roman holiday since the logs first began to float down the placid Mississippi.

The "Minnesota Republican ladies" get up a petition to purify the screens of the state supposed to furnish the homesteads for the majority of the world's population inclined to ludefisk, and fire it in to St. Paul from Le Suer County. It will cost the state only $74,500 annually— to begin with—and think of the valiant women that voted the Republican ticket last November to be provided with jobs equal to those of the male contingent!

Tough on the Politicians

Another band of "Republican Ladies of Minnesota" starts calling 'em names and making faces at 'em. The state Republican party rescues a pan from the culinary department in the basement of the state capitol and begins washing its hands on the big rotunda overlooking the environs of St. Paul, in plain sight of everybody. It has nothing to do with censorship—publicly.

The politician who goes down to the Twin Cities from Lac Qui Parle County soon attains a dizziness surpassing that produced by the defiers of Mr. Volstead's pet law, in trying to keep facing the winds of public opinion. To-day, he comes out in the press with a statement voicing the unalterable right of the people to see what they want in their favorite picture house. To-morrow, he announces haltingly that since the people from his bailiwick want censorship, he must vote accord- ing to their dictates. The day after— he doesn't know exactly what he will do. He's living according to that age-old principle of "sufficient unto the day."

Bill Provokes Mirth

To date, the South Dakota Legislation leads in the race for the celluloid cigarette holder to be given the body of solons receiving the bill productive of the most mirth among those who have read embryonic legislation fresh from the minds of its parents. It hasn't even a close second, in the Northwest.

Here are a few of its provisions:

Vesting in a board of four the right to "review and disapprove of films or reels that are cruel, obscene, indecent or immoral, or such as tend to debase or corrupt morals. The chairman of the board is to draw $3,000 annually for his labors. Two of his associates will receive $2,000, and the fourth $1,800. They are to have all the assistants necessary.

The board is to have the right to call in a film already passed for review again any time it sees fit, upon giving the owner thirty days' written notice. The owner then must pay the original fee of $2 a reel for the inspection.

Any representative of the board has the right at any time to stop a performance containing motion picture, if he has overlooked anything in the review that he fears might tend to agitate the public mind.

Failure to obey the provisions of the proposed law lays an exhibitor liable to a fine ranging from $50 to $500, or thirty days in jail.

The holocaust of censorship received at least a temporary setback in Montana last week. The legislature, upon considering a bill to create local cen sorship boards in each county consist ing of the county commissioners, the superintendent of public schools and the sheriff made short work of it. It was "unnecessary and impracticable," in their opinion.

In North Dakota, the liaison between the Socialistic Nonpartisan Leaguers and the ministers is still effective. Only motion pictures run by the churches or the local W. C. T. U. are open to the residents of the state.

Meanwhile, the exhibitor has become dulled by the constant pounding to which he has been subjected. He is like the executioner awaiting the fatal blow. However, he occasionally comes to life with some plan for circumventing his arch enemies and now he says that his tresses will be well dug and he will have a few shells of his own to fire when the big shinny comes off next month.

Buxom, Blithe and Debonair Reformers in Northwest Too Busy to Serve Tea

"I AIN'T NO DUNCE—NOPE—JUST WANTED TO GET UP IN FRONT OF THE CLASS BESIDE YOU"

Bobby Vernon in a comedy hit from "Hey Rube," a Christie comedy, being released by Educational
DESPITE 6,500 petitions by motion picture patrons against any and every kind of state censorship, and the support given them by the newspapers some kind of legal regulation of the motion picture industry, by the Nebraska Legislature, now in session, is considered by exhibitors to be certain. The exhibitors are now bending every effort toward making this regulation as light as possible.

Five bills have been introduced affecting the industry. Three of them, two of which are duplicates, provide strict censorship. A fourth memorizes the Congress of the United States to pass national censorship, and a fifth provides for precaution against fires in all places where pictures are shown.

The most vicious bill has been introduced in both the House and Senate, and is before the Committee on Child Welfare. The bill, in twenty-four sections, was prepared by a child welfare commission which has been meeting for months. It provides drastic censorship, Sunday closing, and censorship of all advertising.

Under its provisions there would be a board of three censors, who would review for $2.00 a reel all pictures to be shown in the state; review all newspaper advertising, posters and other ads, and hire any employees it deems necessary, paying them what it desires. The bill also provides for Sunday closing. It was introduced in the House by George B. Hastings of Grant, Neb., a hamlet of 500 population. Most of the support for the bill is coming from that part of the state, usually termed "the sticks."

The bill claims to have the indorsement and support of every public welfare organization in the state, and a long list of prominent and influential Nebraskans.

"I have seen about every type and breed of censorship bill, but I have never before seen one as drastic as that," said Stuart Gould, executive secretary of the Association of Motion Picture Interests of Nebraska, "I have taken great pleasure in going before the Omaha public welfare board and before a number of the prominent people named, and getting their signed statements that they never granted permission for the use of their names in support of that particular bill before the legislature. They all assured me, however, that they were anxious to see some law passed by the legislature regulating the motion pictures shown in Nebraska.

Big Expense to Exhibitors

"I find the state Senate decidedly in favor of censorship of some kind, but the House, we know, is not so decidedly in favor of it. Everywhere we find some well defined determination, however, to pass some regulatory measures. We are hoping to make those measures as light as possible."

"If the child welfare bill passes it will mean an expense of a quarter of a million dollars annually to the motion picture interests in the state. This expense cannot be borne by the industry, and the only thing we can do is to pass it on to the public. The public, paying the increased admission, will realize that the legislators have afflicted them with this additional hardship, and the legislators in the end will be the ones to suffer most.

"I find the exhibitors, most of whom are clean, above-board, fair and considerate of public morals and well-being in their advertising and shows, are decidedly earnest in condemning the off-color exhibitors and the same sort of producers who they feel have brought about the present situation. They do not think it fair that the considerate, careful and proper exhibitors, who have been looking forward to the business of the future, as well as immediate box-office receipts, should be made to suffer because of the indiscretions of those less wise.

Knows Whom to Blame

"They believe, too, that the market has been glutted by inferior stuff, made with appeal to vicious natures, which were produced to profit upon the demand created by some high class picture which is really worth while. The exhibitor knows right where to place the blame for his present predicament."

The second most vicious bill, according to Mr. Gould, is House Roll No. 123, which makes it a misdemeanor to show motion pictures or any kind of picture, play, show or other entertainment showing the planning, attempting or committing of certain crimes. The crimes, a long, long list of them, are named. They cover the entire field of human emotions from the fist fight to murder, from the brief kiss to the illicit love affair, from the practical joke to highway robbery. "Why, if that list was effective, it would be impossible to make a motion picture of the Bible, of a newspaper, or of any other document of human interest. A picture without the emotions, actions and feelings expressed under the headings listed would be as weak as dishwater," said Mr. Gould.

He said, however, that this bill, with modifications, will come as near meeting with the approval of the exhibitors—so long as any regulation at all is considered—as will any bill yet put forth. "The exhibitors are not opposed to something that will cut off the fly-by-night showman, who by his lurid advertising and rotten pictures casts a reflection upon the entire industry," said Mr. Gould. "So long as some regulation seems certain, this would seem about as desirable as anything that can be done. All we are in need of is protecting the interests of the fair, square exhibitor, who is considerate of public decency, who looks to the future as well as to the immediate present."

Just what attempts will be made to modify the misdemeanor bill was not indicated by Mr. Gould. He is in the legislative halls at Lincoln nearly all the time, these days, representing the interests of the moving picture exhibitors of the state, and just at this time he is planning a modified bill which will be acceptable to the industry.

The joint and concurrent resolution memorizing the United States Congress to pass national censorship is based purely upon economical grounds, and says nothing about the detailed regulation of pictures.

The bill providing for fire precautions in all places where pictures are shown is likely to receive the support of the motion picture industry. Mr. Gould is being assisted by W. D. Fisher of the Empress, Hastings, Neb., in dealing with this bill. Mr. Fisher, besides being an exhibitor and a projectionist, was at one time a state fire warden. He will look out for the interests of the operators' union, also. If the law is passed, the motion picture theatre owners will see that schools, churches and other public places where pictures are occasionally shown will be required to take the same precautions as are required in a theatre.

New One for Frisco

Another big downtown theatre is in prospect for San Francisco. Negotiations are under way between Homer Curran and several large estates holding choice sites in the downtown section. Curran recently sold the lease of the Curran Theatre to Louis R. Lurie for about $1,000,000.
W ITH Motion Picture Week now a thing of the past, all elements of the industry are eagerly awaiting the reports on the collection of money for the Hoover Fund for starving European children that are expected to show that the industry’s quota of $2.500,000 has been exceeded. Only one report was available this week, and these do not state definite sums, but information reaching the National Association of the Motion Picture Industry indicates that the drive has been an immense success.

Early reports from Michigan are more than optimistic. In a telegram A. J. Moeller assures the National Association that over $30,000 has been subscribed at morning shows given by nearly 50 Michigan picture houses on Saturday and Monday, January 29, and he says that personal donations are expected to amount to $25,000 more. The campaign was conducted by the Michigan Motion Picture Exhibitors’ Association, and again that body proves its efficiency and zeal.

West Philadelphia $2,034

Collections amounting to $12,500 were reported last week from Providence, Spokane reported $3,000. These figures are, of course, approximate. The result of the show in West Philadelphia, in which thirty-three picture houses engaged, reached a total of $2,034.6. The drive was directed by Mrs. Herman H. Birney, president of the Philomusic Club.

The amounts are distributed as follows:

Baltimore, $30; Hamilton, $24.73; Newton, $190.48; Bennington, $32.62; Coliseum, $66.60; Colonial, $9.57; Bartram, $28.51; Cedar, $71.40; Eastwick, $14.57; Leader, $60.15; Sherwood, $46.15; Broadway, $47.49; Belmont, $73.20; Rittenhouse, $12.55; Tuxedo, $14.06; Globe, $42.64; Knickerbocker, $235.41; Paschall, $17.25; Parkway, $14.67; Grant, $19.15; Rivoli, $65.77; Cross Keys, $14.70; Darby, $117; Overbrook, $33.57; Fifty-sixth, $38.03; Locust, $83.08; Apex, $12.78; Apollo, $63.23; Orient, $41.14; Lincoln, $29.99; Imperial, $89.14; Eureka, $20.71; William Penn, $151.05.

The combined collections from the Lafayette, Star, New Broadway and Majestic Theatres totalled $150. Other houses that have made returns include the Princess, $36.59; Bluebird, $58; and Fairmont, $71.

Checks from Individuals

Checks are already coming in to the National Association from individuals who have been impressed by “The Invisible Guest” trailer. For instance, the Somerset Social Club of Somerset, N. J., has given $300. An East Orange, N. J., child sent $2, with the notation, “Just a tiniey crumb.” A donation of $500 by William Duncan, Vitagraph star, is reported from Phoenix, Ariz., where Duncan and Edith Johnson, co-star, made personal appearances and attracted huge crowds, materially swelling collections.

A letter to Moving Picture World from A. J. Moeller gives proof of how Detroit’s 100 per cent representation put over its campaign. He includes a copy of the Detroit Free Press of January 28, which carried a five-column, page-length advertisement of special children’s performances at the different theatres for the benefit of the fund. Detroit’s totals are awaited with particular interest by the National Association.

West Coast Hustled

The West Coast, from which Herbert Hoover hails—his home is in San Francisco—appears to be responding nobly to the call. Moving Picture World’s correspondent in the Golden Gate City declares that Hoover will be “mighty proud” of the results there. There has been a Pacific Coast premiere of the Cosmopolitan Production, “The Inside of the Cup,” through the courtesy of Famous Players and William Randolph Hearst. This, with a Buster Keaton comedy, was shown in the St. Francis Hotel. The admission charge was $5. Seventy-two picture houses gave morning matinees. Many other innovations were put through under the direction of Acting Chairman Eugene H. Roth.

Oregon set aside January 29 to raise its quota of $35,000. The Motion Picture League committee in charge consists of W. A. Graeper, Union Avenue Theatre, chairman; P. E. Noble, Liberty Theatre; R. H. Winsor, Star Theatre; A. C. Raleigh, Columbia Theatre; C. H. Feldman, First National exchange; J. A. Bradt and D. Brill, Universal exchange, all of Portland. Every suburban house in Portland donated its matinee receipts and three downtown theatres, the Rivoli, Hippodrome and Liberty, conducted special shows. All receipts, including war tax, will go to the relief committee.

Seattle, Wash., men worked like Trojans in behalf of a midnight matinee at the Coliseum on January 29. On January 25, a covered truck, suitably inscribed, was driven through the downtown district. It carried a pianist with a piano, which J. A. Koerper, manager of the local Goldwyn office, played the most difficult classical music as well as lighter compositions. There were also a trio of men’s voices, all film men, and a speaker, C. H. Callaghan, representative of Fitzpatrick & McElroy in Seattle. Further exploitation has taken the form of a display in the office windows of Charles W. Harden, manager of the United Artists branch, of articles of wearing apparel donated by various stars.

Appeal Denied Ruth

“Babe” Ruth was denied on February 2, by the New York State Court of Appeals permission to be heard in that court in his attempt to prevent the Educational Films Inc., from showing pictures of him batting out home runs. Ruth sought an injunction against the producers which was denied by a New York Supreme Court Justice and was affirmed by the Appellate Division, first department. His application to take the appeal to the highest court was denied with costs and disbursements.

Oregon Fights Bills

(Continued from page 783)

The third is a state censorship bill introduced by Charles Childs and D. E. Fletcher, who represent three rural counties, each of comparatively small population. The bill, which is somewhat lengthy, provides for a censor board of three members appointed by the governor. The fees for censoring films are given as one dollar for reels of a thousand feet in length, and two dollars a reel for reels over a thousand feet. The members of the board are to receive a salary of $1,500 a year each and in addition to the fees collected, $600 a year is provided for office expenses and clerk hire. Approved films are to be stamped “Approved by the Oregon Board of Censors,” and only such films will be approved which within the discretion of the board are of a moral, educational or amusing and harmless character.

The theatre men are right on their toes this time, and the Motion Picture League of Oregon plans to have a representative at Salem on February 1, when a hearing will be had on the bills before the committee on health and morals. At a meeting of the league at the Benson Hotel, January 27, a motion was unanimously adopted providing for the collection of a three-cent seat tax to pay the legal expenses of fighting the proposed measures and Dan Malarkey, prominent Portland attorney, was decided upon as the man to take up the league’s case. Melvin Winstock, conceded to be one of the most eloquent film men in the Pacific Northwest, was also requested to come from Seattle to be at the Oregon capital for the committee meeting.
Industry Sees Danger in Reform Wave Afflicting Legislators of Hoosierdom

PROPAGANDA favoring state censorship, showless Sundays, better regulated dancing and various other reform movements which the "better than thou" element has been circulating throughout Indiana during the last few weeks, was crystallized this week with the introduction in the state legislature, in session at Indianapolis, of a bill designed to create a state board of censors of motion pictures.

The introduction of the measure is now regarded as merely the opening gun in the censorship fight in Hoosierdom, as it is known that there will be at least two or three other censorship bills presented before the assembly adjourns. The reformers apparently have decided to prepare as many bills as possible so that if one measure is killed there will be plenty of others to take its place.

For Indorsement Plan

The various organizations favoring state censorship received somewhat of a "knockout" when Mrs. David Ross, chairman of the Indianapolis board of censors, introduced three measures to create a state board of censors of motion pictures. The measure to create a board has been introduced in the legislature before, but the former South Bend mayor has been unable to get a quorum for the board for want of a quorum for the house of Representatives.

The lieutenant governor would be authorized to hire whatever clerical aid he deemed necessary. The inclusion of the state superintendent of public instruction is considered a novel feature of the bill, as it is the belief of its sponsors that the educational department should have a voice in determining the quality of films to be shown to the school children.

Bars Fight Films

The bill also provides that the board must keep in touch with the decisions of the national congress in matters of censorship and that it should rule out pictures which are considered immoral or indecent, as well as those depicting crime and prize fights.

The creation of a state bureau of inspection of motion pictures is to be the purport of a bill to be drawn up by the Legislative Council of Indiana Women for presentation in the legislature, it was announced this week. The legislative council has let it be known that it is not supporting the censorship bill introduced this week or some of the other censorship measures that are to be introduced later.

Nebraska Bill as Model

The women say they are working along the lines of indorsement rather than censorship, and probably will use as a model the Nebraska bill, now in the state legislature there, for creating a bureau of inspection. The women also have been studying the activities of the Chicago city council and are expecting a visit from the Rev. W. S. Fleming, who has been appointed as members of the Chicago censorship commission.

Surveying Theatres

Mrs. S. C. Stimson, chairman of the steering committee of the legislative council, has started with the assistance of a corps of women a survey of Indianapolis picture houses. The pictures are being investigated and reports will be made on five points: violation of the sacredness of home ties, disrespect to church, threatened efficiency and waste of funds, comprising the use of cigarettes by school boys; law and order, including gunplay; robberies and crimes of all sorts; disrespect for the Constitution of the United States, especially in reference to the Eighteenth amendment.

State Board Also Sought

Announcement also has been made that representatives of the Indiana Civic Union and other organizations will bring about the introduction of a bill providing for the establishment of a state board of censorship.

This bill will provide for the appointment by the governor of a commission of three members. Salaries of the commissioners are fixed at $3,000 annually for the chairman and $2,500 for the other two members. It will provide that the commissioners shall hold office for four years except in the first three years of the life of the commission. The commission would be empowered to employ advisory commissioners as it saw fit who would serve without salary. It would stipulate that the expense of the commission should not exceed $50,000 annually.

Fight Films Barred

The commission would refuse to license films which contain "obscene, indecent, immoral or inhuman" scenes, or pictures of bull fights or prize fights. The commission also would have the power to require changes in films. Provision also is made for the passage, without examination, of pictures portraying current events or scientific films not intended for a general public showing.

The right of appeal from rulings of the commission to the circuit or superior courts of any county is provided. The bill provides that a license fee of $2 shall be paid for each 1,000 feet of film examined, and that $1 shall be paid by the producer for each copy of film examined. Penalties not to exceed $500 and costs or one year in prison are fixed by the bill. It is also provided that the fees for examination and licensing may be reduced in case they exceed the cost of operating the censorship system.

THEATRE FOR LEPERS

A picture theatre for the leper colony at Trinidad, Spain, was opened on January 19, an orchestra of girl lepers furnishing the music. Americans visiting Trinidad a year ago, with the co-operation of Henry D. Baker, the local consul, established a fund for the theatre. It has been presented to the Trinidad government.
Utica Theatres Deadlocked with Paper in Battle Over Its Attack on Screen

UTICA, N.Y., picture theatres, with the exception of the New Orpheum Theatre, are battling with the Utica Daily Press over an article which insinuated that the trend of the times is against Sunday shows. After the appearance of the article, the picture houses, with the one exception, stopped advertising in the Press. At last reports the opposing forces were deadlocked.

This article, titled "What Has Been Effect of Movies on Sunday," was the first apparent attack by the Press upon the picture houses since the first Sunday show was run off on November 23, 1919, after a vote of the people had backed up the exhibitors' claims. The writer reviewed various things that have been prohibited as public menaces, such as Bolshevism, profiteering, the crime wave and the H. C. of L. He referred to the "saloon menace" and to the concerted action to put an end to other menaces. Sarcastically, he explained that politicians sponsored the bill in the New York Legislature for Sunday amusements and sports. Then he explained the situation as it applied to Utica. No opinions of public officials or citizens were quoted.

Cancelled Advertising

On the Friday morning following the publication of the article there was not one advertisement of any Utica picture theatre in the Press. On Thursday afternoon the managers decided to cancel all advertising in the Press. The Press announced that the action was taken with a view to penalizing the paper. It said that "the Press values its freedom of utterance but is not raising the question at this moment, but rather giving an explanation to its readers of the absence of the motion picture announcements of Friday."

The fracas made a topic for the Utica ministers and the Press on Monday morning gave great prominence to the sermons. They condemned the picture houses from every angle. One minister said that every time he attended a picture theatre he left with a bad taste in his mouth and a blush. He did not say how often he blushed. Another minister advocated strict censorship.

Ministers Attack Screen

On January 25 and 26 the Press ran a series of letters commending it for its stand and giving the writers' opinions on motion pictures. Needless to say, motion pictures weren't lauded to the skies. One man, not a resident of Utica, said he had attended church for nearly sixty years but that exhibitors had no thoughts of church. A Press editorial told how two boys blamed motion pictures when they were arrested for attempting a holdup.

Then the Herald Dispatch, one of the evening papers, entered the lists with an editorial countering the attacks of the Press. It said that exhibitors give the people what they want.

The matter is still at a deadlock. Exhibitors report the usual business. They are advertising in another morning paper and two evening papers. The Press, Observer and Herald Dispatch recently raised their rate for theatrical advertising to $2 an inch, but no complaints were made openly by theatre managers.

Oppose Fellow Exhibitors

The situation has been made more complex by the New Orpheum Theatre, a good-sized residential house, which, it is said, has advertised infrequently. Messrs. Van Natta and Randell, the proprietors, were not invited to the meeting of the managers when the attitude of the Press was considered, because, it is announced, the New Orpheum was not a steady advertiser.

Now the New Orpheum proprietors have given a statement to the Press that they do not favor the move of their brother exhibitors and do not favor Sunday shows. They announced that in the future the New Orpheum will not be opened on the Sabbath.

Manager C. A. Carroll, of the Carroll Theatre, Rome, N.Y., who advertises in the Utica Press, sent the paper a statement about the projected plans of the Methodist Episcopal Church headquarters in Chicago to establish a studio to make pictures to be shown in churches. This caused quite a stir among the ministers and public.

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Bill Introduced at Albany to Require Committees to Decide on Fitness of Each Projectionist Seeking a License

A BILL has been introduced by Assemblyman Edward J. Flynn, a New York lawyer, in the state legislature at Albany, N.Y., which, if it passes, will require the mayor of each city in the state to name a committee of three to pass upon the fitness of each motion picture projectionist and license such as may pass the examination. The bill seeks to amend the general city law and will probably bring forth opposition on the part of motion picture projectionists.

Under the provisions of the bill each board of examiners will consist of one city employe, one moving picture projectionist of not less than five years experience, and one employer of projectionists, the board to serve without compensation.

Every applicant must be at least 21 years of age and must demonstrate to the satisfaction of the examining board a practical knowledge of motion picture projection apparatus, the safety and fire prevention devices, and must also show a knowledge of the optical system, being able to give a practical demonstration of his ability.

An license granted shall be for a period of one year, but can be revoked or suspended for just cause. Each applicant in filing his application for examination must present at the same time an affidavit of a licensed moving picture projectionist to the effect that the applicant has served as an assistant for at least six months.

Persons who have had full charge of motion picture projection are allowed to present their own affidavit as to their experience. Assistants are not to be permitted to operate moving picture machines except under the personal supervision of the holder of a license.

Violations of the law would carry a fine not exceeding $100, imprisonment for not more than three months, or both. According to rumors about the state capitol, the bill has but little chance in passing. In many respects the present bill is quite similar to one introduced last year, and which was killed in committee.
Many big points were brought up and action taken on subjects of vital interest to the exhibitors of Missouri by the Motion Picture Theatre Owners of Missouri at their second semi-annual convention at the Statter at St. Louis, Thursday and Friday, January 20 and 21. State censorship and the Sunday Blue Laws movements were censured and the convention went on record as unanimously opposed to any such movements which they termed detrimental to the progress of the moving picture industry at large. Ways and means were taken to combat these evils.

At the opening meeting at which were both film men and exhibitors, W. T. Findly, secretary to the mayor of St. Louis, gave an address of welcome. This was accepted by Joseph W. Mogler, vice-president of the M. P. T. O. A. Another prominent speaker was Charles F. Hatfield, secretary of the convention bureau of the St. Louis Chamber of Commerce. Mr. Hatfield urged the exhibitors get their problems before the legislature, and that they make their protests through the use of their screens, thus getting the support of the public.

Short talks largely centered on the Blue Laws, were given by exhibitors and exchange men called upon by president Charles T. Sears. Among the speakers were Frank L. Newman, Joseph Gidday and William Flynn, of Kansas City; Spyros Skouras and Joseph Desberger, of St. Louis; C. R. Wilson, of Liberty; William Mueller, of Jefferson City, and L. C. Hehl of St. Louis.

Mr. Findly, in another talk, assured the exhibitors of the hearty cooperation of St. Louis in their fight to keep their theatres open on Sundays. He highly commended the motion- picture as being a great aid in bringing about prohibition and assisting in the making of good citizenship.

Miss Toussig, of the Red Cross Bureau and chairman of the Western Missouri division of the Hoover Relief Fund, told of the aids that had been planned by the St. Louis theatre owners to raise their quota and thanked them for their splendid assurance of cooperation.


E. Howe, president of the National Film Publicity Corporation, in a spirit of co-operation extended to the Missouri exhibitors' association the production and furnishing gratis of any film or films as propaganda against the Blue Laws. The offer was unanimously accepted by the body. The wording to appear in the films was given over to the ways and means committee.

At the executive session a report of the committees was given. W. P. Cuff offered a plan for financing the organization, but since the association needed immediate aid to help in the combating of the Blue Laws and other vital problems, it was decided that an assessment of $10 be made on theatres that do not play Sunday performances and $25 on theatres giving Sunday shows, to be considered as dues. Three thousand dollars in cash and checks was placed on the table. There were several large contributions, and it was through the generosity of Frank L. Newman—he gave $300 besides a previous $200—that others increased their donations, thus swelling the fund immensely. The large contributions were Frank L. Newman, $500; Spyros Skouras, $500; Joseph W. Mogler, $200; William Flynn, $150; Grubel Bros., $150; A. Josephson, $100, and Tom Henneberry, $100.

Secretary A. M. Eisner read the report of the Grievance Committee in which were related the causes of grievances that arise between exhibitor and exchange man. Many of these difficulties were straightened out. Mr. Eisner pointed out that the exchanges are not always at fault.

The resolutions committee's report stated that the organization went on record as unanimously opposed to the Sunday Blue Laws, censorship, deposits, music, seat and film taxes, and that the organization will take every means necessary to defeat these measures.

A theatre party was given in the evening for the exhibitors and their friends at the Hotel Statter, in the ballroom of the Hotel Statter. J. N. McKelvey, director of public safety for St. Louis, in an address proclaimed the picture show business in St. Louis and the United States as one of the greatest institutions in the world. Mr. McKelvey also dwelt on the growth of the picture theatres in St. Louis from tent shows to beautiful palaces. There were other speakers on the program.

"The Kid," Charlie Chaplin's latest comedy, and Select's "The Greatest Love," starring Vera Gordon, were screened.

A business session was held Friday morning at which W. W. Hodkinson, president of the W. W. Hodkinson Corporation, the guest of honor, addressed the gathering on "The Relations of the Producer, Distributor and the Exhibitor in the Motion Picture Industry."

At 3 o'clock the final and executive session was held and the assembly was addressed by J. G. L. Harvey, a Kansas City attorney, who was brought to the convention at the personal expense of Frank L. Newman to give his views on the Blue Laws and the action necessary to defeat the measure.

"One of the great defects of a human being," said Mr. Harvey, "is that he cannot see himself as others see him, and that applies as well to an industry."

This was given with reference to the censoring of pictures by those outside the picture business. Mr. Harvey related an incident of some twelve years ago when theatres and all places of amusement were closed on Sunday in Kansas City. The law calling for this order was not in force more than two weeks. He considered it impracticable for an association to undertake and devise means to agitate a movement and suggested that a committee be appointed to decide on steps to be taken to handle censorship and the Blue Laws.

Joseph W. Mogler, William Flynn and Charles T. Sears were appointed a special committee to act on the legislation of Blue Laws, censorship and other such problems.


Marcus Loew spoke on the Blue Laws, urging the exhibitor to take up the (Continued on page 791)
Production That Is All Production

This Is the Third in a Series of Frank Articles Published for the Benefit of the Entire Moving Picture Field

By BARON HROLF DEWITZ

picture, as now being made commercially, to a test and line it up with conditions that would naturally govern other forms of established art, we get the same ridiculous result. For the making of pictures is a long, long way removed from the domain of original art. At present, it may be said to be migrating from the status of mere trade to that of craft. In some noteworthy instances it has actually reached the dignity of an art craft. In other words, the specially made picture has reached a point of development where it may be regarded as running parallel, in technical merit, to the various subordinates identified with the established Fine Arts. To still further popularize this, the specially made picture, taken as an art craft, may be said to have achieved a development where it stands in the same relation to the making of fine cabinet furniture, period porcelain, silversmithing, magazine illustrating, leather embossing and similar branches of the arts and crafts movement.

There are directors and producers in plenty, no doubt, who might snort at this definition. Practically every mother’s son of their tribe is quite in the habit of having themselves written up by paid propaganda men, whose job it is to put a new halo of genius around their clients’ brows every week in the year. It is only natural that the clients in the course of time would actually begin to believe the wild-eyed twaddle of their pressmen. You can keep on repeating the same bundle of lies so long that you actually believe them yourself. And I am inclined to think that the greatest believer of all is the unconscious liar.

An industry is always courting failure when its exploitation angle shoots into paramount importance and product dwindles in merit to a comparatively negligible consideration. It makes no difference what industry, nor what product. Therefore, any scheme of production that is based on the purely commercial consideration dictates by industry, while it may prosper a while backed by the buncombe of super-exploitation, is in constant danger of collapse the minute the bluff of commercialism is called with a plan of producing in which showmanship is subservient to the sterling quality of production—that is—all-production.

The reason we do not get anywhere is that everybody is afraid of criticism. The trade papers are nine-tenths press copy and propaganda, diluted and undiluted. They do not want to step on anybody’s corns because there is no money in it, and because it is a thankless job, and a laborious one, to show a man where he is on the wrong track. Moving Picture World is the only trade paper I know with technical backbone strong enough to open up its pages to just the kind of criticism the trade does not want because it is good for the trade. It is popularly believed that criticism means fault finding and picking to pieces or just plain “knocking.” Amateurs posing as critics do sometimes give that impression. Constructive criticism, however, is sincerity itself applied to just one purpose: the faculty of laying bare the truth with no thought of hurting anybody’s feelings, but in doing so in a manner that we may all benefit by the truth.

Studios do not make pictures. Equipment and tools do not. Money does not. Business men cannot. Names do not. You cannot mix business with art any more than you can stir oil and water together. You can organize business into a promoting vehicle for the legitimate advertising and selling of pictures made by artists cinematographers. And you stand a fair chance of securing a true product of cinematic art if you leave the artists alone to do their work in the same undisturbed manner that sculptors, painters, writers, composers and other legitimate workers in the domain of art accomplish results of original value. Commercial interference will only precipitate a commercialized product.

You cannot “promote” a Whistler or a Sargent by forming the W. and S. corporation, and then hand these two men up with contracts to make such and such pictures under such and such conditions. The mere fact of announcing such an arrangement would ruin the artists overnight. Why? Because these two men are real artists. Even though the public does not know anything about art, it knows enough to appreciate the manner in which works of art are made as distinguished from the manner in which articles of commerce are manufactured. If you substitute Whistler and Sargent for any two names you may fancy in moving picturedom, and put a business corporation behind them, then the arrangement ceases to be comical and becomes at once not only quite natural, but very plausible. Draw your own conclusions!

The artistic picture of the not so (Continued on page 793)
Dr. Copeland Says He “Would Rather Sizzle in Hell than Live Under Sunday Blue Laws”

Dr. Royal S. Copeland, health commissioner of New York and a member of the Sunday Rights Association, says that the greatest blow real religion could ever receive would be the inauguration of blue law Sundays such as those advocated by Wilbur Glenn Voliva, Overseer of Zion City.

“I’d just as soon sizzle in hell for Eternity as to suffer all day Sunday under the blue laws,” was the reply by Dr. Copeland to Voliva’s Sunday program.

“Voliva’s statement ought to interest every church. If he or any one else succeeds in putting over such a program, as he advocates, it would be the greatest blow real religion ever received.

“We have a cosmopolitan population in this country, particularly in the big cities. They don’t understand our institutions and if they were restricted from spending Sunday as they saw fit, they would turn to real wickedness.

West Virginia Raises Censorship Issue; Would Prohibit Nudity, Cruelty and Crime

Charleston, W. Va.

A bill has been introduced into the Legislature for screen censorship which, it is declared, would put every picture theatre in the state out of business. Theatre owners are organizing to fight the bill, which was introduced by A. L. Helnick, of Tucker, one of the backwoods counties of the city.

Sections of the bill follow:

“Section 1: That hereafter it shall be unlawful to present in any motion picture theatre in the state, or exhibit to the public any film or picture which shall present nudity, cruelty or crime.

“Section 2: Cruelty is herein defined in any action resulting in physical injury which is a menace to health, life or limb.

“Section 3: Nudity is herein defined as less clothing than is proper to be worn in the street of any town, city, village or country, or in any moral public gathering.”

Have To Be Cut

“In other words,” said Jack Marks of Clarksburg, who is leading the campaign to fight the bill, “if one actor should slap another on the wrist or box his ears, that part of the film would have to be cut out.”

Theatre men point out that every picture that is shown in West Virginia is always censored by boards either in Pennsylvania, Ohio or Maryland, and that most of them come from Pennsylvania, where

Oppose All Blue Laws

(Continued from 789)

the combat and not to let the fight be brought to them. He recommended clean pictures and clean entertainment as the best policy to put a stop to agitating measures.

Being an owner of theatres in Missouri, Mr. Loew became a member of the Motion Picture Theatre Owners of Missouri and contributed $200 to the fund for financing the organization in its demands for justice and just laws.

It was decided at this meeting that the next convention would be held in Kansas City. The date was not set, but it is believed that it will be some time in August.

Among the exhibitors present were J. Greene McKenzie, Atlanta; W. O. Reeyes, St. Louis; John Karzin, St. Louis; Frank Speros, St. Louis; A. C. Norwine, Boonville; William Sears, Boonville; C. T. Sears, Brookfield; H. L. Pruett, Centralia; O. W. McCutchin, Charleston; W. P. Cull, Chillicothe; Charles Goodnight, De Soto; E. C. and H. E. Miller, Festus; J. R. Pratt, Fulton; A. P. Schaefer, Ironton; William Mueller, Jefferson City; Ben Levy, Joplin; A. F. Baker, William Parsons and Bert Howard, Joplin; L. E. Goldman, Milton Feld, Frank L. Newman, A. M. Eisner, Mr. and Mrs. A. Josephson, Tom Henneberry, D. E. Richards, William Flynn and John Flynn, Kansas City; D. Michael, Kriksville; C. R. Wilson, Liberty; L. L. Jones, Marshall; J. E. Hayes, Moberly; J. E. Haggard, Nevada; E. E. Trunnell, Novering; E. C. Mercier, Perryville; Mr. and Mrs. I. W. Rodgers, Popular Bluff, and others.

POOR, DEAR MARGARET SAYS, “A STITCH IN TIME SAVES—WELL, SEVERAL LATER ON”

Elaine Hammerstein in new Selznick picture, “Poor, Dear Margaret Kirby”
This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

Elsewhere in the pages of this issue it will be noted that the storm clouds of criticism have broken over the head of Benjamin B. Hampton as the result of his article in Pictorial Review on the question of sex on the screen.

In our opinion nothing but good can come of the controversy which has developed, and it is proper that there should be no hindrance to the full expression in our own industry of opinion over the question raised.

Mr. Hampton has been a doughty warrior, who can swing a mean Waterman if he is so inclined and needs no defenders as he usually riltes to the attack willing to take the buffets of the fray.

We do believe, however, in Mr. Hampton's sincerity, as during an acquaintance extending over a period of many years we have never found that his motives or his purposes need be questioned.

There is no more important factor in the making of a successful picture than the man behind the camera. Without skill in photography our industry would still be undeveloped. It has too commonly been the experience of some cameramen that while they contributed greatly to a successful production their personal recognition was similar to that received by a stepchild in a large family. We, therefore, call approving attention to the organization of the Motion Picture Photographic Association, composed of responsible cameramen in the industry whose purpose is to improve their art and to be mutually helpful.

They have elected as their president Mr. Ned Van Buren, as their vice-president Mr. George Peters, as their secretary Mr. Edward Wynard, as their treasurer Mr. Larry Williams, as their corresponding secretary Mr. Harry Keepers, as their recording secretary Mr. J. C. Zitzer, and have established an association headquarters at 220 West 42d street, New York. The membership is by invitation only, each man being judged by his record and ability as a moving picture photographer. We believe their creed "Artistry of experience applied to making beautiful the commonplace" will strike a responsive chord in our industry.

MOVING PICTURE WORLD takes pleasure in wishing them every success, as it is our belief that the organization was formed in response to a definite need.

The demand for the abolition of petty politics in the moving picture business is growing more definite and more certain hour by hour. Men who insist on inviting criticism because of their selfish acts and who then seek to show that any frank discussion of their practices is a reflection, or in fact an attack on exhibitors, are beginning to be found out.

There is a growing tendency toward the unifying of our industry on all questions which affect the industry as a whole. The first and foremost of these questions is the question of censorship, which is the problem of all and the responsibility of all. It is not merely the producer's problem, because censorship affects the exhibitor to his loss quite as much or even more than it affects the producer.

The one big need, as has been pointed out repeatedly by Moving Picture World, is that the industry should get together sanely and without suspicion for the one purpose of presenting a united front to the public on all questions where our standing as a business is affected.

Let it be recorded now that any man or any group of men in any department of our business activities who permit small influences to interfere with this necessary cooperation is, consciously or unconsciously, a real hindrance and a real enemy to our business.

There is no similarity between our business and the saloon business, but the paid reformers are pursuing the same methods of attack upon us that they used in bringing about prohibition. They are seeking to classify the screen, which did more to kill the saloon than any one influence in America, as being a disreputable institution. Nothing can stop their progress except a united industry, working harmoniously for the common good, preserving its identities and its opinions on matters within and standing as one man in its relation to the public.

Mark Twain Would Laugh Too

It took courage to take a classic in American humor like "A Connecticut Yankee in King Arthur's Court," put it on the screen and bring its humor down to the very day and hour. None but a brave man would have attempted it, and possibly even now, those whose brows are so high that they have to stretch to reach their hats will wail about the revision of Mark Twain. But in our modest opinion the treatment of the subject is precisely the treatment Mark Twain would have given it if he, rather than William Fox, had been making the production.

It would seem that Emmett Flynn, who directed it, had sat down after reading the wonderful story and had asked himself, "How would Mark Twain do it?" Catching the spirit fully, he then proceeded with his work and the result is a tremendous screen novelty, bubbling with modern humor, and deliciously whimsical in its contrived absurdities. It is entertainment of the highest sort; it is production, not reproduction; it is a screen achievement, not the transforming of a book to celluloid.

I congratulate William Fox for having produced another great success that will delight the world and throw another monkey wrench into the machine which bigoted censors are so busy in constructing. "A Connecticut Yankee in King Arthur's Court" is an honor to the screen.

Arthur James.
Episcopals Decry Coercion; First National Hears that Churchmen Denounce Blue Laws

MANY of the prominent clergy-men of the country, especially those of the Episcopal Church, are much opposed to any attempt at Blue Sunday Legislation, according to reports which have reached the home offices of Associated First National Pictures, Inc., from franchise holders in various parts of the country. Two notable expressions of opinion were made at the Ninety-Third Annual Council of the Episcopal Diocese of Kentucky recently in session at Louisville.

The Rev. Charles E. Woodcock, Bishop of the diocese, declared that he would join a revolt against enforced observance of Sunday, should such an event occur. He voiced an earnest appeal to church members to avoid commercialism, narrowness and cheap publicity in a campaign to bring about free observance of the Sabbath. He decried the group of "narrow zealots" who, in an attempt to revive dead and past customs, seek to make "puppets and automatons" of liberty loving Americans.

"Under this plea of Sunday observance" he continued, "an attempt to revive these will be so narrow that we shall alienate church members from the church at the very time we most need their cooperation," Bishop Woodcock declared.

**Should Set Example**

Bishop Woodcock said the surest way to insure proper reverence for the Sabbath is by precept and example. "We Christians are not blameless" he continued. "Some of us are too weak to resist the social customs which have been woven into the day. Let us try to remedy by laws what we are causing by carelessness and indifference.

"We have jazz music, jazz dancing, jazz manners—next thing we will be demanding jazz religion," he said. "The new creed of 'Don't inhibit your emotions' has gripped our make-up until some of our dramas and moving pictures are filled with daring sex themes that dishonor marriage and appeal to the lower passions."

One of the things which endangers the pulpit, he said, is the cheapness, vulgarity and infatuation for publicity which exists in the theater. He declared that flashy, slangy and commercial methods were not only weak but a complete failure.

Bishop Woodcock is one of the most distinguished churchmen in the country. He was selected to open with prayer the Republican National Convention that nominated President-elect Harding.

**Too Much Agitation**

"I have as much use for 'blue laws' as I have for a pig in a poke," said the Rev. Talbot, who is a Chevalier of the Legion of Honor and has a Croix de Guerre for his war-services. "However, there seems to be a great deal more agitation than necessary about such laws. There is no more danger of their being passed than there is of Congress commissioning a man to make a trip to Mars."

"We hear a great deal of stringent laws in Washington, such as one to prohibit the use of tobacco, etc. Even if they were enacted they would be dead letters because the people would not be in back of them."

**Baron DeWitz Story**

(Continued from page 790)

very distant future—suppose we call it the aesthetic picture—must not only be made as an individual work of cinematic art of inherent originality, but it must be presented to the public in a manner befitting a work of art. Perhaps the only way to bring about this about is for some promoter to start a movement dedicated not merely to "better" pictures, which means nothing, but dedicated to the development of the motion picture from its present level of industrial craft to the status of creative art, purely cinematic, comparable in excellence to the established Fine Arts. Such a movement, properly launched and maintained, would prepare the way handsomely and put the public in state of expectancy. Incidentally, it would be a clever stroke of business, for indirectly such a movement would serve the purposes of advance publicity and exploitation without which any new departure is foredoomed no matter how sincere and competent.

For less than half the sum allotted to the average exploitation campaign of a new picture, such a movement can be made a success at the present moment because the public is in a frame of mind to welcome almost anything that holds out a promise of relief from present boredom exerted by the commercial picture. All kinds of schemes and grafting propositions are being floated on the current of the present state of public mind. It is about time that something of a substantial nature, produced by serious workers and adequate talent, were launched upon the same current to counteract the parasites and traffickers who are already beginning to clog the waters with piratical craft. Of course, there must be no politics in such a movement.

Assuming that such a movement could be made a success, and advance to the point where it would become a national topic of discussion, what sort of a picture may we expect in proof of the new development, and who is going to make it? One thing is a dead certainty. The clever people, whoever they are, that have scored so gloriously in manufacturing box office success out of thrillers and best-sellers and other literary merchandise, are the very ones we have to steer clear of if we are to have a truly aesthetic picture. The carpenter who has written as a furniture factory, is he the man you can put to the task of originating hand-made cabinet furniture of period standard? The operative who has manipulated machinery in a tin watch factory, would he be the man of your choice for making the scientifically accurate movements that go into Tiffany chromometers?

Why, then, insist that the movie craftsman, trained to the routine of commerce, should suddenly be able to transmute himself into an artist cinematician and produce the aesthetic picture? Foolish as that notion is, you may be certain that that is the very thing the producers will try their very smartest to do, once the aesthetic picture hits the public fancy. They will change their labels overnight. They will masquerade. Names are nine-tenths of a live producing proposition. Why? Because there is nothing doing in the same way: just selling names!

I can sit down at my desk, right here in New York, and get a star producing proposition together over the phone with little more trouble than telephoning my grocer for a bill of goods! As a matter of fact, I did it once to satisfy myself on this point. Within an hour I had options on two of the leading stars in the country, an all-star cast in support, six star authors, with as many star books, two star directors, two star scenariorists, and so on down the line. If I had wanted to produce an aesthetic picture I would have been telephoning yet, and to no purpose, for there is not a solitary soul abroad in this fair land capable of producing the aesthetic form of motion picture. The cemetery is the logical place to search for such a one as it is clear that had such a man passed among us he would certainly have starved to death by this time!

(Editor's Note.—The next and continuing article by Baron DeWitz will appear in an early issue.)
Consensus of Published Reviews

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

**Prairie Trails**
*(Tom Mix—Fox—5 reels)*

M. P. W.—Action, thrills and cowboy humor are the outstanding features of this five-reel Fox feature.

E. H.—A Westerner above the average grade, lively and romantic, abounding with Mix's customary trick riding and shooting.

T. R.—Trivial story, senseless action and a few good thrills.

W.—A bit slow in starting, but makes up for it in last reels.

**A Shocking Night**
*(Lyons and Moran—Universal—5 reels)*

M. P. W.—It is not without a certain engaging humor in conception, but the complications seem forced and unreal.

N.—The time-worn plot and action, the lack of humor, making "A Shocking Night" very frail and uninteresting.

T. R.—Is a delightful comedy in which the most has been made of an almost impossible situation.

W.—Very weak comedy offering; mostly registers as nonsense; players rush in and out until it gets dizzy.

**When We Were Twenty-One**
*(H. B. Warner—Pathé—5 reels)*

M. P. W.—General impression of the whole is one of pleasant, agreeable entertainment.

E. H.—A society drama excellently enacted by a good cast.


W.—Commonplace production given to adaptation of stage play; never comes near being entertaining.

**The Great Adventure**
*(Lionel Barrymore—First National—5 reels)*

M. P. W.—May be easily ranked among the best high comedies thus far produced.

E. H.—Lionel Barrymore gives a splendid performance and the comedy is diverting because it is in different vein.

N.—Somehow misses fire as clever entertainment.

T. R.—Containing a whimsical plot with a decidedly original and fantastic twist, "The Great Adventure" provides delightful entertainment.

**The Spenders**
*(Featured Cast—Benjamin B. Hampton—5 reels)*

M. P. W.—Fairly entertaining story made from well tried material.

E. H.—It is a story of New York, Wall Street and Montana, with a fine vein of humor running through it.

N.—Is not the "knock-out" that the book was, but it should go well almost anywhere.

W.—Good production of a highly interesting story. Much bright comedy and many tense situations make it a thoroughly desirable offering.

**The Greatest Love**
*(Vera Gordon—Selznick—6 reels)*

M. P. W.—Will bear comparison with "Humoresque" in which Vera Gordon made her first success.

E. H.—Is the first starring vehicle for Vera Gordon, the mother in "Humoresque". A far weaker vehicle than that hit, but very well produced.

T. R.—Contains the various elements deemed essential for a "big" picture, namely, a strong story, a lovable star, fine direction and an excellent cast.

W.—Deserves a place in the list of the year's best pictures.

**The Tavern Knight**
*(Featured Cast—Stoll Pathe—5,800 feet)*

M. P. W.—As a costume picture the production is above the average.

N.—This one will hardly interest the major.

T. R.—While a costume play, will please almost any audience.

W.—Not pretentious, but another good program picture.

**The Killer**
*(Featured Cast—Pathe—6 reels)*

M. P. W.—All told it would be difficult to remember a Western drama that measures up to this six-part Benjamin B. Hampton production released by Pathe.

N.—From a box-office standpoint "The Killer" should hit the nail on the head and do satisfactory business wherever it is played.

T. R.—Has accomplished the hard task of taking an almost unbelievable story and by combining it with good acting, strong incidents and intelligent direction of giving us a thrilling and exciting picture.

W.—Good direction and suspense makes this a satisfactory Western.

**Forbidden Fruit**
*(Featured Cast—Paramount—7,804 feet)*

M. P. W.—Cecil B. DeMille's name has never been connected with a more artistic and interesting picture.

E. H.—Thoroughly satisfies expectations based upon former productions directed by Cecil DeMille.

N.—DeMille scores another ten strike. A great audience picture.

T. R.—This latest Cecil DeMille production maintains the standard of gorgeous settings and all around magnificence with which the name of that worthy director has come to be associated.

W.—Gorgeously extravagant production of modern Cinderella story.

**Brewster's Millions**
*(Roscoe Arbuckle—Paramount—5 reel)*

M. P. W.—Is bound to prove a highly amusing entertainment.

E. H.—Swift and smooth of action and decidedly clever of comedy.

N.—What the public has been waiting for from Fatty.

T. R.—Offers intensely amusing straight comedy without a single dull moment in its mirthful action and the star has never been seen to better advantage.

"AN' SAY, BOSS—AH D-D-DID SEE A GHOST! BA-LEEFE MAH—AH DID!"
Dorothy Gish in a scene from her new Paramount picture, "The Ghost in the Garret"
A distinguished group of invited guests filled the mezzanine of the new Stanley Theatre at 19th and Market Streets, Philadelphia, upon the occasion of its dedication. The party, which included many celebrated people from Philadelphia and the civic, commercial and screen worlds, made the event brilliant.

Jules E. Mastbaum, president of the Stanley Company of America, tendered dinner to his out-of-town guests at the Ritz Carlton preceding the preliminary inaugural of the new $3,000,000 theatre, later accompanied by invitations to more guests to the beautiful playhouse, to view the presentation of Cecil B. DeMille’s Paramount picture, “Forbidden Fruit.”

Many celebrated and popular stars were on hand for the occasion. Among them were Alice Brady, Constance Binney, Jus-tine Keston, Mac McEvo y and Eugene O’Brien.

Adolph Zukor, president of the Famous Players-Lasky Corporation, took a big party of stars, financiers and film men to Philadelphia as the guests of Mr. Mastbaum to attend the opening.


Governor and Mayor Present

Governor Sproul and Mayor Moore, respectively, represented the state and city. Other notables present were A. L. Ert-linger, William A. Brady, E. H. Albee, J. T. Shubert, Manoel deMille, William Fox, B. S. Moss, Lewis J. Selznick and Harry Selvak, Judge Horace Stern, and Judge H. D. Sproul, Senator Clarence Wolf, J. D. Lit, Thomas M. Love, Fred G. Nixon Nirdlinger and Harry T. Jordan.

With over 6000 people comfortably seated in the auditorium the exercises began with the playing of the fifty-piece orchestra, of “The Star Spangled Banner,” while a large chorus, back stage, sang the national anthem.

Mr. Mastbaum, as presiding officer, gave a brief and interesting talk on the history and aims of the Stanley Company. He said in part:

“May I call your attention to the fact that the Stanley Company of America is composed of a great many men, most of whom you all know, and its responsibilities are so divided that each man has had his share to do in the erection of this theatre. The individuality of each, in the construction and equipment and in the running of the theatre, has been used to the fullest. This theatre, and this business, are the creation of the entire personnel of the organization expressed as a unit.

Began Small Company

“The Stanley Company came into existence with a small picture house at Eighth and Market Streets, when the industry was still in its swaddling clothes. My recol-

A Memorial

The Stanley was built as a memorial to the late Stanley Mastbaum, the creator of the Stanley Company, whose destiny and successful career is now in the capable hands of Jules E. Mastbaum, president of the company.

Richness prevails in the interior of decorations, which is a marvel of artistic craftsmanship. The lighting system is the most diversified, it is said, thus far attempted in any theatre.

There are two systems—a direct and semi-direct, and flood lighting with three-color effect which give the most brilliant effects upon the solid gold leaf and deep rose and old ivory color scheme of the decorations. The mezzanine is an open promenade and lounging section with a handsome Italian marble balustrade at the edge. This floor is separated from the lobby and restroom and to the women's rooms, on opposite sides of the building.

Everywhere there are handsome hangings and draperies of red silk velour and damask. The carpets are rich old rose in color and of a special design. Of special merit are the mural decorations in the auditorium. The proscenium arch is the work of Anton P. Albers, whose achievements at the Hague, Holland, are well known. The mural decoration represents “Beauty Crowned by the Muses.” Another painting overlooking the mezzanine is by Captain George H. Sproul, “Carnival.” Additional paintings on the side walls feature the historical characters of Columbus, DeMille, and Christopher Columbus returning from his successful voyage of the discovery of America.

Unrestricted Vision

There are no posts to interfere with vision and no obstructions of any kind. In fact, the air of the theatre was the subject of comment and it was ascertained that a system of supplying pure air of uniform temperature had been installed.

The acoustic properties of the theatre are excellent and the splendid music played by the orchestra on the organ on the stage, installed at a cost of $50,000, thrilled and charmed in turn.

It was noted that the stage has the commodiousness of the most modern playhouses of the world. It is still, and it is said that the Stanley would have no difficulty in housing the largest of traveling theatrical productions. Wide aisles permit easy ingress and egress and the arrangement of logs and boxes is most satisfying. There is no arduous climb to the upper seats, which are reached by a mezzanine floor and through openings that lead into what is called a vomitory.

Fine Furnishings

Everywhere the initial scheme of decoration has been maintained and the quality of furnishings is as fine in one section of the house as the other. Few theatres have provided so thoroughly for the comfort of patrons as has the Stanley. The lighting effects represent the latest creation of engineers and artists.

Ohio Woman Censor Praises
DeMille’s “Forbidden Fruit”

Mand Murray Miller, a member of the Ohio State Board of Censors for many years and now its chairman, has praised Cecil B. DeMille’s new Paramount production, “Forbidden Fruit,” in terms of superlatives. Following the censors’ showing at Columbus she told Mrs. Frankel, her assistant, and Frank Cassidy, Paramount exploitation representative connected with the Cincinnati exchange:

“I really consider Mr. DeMille’s ‘Forbidden Fruit’ a glorious picture—the most wonderful from every angle that I have ever viewed. It has a story filled with surprises and heart interest, and the Cinderella scene is the most gorgeous ever presented. It is refreshingly clean and wholesome. The only elimination ordered were trivial—less than ten feet out of the 8,000 offered, a mere flash on the screen in two places—and frankly, I gave the picture closer scrutiny than ordinarily, because I was expecting to find something objectionable from noting the title. I want to congratulate Mr. DeMille and the Paramount company on this truly great production.”

Removal Notice

The Western Import Company, of 1457 Broadway, New York City, announces that its offices are now located at 71 West Twenty-third street, room 1702. The telephone is Gramercy 3027.
Goldwyn Salesmen Ready for New Drive; Names of Twenty-two Exchange Managers

UNDER the direction of A. S. Aronson, recently elected vice-president and general sales manager of Goldwyn Distributing Corporation, the Goldwyn sales organization, operating from twenty-two branch exchanges, is keyed up for an energetic sales drive on the winter and spring releases of this company. The confidence of the Goldwyn sales organization is based on the strength of the pictures which have been placed on the market during the past few months.

The fourth year pictures, in dollars and cents, are proving their high box office value beyond question. Reports, show an unparalleled number of extended runs, "Earthbound," "Madame X," "The Penalty," "The Branding Iron" and "The North Wind's Malice," taking the lead in the length of engagements and the total of returns.

The Goldwyn company is bending every energy toward turning out the best pictures that can be conceived by the foremost authors of the country. These, it is confidently expected, will meet the need for genuine feature attractions that will warrant longer runs.

Exchange managers have invited exhibitors to compare the pictures that Goldwyn is now offering with anything on the market, from a box office as well as an artistic standpoint, and the result has been a great number of new bookings. For Tom Moore, in Rupert Hughes' "Hold Your Horses," is claimed a place second to no comedy of recent months, not even "Scratch My Back!" "Godless Men" is being ranked at the top of the dramatic class; "The Concert," made famous on the stage by Leo Ditrichstein, is comedy of the finest caliber, and more equally strong dramas and comedies are either at the exchanges or scheduled to reach them at an early date.

An authorized list of branch managers who will supervise the Goldwyn distribution service for exhibitors follows: Arthur Lucas, Atlanta; D. J. Horgan, Boston; George A. Hickey, Buffalo; Cecil E. Maberry, Chicago; Jack Stewart, Cincinnati; W. J. Kimes, Cleveland; L. B. Remy, Dallas; Ben Fish, Denver; J. E. Flynn, Detroit; W. E. Troug, Kansas City; Wolf, Los Angeles; Newton Davis, Minneapolis; S. Eckman, Jr., New York; Felix Mendelson, Philadelphia; Nat Barach, Pittsburgh; G. C. Parsons, San Francisco; Jack Weil, St. Louis; J. A. Koerpel, Seattle; W. A. Busch, Washington, D. C.; Mrs. Anna K. Sessions, New Orleans; E. J. Maclvor, Omaha; W. E. Banford, Salt Lake City.

American Cinema Again Elects Walter Niebuhr

The American Cinema Corporation has increased its capital stock from $900,000 common stock to $1,200,000, by issuing $600,000 in preferred stock, to consist of 6,000 shares at a par value of $100. The board of directors will be increased from five to seven. It is now composed of Walter Niebuhr, Paul Salvin, Burrill Rusky, William R. Wilder and Joseph P. San. A large part of the new issue of preferred stock was subscribed at the meeting of the stockholders.

After a vote of confidence in Walter Niebuhr, president, officers were elected as follows: Walter Niebuhr, president; Joseph P. San, vice-president and chairman of the board of directors; Burrill Rusky, secretary, and Edwin R. Van Voorhis, treasurer. Mr. Niebuhr is serving his fourth term as president. All of the others are newly elected and represent new capital in the company. The company released six productions last year and now has franchises with co-operative distributors calling for ten productions for 1921.

The entire executive staff has been retained, as follows: L. J. Henderson, supervising director of productions; Arthur Ollett, controller; Miss Anne Shingleur, administration; R. B. Delacour, distribution, and Roy L. Davis, assistant to the president.

Paper Man Talks at Associated Dinner

That the threatening timber famine and the question of nation-wide reforestation are matters of vital importance to the motion picture industry was the substance of a speech presented by Hugh P. Baker, secretary of the American Paper and Pulp Association, before the Associated Motion Picture Advertisers at the weekly meeting at the Cafe Boulevard January 27.

Asserting that many of the problems of the trade paper, the publicity and advertising departments and the industry as a whole are dependent upon a solution of the paper situation, which, in turn, is linked up with the threatening depletion of forests, Mr. Baker declared that aggressive methods were necessary to meet the crisis.

He urged support for some remedial measure before Congress. The measure he specifically advocated is the Snell Bill, which has been endorsed by the American Paper and Pulp Association, the A. N. P. A., the U. S. Chamber of Commerce and other influential organizations for the conservation and recreation of forest supplies.

Dorothy Wood New Lead in Comedies by Mermaid

Dorothy Wood, a New York girl, has been selected as the new leading woman in Mermaid comedies, released through Educational, opposite Jimmie Adams. She replaces Elinor Lynn, and has already started to work on a two-reeler which has not been named.

Miss Wood's debut in pictures was an accident and happened two years ago when she went to Los Angeles on a visit to friends. There she was seen by Stuart Paton, a Universal director, who persuaded her to appear in a feature. Then she was engaged by Fred Fishback, who was looking for a blonde beauty to appear in his comedies. Following this she appeared opposite Hoot Gibson in Western two-reelers, but in one of these she was injured by being thrown from a horse and determined to go back to the less strenuous business of playing in comedies.

Strike Affects Theatres

A street car strike which involves the cities of Albany, Rensselaer, Troy, Water-vliet and Cohoes, and which started last Saturday, raised havoc with the motion picture theatres in the five cities, from the point of attendance. While jitneys partially supplanted street cars, the 10 and 15 cent fare charged resulted in thousands remaining at their homes rather than enjoying themselves at motion picture theatres. The Troy houses were hard hit on Sunday night, losing not only a portion of the ordinary Sunday night patronage from their home city, but with no car service into Troy, from Albany and other places, the loss of patronage was increased to far greater proportions.

"SURE IS A BAD STORM THAT'S RAGING OUT THERE TONIGHT—HOPE THE OLD VESSEL KEEPS RIGHT"

Scenes from the new Irving V. Willat production, "Partners of the Tide," that is being released by Hodkinson
Washington Convention of Exhibitors from Several States a Great Success

THERE was a “happening” last week at the Washington Hotel that will go down in film history as the biggest thing ever accomplished by the exchange managers of Washington, D. C. It was the banquet that concluded the two days’ convention of the exhibitors of the territory. If there is an exhibitor in the territory who failed to show up he was not missed, because there were so many of the film men present, but he missed something as his neighbor will tell him.

As the exhibitors arrived they joined the ever increasing aggregation at the Washington, where there were plenty of local managers and salesmen on hand to greet them. A little later on there was an automobile ride around town that was a peach. Then there were several meetings. The bunch from Virginia had a merry little old gathering where they discussed a whole lot of things of a business nature.

Wells Elected President

Jake Wells was elected president of the Virginia Exhibitors’ League. E. T. Crall, of Newport News, vice president; C. E. Geoghegan, of Chase City, treasurer; Harry Bernstein, secretary, and the following were selected as members of the board of directors: John Pryor, Richmond; H. L. Hurtle, Williamsburg; Mr. Rubens, of Petersburg; F. W. Twinem, of Charlottesville, and W. P. Klein, of Richmond.

One of the big things at this meeting was the adoption of a resolution under the terms of which no exhibitor in Virginia is to have the privilege of laying his troubles before the Grievance Committee of exhibitors and exchange managers unless he holds membership in the Virginia League.

Many subjects were taken up for discussion, including taxation, censorship, advance deposits, and other matters of intimate interest to the exhibitors of the State. These subjects will be given further consideration at a meeting of the board of directors which will be held in Richmond some time this month.

District Exhibitors Meet

The Virginians had such a good time they decided to return the compliment to the exchangemen and the exhibitors of Washington next July at a midsummer convention.

The Washington exhibitors also had a meeting and there were joint meetings of exhibitors from the different states and of exhibitors and exchange managers. There were film men and exhibitors from Maryland, Delaware, the District of Columbia, Virginia, West Virginia, New York City, Georgia, Florida and other states.

In the evening, Abe Dresner, the chairman of the Entertainment Committee, arranged a wonderful program. He tipped the actors and actresses to the fact that almost the entire audience would be film folks. Mr. Dresner is the Washington distributor of Nicholas Power projectors.

The second day was almost a repetition of the first. Nothing but a good time, visits to the exchanges, and the pleasant music to the ears of the exchange managers of the scratching of pens on the “sign here” lines of film contracts. Then came the banquet, the crowning event of the convention.

Something like 225 men were present. However, there were several good speeches.

Burdick Makes a Hit

Modest George W. Fuller, president of the Exchange Managers’ Association, welcomed the guests of the exchange managers and turned the meeting over to Mr. Jim P. Anderson, of First National.

The first big number was an impromptu speech by Congressman Clark Burdick, of Rhode Island, who got his audience on their toes when he told how, as Mayor of the City of Newport, R. I., he brought about the Sunday opening of motion picture theatres for the entertainment of the thousands of boys who were sent there for training at the Naval Training Station.

“That was one of the first things I did as a war measure,” said Mr. Burdick. “I wanted those boys to be entertained seven days in the week, for their work of training was serious enough. I did not want them to have all the clean amusement the city could give them. I appealed to the exhibitors of Newport to help me, and they did.”

Mr. Burdick, who is a member of the District of Columbia Committee of the House, told the exhibitors he does not favor unnecessary restrictions on the industry, nor in endeavoring to legislate morals. He said he noticed a growing improvement in the type of pictures being produced and that the industry was reforming itself. “I do not believe the motion picture men need very much assistance from outsiders,” he declared. “I think they can pretty well take care of themselves.”

Harry Crandall had a few words to say: Jake Wells told ‘em how glad he was he turned the war to come to Washington; Messrs. Berman and Cohen and W. Stephen Bush, of New York, each had a few words to say; Harry B. Varner said “Howdy!” and Mr. VonTilzer was loud in his praise of how the convention had been conducted by the exchangemen. Tommy Goldberg, of Baltimore, delivered the message of the Maryland exhibitors. The outstanding feature of the evening was the ban on shop talk.

While everyone enjoyed listening to the speakers it was Julian Brylawski and his program from the Cosmos Theatre, that made the big hit. He brought over all the acts from the theatre as fast as they were released, and each act did just a little bit o’ something out of the ordinary to please the boys. It was some night. Music was furnished by a colored jazz band.

Every exchange manager of Washington joined in making this event the success that it was. The honors must go to all alike. They were ably aided by a little group of exhibitors, including Harry M. Crandall, Larry Beatus, Harry Bernstein, Mr. Sandell and Bernie Dekkin, of Baltimore, and Jake Wells.

CLARENCE L. LINZ.


The star is doing his utmost to live up to the reputation that the title has bestowed upon him in the picture at the right.
S. R. Kent Announces Eight Features for Release by Paramount During February

HEADED by what are declared to be two of the best feature comedies seen in the last twelve months, with two dramas which are decidedly serious in story and treatment, the Paramount release schedule for February as announced by S. R. Kent, Paramount's general manager of distribution, offers to exhibitors a broad range of subjects and distinctive types of film entertainment.

There are eight features listed, including productions from the studios of Thomas H. Ince, Lois Weber and Cosmopolitan as well as contributions from three of Paramount's own special producers, namely, Cecil B. DeMille, Hugh Ford and Charles Maigne.

The honors for February 6 are shared by "Brewster's Millions," in which Roscoe (Fatty) Arbuckle is starred by special arrangement with Joseph M. Schenck, and "The Ghost in the Garret," in which New Art Film Company presents Dorothy Gish as star. The former was adapted from the novel by George Barr McCutcheon.

The other release of the 6th is a comedy Paramount says, with Dorothy Gish surpassing all her previous efforts as the ghost "in the Garret." The comedy was written by Wells Hastings and F. Richard Jones was the director. William E. Park plays opposite Miss Gish.

Cecil B. DeMille's producers-lucky general manager of distribution, offers to exhibitors a broad range of subjects and distinctive types of film entertainment.

The other release of the 6th is a comedy Paramount says, with Dorothy Gish surpassing all her previous efforts as the ghost "in the Garret." The comedy was written by Wells Hastings and F. Richard Jones was the director. William E. Park plays opposite Miss Gish.

On the same day, Thomas H. Ince presents Douglas MacLean in "Chicken," adapted by Agnes Christine Johnston from the story, "Yanconna Villies," by Herschell Hall. Jack Nelson was the director and Gladys George is leading woman.

On the 20th comes the Cosmopolitan production, "The Passionate Pilgrim," from the story by Samuel Merwin, Robert G. Vignola directed, the scenario being by Donnach Darrell. Matt Moore plays the title role. Charles Maigne's production of "The Kentuckians," with Monte Blue, is the other release for the 20th. This is a picturization of John Fox, Jr.'s, novel about a Kentucky feud. Playing opposite Monte Blue is Diana Allen.

Said the starred recovering is going to Philadelphia, leading man. Also on the 27th comes the Lois Weber production, "What's Worth While?" Claire fered Boggs' story. Rockcliffe Fellows is leading man. Louis Calhern plays opposite her. This schedule of feature releases is supplemented by short subjects.

Attractions Distributing Corporation Has Filed Suit for the Return of Stock

AN action seeking to recover seven shares of stock and the dividends paid thereon, has been filed in the New York Supreme Court by the Attractions Distributing Corporation, 576 Fifth avenue, against J. Walter Lissberger, of 194 Riverside drive.

In the complaint on file in the New York County Clerk's office, which is attested by Benjamin P. Shulberg, now president of the Attractions Distributing Corporation, defendant received the seven shares of stock, which Shulberg was given without any consideration on the part of Attractions Distributing Corporation.

Shulberg says that at that time the stock of the concern was not of much value, but at the present time the stock of the corporation whose business he says is the buying, selling and dealing in moving pictures, is very valuable. On May 5, 1920, Shulberg says the plaintiff corporation paid a dividend of $150 on each share of its stock, which netted Lissberger $1050, and again on June 28, 1920, another dividend was declared of $50 for each share, which netted defendant $350.

Subsequently to this on September 21, 1920, Shulberg alleges demand was made on Lissberger for the return of the seven shares of stock which it is claimed he unlawfully holds, and also the dividends paid to him, which request he states was refused.

The action petitions the court to declare the assignment of the stock to Lissberger, illegal and void, and that defendant be enjoined from voting the stock pending settlement of the suit. Whitman, Ottinger and Ransom, of 120 Broadway, appear for the plaintiffs.

Planning New Theatre

The properties at 708-11 Columbia avenue, formerly owned by Charles C. Brandt and wife, and the properties at 713-15 Columbia avenue, formerly owned by the Municipal Building Association, have been purchased by the Eureka Amusement Company, for about $25,000, as indicated by the stamps. It is the purpose of Lipman and McKay to erect a moving picture theatre with a seating capacity of 1,000 on the site which measures 60 by 125 feet after the buildings which are now there have been razed.

Co-operates with Society

The Parkway Theatre, North avenue at Charles street, Baltimore, Md., which is under the supervision of Louis A. DeHoff, co-operated with the Maryland Society for the Prevention of Cruelty to Animals to help this body educate the children of the state along humane lines and exhibited two humane pictures at the regular Saturday morning matinees on January 29, which included "Black Beauty," and "The Bell of Ahri."}

Scribben Acquitted

The trade will be glad to know that Manager M. F. Scribben of the Opera House, Florence, S. C., has been acquitted of the charge of manslaughter made against him by the state after his automobile killed a negro woman on July 22 near Villa View, Del. Many witnesses testified to his excellent character.

It Is the Life

Scott's Bluff, Neb., is going to be the ideal city, says the local ministerial alliance and the women's civic organization. They have succeeded in having the city council pass an ordinance banning all forms of dancing and motion pictures. Young people must be in their homes at 8 p.m.

BITS FROM THE NEW FIRST NATIONAL PICTURE, "SOWING THE WIND," STARRING ANITA STEWART

The couple may be seen sowing the seeds of love in the scene in the center.
Vitagraph, Inc.,
1600 Broadway,
New York City.

Gentlemen:

Your "Black Beauty" special is a dandy. It smashed all attendance and money records at the Capitol Theatre. More people saw it than any picture ever shown in this Theatre, and I have heard more favorable comment on it than on any ten others I ever booked. Every performance packed to capacity, and our special children's matinee proved the biggest kind of a success.

On Wednesday we played to over four thousand children. The letters I sent to school teachers made every teacher in town a booster, and the talk the kiddies made brought in their parents who enjoyed "Black Beauty" as well as the children. The letters proved the most effective bit of advertising I ever did.

It was this double-barreled idea that put the whole thing over 100 per cent—"it got my regular theatre-goers in and pleased them, and in addition drew thousands of persons who rarely go to see a motion picture at all. The Capitol Theatre has an unusually spacious lobby, but in holding out the crowds at the special matinees, I had to open the side door into the alley, or there wouldn't have been room enough.

"Black Beauty" is a great picture and one that has an appeal for all persons, from six to sixty. No picture I ever played has approached this one in drawing the crowds, getting the money and generating real satisfaction. It was a pleasure to have been able to offer this to my patrons.

Very truly yours,

CAPITOL THEATRE,

J. F. Fanning
Manager.
"Man-Woman-Marriage," First National Film, Broke Paterson Attendance Records

MAN-WOMAN-MARRIAGE, starring Dorothy Phillips, the Allen Holub contribution to Associated First National Pictures' first group of "Big S" pictures, has broken the record for attendance during its week's premiere at the Regent Theatre in Paterson, N. J. In the eighteen performances of the spectacular production in the New Jersey Theatre in the six days of its showing the box office registered an actual paid attendance of 31,741 people.

The advertisement given the production started with a full page in the theatre program for the full week preceding the opening. The newspaper advertising started on the Wednesday preceding opening and consisted of eight or ten small teaser ads each one column and varying in size between an inch and an inch and a half. This same advertising was repeated on Thursday, and on Friday display advertising two column six inches in size was used in all of the papers.

Saturday the space was increased to quarter page size. A special rotogravure section was put out followed later in the week by two pages of which were devoted to the production, and in addition a half page of display was used in the theatrical section. The picture opened the following day and the last large display advertising was used in the one evening paper on Monday, a quarter page in size. For the week of the run small two inch one-column ads were used in all of the newspapers.

The outdoor advertising consisted of the regular 100 one-sheet stands that the theatre always employs. In addition to this Manager Charles L. Dooley employed ten twenty-four sheet stands.

Two thousand tuck cards featuring the mile stone insignia of the production distinguished all the newspaper advertising. The special facsimile lobby display of the seven Leone Bracker posters prepared especially for the production completed the advertising given the picture.

Mr. Dooley has appropriated for the production was $500 and he turned back $22 of this after all bills had been settled. The Regent is a 2,200-seat house, and the admission prices are from 10 to 30 cents. "Man, Woman, Marriage" is the third of the First National "Big S" productions to be shown to the public.

Selsnick Sales Head Tours Middle West

Samuel Sax, who was recently made general sales manager of Selsnick Pictures Corporation, has started on a tour of the middle western states for a two-fold purpose. Mr. Sax will note the general state of affairs prevalent throughout the Select branch exchanges and give special trade showings of the Select picture, "The Greatest Love," starring Vera Gordon.

In connection with this production Mr. Sax will endeavor to increase home office possibilities on the production. Mr. Sax, among other cities, will visit the St. Louis, Kansas City, Omaha and Chicago exchanges and will be away from his desk at the Selsnick home office about two or three weeks.

New Capitol Comedy

An original comedy idea is made the basis of "Angels' Feathers," a coming two-reel Capitol Comedy distributed by Goldwyn. The story, written by Kingsley Ben-
Alice Calhoun, of Vitagraph, Tells How to Become a Screen Star at Seventeen

By EDWARD WEITZEL

MOVING PICTURE WORLD

H OW to become a moving picture star at seventeen is a problem which is keeping an army of fat girls, thin girls, tall girls, short girls, pretty girls and other girls not so pretty wondering how the thing is done—that is, if the girls are within a certain age limit. If any of them are past seventeen, it is a question of becoming a moving picture star at any old age—but the younger the better. Here is the way the youngest moving picture star in the United States, Alice Calhoun of Vitagraph, turned the trick. She started in at an early age to fit herself for the position she was to occupy in the screen world. In fact she began her preparations before she was a day old by seeing to it that she was one of the prettiest babies that any deserved first prize at a baby show. Realizing the flying start she had in the way of good looks, she insisted upon a daily and nightly regimen that would insure the further development of this important aid to film fame. She even consulted her parents on the subject and admits that they gave her excellent advice and were of considerable help in selecting the proper clothing and dietary and in providing her with congenial home surroundings.

Having been born when the moving picture was in its infancy, Miss Calhoun may be said to have grown up with it—if not in it—and to have kept pace with its development by taking advantage of every means of adding to her list of physical perfections.

Her Start as an Electrician

Her first decision as to a career did not comprehend the movies. At the age of five, not having heard of the silver sheet and being the devoted admirer and faithful playmate of an elder brother, she turned her back upon her family of dolls and other feminine toys and concluded to become an electrician, after assisting young Master Calhoun in erecting a wireless telegraph station that would have worked beautifully if the chief electrician had provided any means of sending or receiving a message. This experience was not labor lost, however, but rather, as seed sown on good

to be at the studio by nine-thirty. Mother said she hated to see me go, but I had never been so happy before in all my life."

"I watched Alice from the window when she left the house," explained Mrs. Calhoun, "and made up my mind that my pity was entirely wasted. The way she looked up and smiled and threw me a kiss told how happy she was."

"Nothing warms the heart like a signed and sealed contract; it's better than a sealskin coat," said I.

Better Than a Sealskin

Miss Calhoun found the photograph she wanted and handed it to me. I glanced at it and then compared it with the picture I had selected as being "the girl herself."

"How about the day you were told you were to be a star?" I asked abruptly; "were you very much upset?"

"So much so that I gave mother a dreadful fright. When I came out of Mr. Smith's office I was so happy that I couldn't do anything but cry. Poor mother thought I had lost my job and started to console me, but I managed to make her understand that I hadn't gone crazy, when I grabbed hold of her and began to dance. I thought that my other conferences with Mr. Smith were the most wonderful things that could ever happen, but when he looked at me calmly and asked if I wanted to sign a starring contract I just couldn't believe my ears."

The Right Side of Seventeen

"Let me see, the name of your first star picture was 'Princess Jones' and a part of your royal warrant was a gingham apron and a calico frock."

"Yes, and I have just finished my second star picture; its working title is 'White Lies.'"

"Now, for the most important question of all. What is the first rule of how to become a moving picture star at seventeen?"

Miss Calhoun thought a moment very seriously, then started to smile.

"I guess," said she, "the best way is to commence on the right side of your seventeenth birthday."

Takes Part in "Everybody's Business"

"What was the name of your first picture?" I asked as the young star sorted over a pile of photographs, in search of one that showed how a few touches of make-up transformed her into a woman of twenty-six.

"Everybody's Business," and Charles Richman was the star," replied Miss Calhoun.

"Did everybody in the company know your right age?"

"No—nobody did; I didn't tell anyone."

"It was nobody's business, as it were. How did you become a member of the Vitagraph company?"

"We have a friend in the company and I asked him to introduce me to Mr. Albert Smith."

"Were you engaged at once?"

"Yes; but it was a year before I got a steady contract. I supported Corinne Griffith in 'Human Collateral' and played the heroine in Q. Henry's 'The Dream.' One day Mr. Smith sent for me and I was told I was to be engaged for a year. It was very disagreeable when I got up the next morning, cold and raining hard, and I had

JUST AS SHE REALLY IS

Alice Calhoun, who is starring in "Princess Jones" for Vitagraph

ALICE—THE VAMPIRE

Alice Calhoun made up for a "different" role
SAMUEL MERWIN, NEWEST PARAMOUNT AUTHOR, FINDS FILMS GREAT STORY-TELLING MEDIUM

The thing that interests me most in motion pictures is the possibility of putting real human characters on the screen," said Samuel Merwin, author of "Anthony the Absolute," the famous "Henry" stories and other fiction, after a visit to the new Paramount studio on Long Island, where he viewed the actual making of motion pictures for the first time since joining the staff of prominent writers for Paramount pictures. "To an old story teller-and I have been making my living at it since I was 18 years old-the opportunity of using the resources of the screen is exciting." Mr. Merwin has had eight of his stories adapted for motion pictures, his latest being "The Passionate Pilgrim," a Paramount release, and knows something of the industry from that angle. But writing direct for the screen is a new experience for him and one in which he has become greatly interested.

Opportunities Interest Him

"Any new way of telling a story interests me very much," he said, "but I am not familiar enough with the technique of motion picture writing to make many comments. The opportunities are infinite. I have very definite ideas about story-telling and how I think they should be applied to the motion picture, but I do not want to say anything until I have had an opportunity to study the various angles of the business. There is a difference in method of telling a story for the screen and telling one for a magazine or in a book, but whether it is fundamental or not I do not know.

"It will be interesting to develop and to work out fresh, new ways of presenting characters on the screen. Instead of telling what a character is, as one does in the written story, you can, immediately he appears on the screen, show what he is.

Character Development

"When I speak of character development I mean, as well, plot development, for to me a real plot is what happens when real people are thrown together. I never think of plot as one of the fifty-seven varieties-some number like that-nor do I work for situations when I write. I think of the characters first and what they do makes the plot. If, as some people say, the plot is wrong then there is something wrong with some of the characters, and to correct the plot it is necessary to find the trouble in the characters themselves.

Adapted Story Faulty

"It is the possibility of character development, and by that I mean plot development as well, and of showing groups of people together in different situations on the screen that has really do a lot to me story-telling in a new form, and if I can find the way it will be great fun. As I say, I have had little experience with the motion picture-I have only been an interested spectator on the side lines-and until I know more I do not want to talk too much about it.

Mr. Merwin believes the motion story for the screen as a better means of picture-story-telling than the adapted story.

Have Seen Instances

"The trouble with the adapted story lies in the fact that the adaptation is made by some one with an entirely different mind from the one that originally conceived the story," he said. "The scenario writer does not see the story in the way the author sees it, and the changes and complications that arise. The changes made, many times, are not in the spirit of the story, although I have seen instances where the scenario writer has put in things that have greatly improved the original."

Jacqueline Logan Plays Opposite Thomas Meighan

Jacqueline Logan, former Follies beauty, is playing the leading feminine role opposite Thomas Meighan in "White and Unmarried," the star's latest Paramount production which Director Tom Forman has just started at the Lasky studio. A little less than a year ago she stormed the theatrical offices of New York and won for herself a role in the revival of "Florodora." Then followed an engagement with the Ziegfeld Follies.

It was during this engagement that she first attracted the attention of the motion picture producers. A flattering offer brought her to California and awarded her the leading role in a recently completed production. Chance directed her to the office of Lou Goodstadt, casting director for the Lasky studio, just at a time when that busy individual was searching for a girl of the type of Miss Logan for the lead in "White and Unmarried." The role demanded that the girl be beautiful and that she be a trained dancer.

Suit Progresses

Winchel Smith, Samuel French, John L. Golden and the Metro Pictures won a point in the Appellate Division of the New York Supreme Court when this body granted their motion to strike out certain alleged "scandalous" allegations in the complaint of Stuart Robson. The latter has a suit pending in the Supreme Court against Smith and the other defendants, in which he seeks to enjoin them from producing "The Saphead," based upon the play "The Henrietta," written by Bronson Howard, and which he claims is the property of his mother, May E. Stuart, and himself. Robson claims that French, who acted as a fiduciary agent for his mother and thus acquired possession of the play, sold the rights to Smith, who, in turn, disposed of them for $1500 to Golden and the Metro Pictures, to be converted into a motion picture.

Now that the allegations which he defendants took exception to are ordered stricken from the complaint, the case will probably be placed on the calendar for early trial.

A PRETTY DECORATION, SHOWING CHARACTERISTIC POSES OF MARGARITA FISHER
In the American picture, "Their Mutual Child"
J. N. MacMeekin Brings Optimistic Reports After a Tour of Country

Predictions that 1921 would prove one of the best years, if not the banner years in the history of motion pictures, are being justified, according to John N. MacMeekin, Mr. Chambers' ex-associate, who has just returned to New York after a six months' tour over a large part of the United States. Mr. MacMeekin talked with exhibitors in the towns he visited and found them practically united in the opinion that the present year would be an exuberant one for the industry. Traveling from the Atlantic to the Pacific he obtained first hand information regarding the 1921 outlook.

"What impressed me particularly," said he recently, "was the optimistic attitude of exhibitors. This cheerful outlook is not confined to certain isolated localities, for my travels carried me from one end of the country to the other.

Exhibitors Optimistic

"I spent some time in Kansas City and found local exhibitors in an optimistic frame of mind. Frank Newman, of the Newman Theatre, was particularly cheerful over the prospects. Mr. Newman deplored the suggestion of lowering admission prices. In his opinion that would be nothing less than a suicide. Harding of the Liberty Theatre, also in Kansas City, expressed the same cheerful optimism over the business outlook generally.

"In Omaha, Neb., Mr. H. Blank, who controls a dozen or more theatres, said that his managers all report splendid business. And Reaart, he told me, is proving one of his best bets for the year.

"Montana and Washington are, like the Middle West, in fine shape. Seattle alone has opened two new first run houses, the Blue Mouse and the Winter Garden. Both of them are playing to capacity business. John Hamrick has just secured the Reaart Star for his Blue Mount Theatre. He, too, seems more than pleased with this year's outlook.

Open to Big Business

"To me, one of the best indications that this year is destined to be a big one for our industry is the fact that projects for needed new houses and backs already are being backed. The new theatres, I have observed, always open to big business and continue to play to capacity audiences."

"Denver has a superb list in the new Rialto Theatre with a brand new set by W. Bielski. Both of the old houses in downtown Kansas City are being sold out. The Capitol is fully occupied and the New Capitol is the most modern theatre in Kansas City. But of course, the most important developments are in the suburban circuits."

Capitol Nearly Ready

H. M. Thomas, of Toronto, general manager of theatres for the Famous Players Canadian Corporation, in management of the Winnipeg, Manitoba, on January 22 to supervise preparations for the opening of the new Capitol Theatre in Ontario. Mr. Thomas announced that the opening feature would be "Midsummer Madness" and that negotiations were under way to secure the presence of the well-known actress of four stars playing in this production. These include Lila Lee, Lois Wilson, Jack Holt and Conrad Nagel. The act will be directed by Jack Arthur. Charles G. Brantham will direct the publicity, advertising and exploitation.
Associated Exhibitors Film, “The Devil,” Breaks Record

With three pre-release showings breaking three house records in New York City, Buffalo and Los Angeles, the Associated Exhibitors production "The Devil," featuring George Arliss, has set the highest record in the history of Pathe Exchange for bookings in advance of release.

Statistics taken from the contract records ten days before its release date, February 6, show that practically every important first-run center in the country has been closed and that in several instances indefinitely runs in large cities have been planned for the picture.

It is emphatically stated by the Associated Exhibitors and by the Pathe Exchange that "The Devil" will not be "road-showed." As an organization founded by exhibitors for the purpose of serving exhibitors, it has been firmly decided that the men who operate theaters week in and week out, taking the fair pictures with the best, must be given full opportunity to get the best pictures and under the same selling conditions that they are given the average picture.

Among the important bookings to date are the Keith & Proctor circuit, the Mark Strand houses, the B. M. Moss houses, the Stanley circuit in Philadelphia, the Capitol at Springfield, Mass.; the Walnut Theatre at Cincinnati; the Liberty at Youngstown, O.; the Metropolitan at Cleveland, O.; the Missouri Theatre at St. Louis; the Liberty at Kansas City; the Rialto at Newark, N. J.; the Capitol at Oswego, N. Y., and the Lyric at Lima, O.

Screen Snapshots

Shows Vera Gordon

Vera Gordon, who scored a distinct hit as the mother in “Hu-moresque” and has added to her laurels in subsequent productions, will be seen as she is away from the studio in a forthcoming issue of “Screen Snapshots” produced by Jack Cohn and Louis Lewin and distributed through C. B. C. Film Sales Corporation.

Incidentally, Jack Cohn, who was a visitor at the C. B. C. office recently, enjoyed the pleasure of the double feat of watching himself on the screen and seeing himself in his own home, through viewing Number 18 of the “Snapshots,” in which he appeared.

Stoll Shatters Precedents with Its Success with Unknown Stars

A whole handful of motion picture precedents and traditions has been broken by Stoll Film Corporation of America, which started a month ago to release its pictures throughout the United States. In spite of circumstances hitherto considered obstacles, the verdict of American exhibitors and motion picture audiences has been registered hugely in favor of the newcomers in the field, it is said.

The results following the release of the company's first five pictures, the year, have justified the confidence of Stoll officials in the widened viewpoint of Americans since the war. Every trade-paper criticism of these pictures has been favorable, it is reported, and has pointed out the attractive features in each.

Unknown stars, foreign scenes and stories, and a new venture, Stoll officials had been told, would militate against the chances of immediate success of the Stoll pictures. What happened, according to reports, has been due to the unique scenes and atmosphere of places abroad appealed at once to the fancy of the novelty-seeking fans, while the freshness and natural acting of the stars added them without delay to the list of popular favorites.

Of the first pictures released, each one has been featured by this novelty of setting, story or time. "The Flame," the story of Stoll picture, which will be released February 6, is a story of romance and adventure.

Goldwyn Completes "The Concert"

Another picture that promises to be a high place among the excellent comedies released by Goldwyn during the past six months is "The Concert," an adaptation of the play that supplied Leo Ditrichstein with one of the best roles of his stage career, and was the success of several seasons in New York and on the road. This picture was recently completed at the Culver City studios under the direction of Victor Schertzinger, and prints soon will be in all of the twenty-two Goldwyn exchanges.

At a pre-view of the picture, attended by a critical audience in which a number of the prominent authors now engaged in writing original stories for Goldwyn were included, the production was given an unusually high rating.

Final Chapter of Vitagraph’s "Fighting Fate" Being Filmed

With one thrilling and spectacular scene following another, says Vitagraph, William Duncan and Edith Johnson are now finishing the fifteenth and last chapter of their new production, "Fighting Fate." The earlier chapters have been praised by exhibitors as something novel and original, and the two chapter-play co-stars were put on their mettle and deliberately slowed up their production speed so as to make the most of each separate detail in the filming.

The explosion of a large houseboat recently rocked Balboa Bay and gave winter resorters in the big hotels from Long Beach south as great a thrill as its screen reproduction will probably give fans and exhibitors. Thousands packed the shores after the explosion, which had sent the shore line almost up into the hotel lobbies and had given the impression of a giant tidal wave.

This film is the most expensive ever made by William Duncan, it is said. Feature-length methods have prevailed throughout the production of this chapter-play, and all settings are of the same quality as those of the biggest feature pictures.

Auditor to Wed

Edwin A. Aaron, traveling auditor of Metro, is booked for an appearance at Butte, Mont., on February 6, when he is to be married to Miss Dorothy Simon, daughter of Mr. and Mrs. I. Simon, prominent residents of that city. Miss Simon is well known in San Francisco, being a graduate of Leland Stanford Jr. University.
"A Connecticut Yankee at King Arthur's Court" Is Finely Produced by William Fox

By EDWARD WEITZEL

It is a pity that Mark Twain died before the admirable screen versions of his classic, "The Prince and the Pauper" and "A Connecticut Yankee at King Arthur's Court" were given to the public. The famous writer's comments upon the film adaptations of these three celebrated novels of his would be well worth hearing. "A Connecticut Yankee at King Arthur's Court," the latest of the Mark Twain stories to reach the screen, has been given a sumptuous production by William Fox and will be known as one of the most diverting pictures of this or any other season. Although the scenario writer has followed the great American humorist's example and taken the widest sort of liberty with the subtitling the spirit of the 1921 slang he has put into the mouth of the hero is in keeping with the quick sense of humor of this present day Yankee, who imagines himself at King Arthur's court in the fifth century. In their way these slangy subtitles are as amusing and as effective as those devised by Rupert Hughes for "Hold Your Horses," and the public will accept them without question. One thing should be made clear: The picture has on it Hughesterry Finn, Tom Sawyer, who can resist its colossal humor and light-hearted satire should immediately consult a doctor as to the state of his health. Its rollicking fun and its good natured drive at the once highly respected trade of knighthood are the best kind of medicine for a sluggish liver. To see the Knights of the Round Table setting forth to rescue their King, mounted on motorcycles and led by the valiant Sir Sagamore in a tin Lizzie, and to see the same doughty warrior engaged in a tournament with a modern cowboy armed with a lariat is to behold anachronism turned into glorious jest.

At a Fine Artistic Level

On its pictorial side "A Connecticut Yankee in King Arthur's Court" is a succession of early English interiors and exteriors which will compare favorably with the most ambitious settings of the screen. There are long shots of English landscapes with fifth century castles in the distance that are beautifully impressive. The director has kept the entire production at a fine artistic level, and the story is full of happy conceits and bits of comic business. The modern scenes at the opening and closing of the picture are of corresponding merit, and the windup of the love interest has a comedy twist that is as unexpected as it is irresistible.

The cast

The Yankee.................................Harry C. Myers
Sandy........................................Pauline Starke
Queen Morgan le Fay......................Rosemary Theby
King Arthur..............................Charles Clary
Sir Grogort..............................George Siegman
The Page, Clarence......................Charles Gordon
Mark Twain..............................Karl Formes
Mrs. Cavendish............................Herbert Portier
Adele Farrington........................Mr. Cavendish
Sir Launcelot.............................Whitfield McDonald
Scenario by Bernard McConville.
Directed by Emmett J. Flynn.
Photography by Lucien Andriot.
Length, 8,921 feet.

The story

Martin Cavendish, the Yankee of the story, is a wealthy young chap whose mother wants him to marry Lady Grey Gordon, but he is in love with Betty, his mother's secretary. Reading at night in the drawing room, his attention is attracted by a suit of ancient armor. As Martin is thinking of the days of knighthood a burglar enters. During the struggle which follows, Martin is knocked down and injured and the last thing he remembers is the thief threatening him with the spear belonging to the suit of armor. When he opens his eyes again he has taken a leap backward of fifteen hundred years. He is lying under a tree and a mounted knight is jabbing at him with a lance. Martin is mistaken for King Arthur's castle at Camelot and driven into the presence of the monarch and the Knights of the Round Table. The Yankee's bewilderment at the antique English spoken by his captors and his use of the latest American slang help to complicate matters. Sir Sagamore, the knight who first discovered Martin,swears that he is a Hungarian and deserves death. Merlin, the King's magician, suggests that Martin be burned at the stake.

The proposed victim remembers that an eclipse of the sun took place on the moon that night. Patrolling the fields, he hides, the sun hiding itself. He says that he is a magician and that he will hide the sun if they attempt to kill him. While he is bound to the stake the eclipse takes place as he promised, and the King is glad to release him when he offers to bring the sun back again.

The Yankee is made a knight with the title of Sir Boss, and proceeds to supply the castle with the latest 1921 improvements in the way of telephones, plumbing and a supply of tin Lizzies, the autos being manufactured from the armor of the knights. Next comes a series of lively adventures. Sent on a true knighthood errand the rescue of the Lady Alissande la Carte, she is taken by the wicked Queen Morgan le Fay, the King's half-sister. Martin refuses to drink poisoned wine after turning down the Queen's advances, and releases Alissande and the rest of the prisoners in the castle, a trusty six-shooter helping in the good work.

Back at the castle with the rescued damsel, Martin accepts a challenge to meet the mighty Sir Sagamore in the tournament yard, but rides to the encounter dressed as a cowboy and armed with a winking lazar. He soon yanks the knight from off his noble steed and chases the rest of the tin-plated gentlemen from the field with his revolver. In the end Martin marries his lassie, and elopes with his mother's secretary.

Program and exploitation Catchlines: An Adaptation of Mark Twain's Story. He Has a House with One, While His Mother Wanted Him to Wed Another—Then a Burglar Enters His Home One Day and Takes Him Away and Which Sends Him Into a Dream—Many Amusing Scenes Show Him While Travelling in the Land of Dreams—Pauline Starke and Harry C. Myers in the Mark Twain Story.

Exploitation Angles: Play this straight across the boards. Don't trust to halfway measures. You've got something you can plunge on, and plunge to the limit. Use paper, plenty of it, and hook the book-sellers to the deal. Make your sales by supplying plenty of stills for every window and getting every possible window. If you can rent a dress from him, either as a costumer, get a man strong enough to walk in it and mount him on a motorcycle and keep him on the street working him at your house at showing times and letting him toll the people of your town paid for only by the size of your house and the amount of ginger you put into your exploitation.
Ambassador Theatre Opens February 4

The Ambassador Theatre, which is a unit and part of the big new Ambassador Hotel now being completed in the Wilshire district of Los Angeles, will open its doors to the public on February 4, with the Associated First National attraction, "Passion," as the feature. A twelve-piece orchestra under the direction of Max Weil will furnish the music to accompany the picture. S. Barrett McCormack, managing director of the new playhouse, has been assembling a staff of house assistants, including a number of usherettes for whom costumes of a modernized Colonial effect have been designed. The policy of the house, which includes advance sale of seats for the entire season by subscription, demands that there be a weekly change of program. Pre-release pictures will be shown whenever they can be obtained.

Lois Weber Comes East

Lois Weber, noted woman film producer, leaves for New York this week to be present at the first showing of her last three photoplays, "What Do Men Want?" "Married Strangers" and "What's Worth While?" recently completed in her Hollywood studio.

To Produce at Fresno

The Film Arts Productions, a recently organized company of which L. O. Stevens is president; George McLean, vice president, and W. F. Dunn, secretary and treasurer, has gone to Fresno, Cal., to produce a series of two-reel westerns. Jack Richardson will be featured as the leading player, Lee Hill as the heavy, and Eula Leach as feminine lead. Fresno has been selected as headquarters for the new company because of the number of cowboys employed on the cattle ranches in that vicinity who will be available on short notice to lend atmosphere to the productions. Stories for four of the series of sixteen pictures are ready for immediate production. Edwin Middleton will direct and B. D. Biggerstaff will act as production manager.

New Editor at Fox

Charles Emerson Cook, former theatrical man of New York, and author of several stage plays, has been appointed scenario editor of the Fox west coast studios in Hollywood.

Hodkinson Inaugurates Extensive Sales Drive

The W. W. Hodkinson Corporation has inaugurated for February a sales drive which it is expected will keep the men in the field keyed up to the highest pitch of efficiency. The intention is to make the month of February a "One Hundred Per Cent. Hodkinson Month." The drive started Monday, January 31, and will terminate February 26, and the representative and salesman who turns in the most business within his respective division will be rewarded.

That the men in the field are all keyed up to the highest pitch over this new idea is obvious in the various telegrams which have been received at the home office of the W. W. Hodkinson Corporation. W. F. Seymour, supervisor of the Central Division, says that "he expects to make the other divisions look ill." T. F. Flanagan, of the Southern district, has sent a similar wire. H. S. Beardsley, supervisor of the Atlantic Division, says that "when all his figures are in the other divisions will read 'em and weep." While Joe Bloom, of the Middle West Division, speaks up, to say that "he has got 'em all stopped."

There has been evidenced in all telegrams a very healthy spirit of rivalry which must definitely react for the good of the organization.

Can Get English Films

M. F. Gregg, V. C., Toronto, secretary-treasurer of the Anglo-Canadian Picture Plays, Ltd., has issued a denial of the statement credited to Lord Beaverbrook that Canada cannot get English pictures because American buyers of British releases obtain the Canadian rights in their contracts. It is pointed out that this is no longer true. Reference is made to the present importation into Canada of British releases, these being imported at the rate of one feature each week, it is stated. These are secured direct from England, it is declared.

Loew Invades Winnipeg

According to a local announcement, Winnipeg, Manitoba, is to have a Loew theatre, this to be the first of a Loew chair in the Canadian West. The invasion of the territory depends on the price of building materials, however, it is asserted, and the Winnipeg house may not be started this year on this account, although the plans are ready.

OUT ON THE WESTERN PLAINS THERE WAS ONE THING THEY AVOIDED—"THE DEATH TRAP"

Tom Santschi shown here in scenes from this new picture from the series being released by Pathé
UTH ROLAND, the popular Pathe serial star, who is spending a well earned vacation in New York, is getting so much enjoyment out of her trip that she has decided to prolong her stay. Purchasing a new wardrobe, attending the theatre and renewing old friendships are a few things that take up the time of the star.

Last Saturday morning she went to Central Park, with two members of the World staff, where a number of photographs were taken in the zoo and pond. Everywhere she went the kids went wild with delight, for not one youngster in twenty failed to recognize their serial favorite and they were all the more eager to get the last vestige of doubt with an "Ain't you Miss Roland?" In spite of the growing stringency of the prohibition enforcement, Miss Roland's path home will be suspiciously zig-zag, for she will head for Los Angeles by way of Toronto, Cleveland, New Orleans and intermediate points. Last Monday she posed all day for some photographs, and Joe Reddy's life is going to be made miserable for weeks to come with demands for the new stills.

Just imagine if the officials of the International Photoplay Company, Chicago, joined the film throng at the Astor every day for luncheon and somebody wanted them on the premises, necessity being paged. They are John Wojtalewicz, president and general manager; Frank Waskiewicz, vice-president; Nolan Burdman, secretary, and Joseph Petlak, treasurer.

The Broadhurst Theatre was jammed to the doors on Tuesday morning, February 1, at the invitation showing of Fox's production of Mark Twain's "A Connecticut Yankee In King Arthur's Court." A list of those present would include everyone in the film industry and a number of prominent people not in the business.

M. C. Levee, vice-president and general manager of the Robert Brunton Studios, Inc., arrived in New York on January 31 for an extended stay. He came east to close several contracts with some eastern independent producers for the use of the Brunton studios in Los Angeles.

F. C. Wallace, western district manager of World Motion Picture Corporation, arrived in New York January 31 to attend a consultation of officials of that concern. Mr. Wallace returned West on February 6. Mrs. Wallace accompanied him to New York.

Joe Plunkett is to be congratulated for his staging of the charming prologue to "The First Born" at the Strand this week. He took off an afternoon and acted like a proud father. We were impressed that his actions were fully justified. Incidentally William Yearty has the most speaking role ever acted on the Strand stage in a prologue. He characterizes a policeman and the part consists of "Hello John," spoken to his lieutenant in Chinatown.

A. L. Selig, formerly coast district manager of World Motion Picture Corporation, has been transferred to the Middle West territory with headquarters at Chicago. Mr. Selig recently completed a successful trip through the Far West and his reports are extremely optimistic.

The next "Exceptional Photoplays" bulletin of the National Board of Review will name "The Love Light," with Mary Pickford; "The Great Adventure," with Lionel Barrymore; "The Kid," with Charles Chaplin; "The First Born," with Susseh Hwakawa; and "Over the Hill" as the exceptions.

It is generally the case that motion picture producers have to go angling for Broadway theatres in which to show their special productions for a run. But with Metro's "Four Horsemen of the Apocalypse" the case is reversed. The theatre managers are angling for the picture. The magnitude of the film and its drawing power has spread around with the result that the producing firm has now the choice of many houses.

May we make the respectful query as to why "Hold Your Horses," with Tom Moore, might not be included? Nat Dorfman, formerly a well known newspaper man on the staffs of the New York American and the Evening Telegram, and now vice-president and publicity director of the Sunrise Pictures Corporation, was married to Belle Bloomfield, a Lynch, Mass., girl.

D. W. Griffith and Mabel Heeke Justice, the photodramatist, were guests of honor of the National Press Club of Washington at its entertainment on Sunday, January 30. Mr. Griffith was in Washington for the opening of his production "Way Down East." Miss Justice is in the Capital for the purpose of addressing the League of American Pen Women on Friday, February 5. The topic of her talk will be "Scenario Construction."

Mrs. Warren G. Harding, wife of the President-elect, has become a member of the League of American Pen Women during the past month.

Samuel Sax, general sales manager of Selznick Pictures Corporation, started last week on a tour of the middle western states for the purpose of noting conditions prevailing at the various Select exchanges and to give special trade showings of the special Select picture, "The Greatest Love." starring Vera Gordon. Mr. Sax will be gone three weeks at least.

Joe Brandt made a flying trip to Philadelphia last week.

Nat Bier, formerly manager of the Select New Jersey territory, has been made sales manager of the New York branch of Select. E. W. Kramer, who until recently was in charge of the Select branch in Kansas City, has been transferred to the New Jersey territory.

Beside gold, some princes and a coating of ice the Aquitania this week brough in Harry J. Cohen and Randolph Lewis.

Removals of the week included the executive offices of Robertson-Cole from 1600 Broadway to their new building at Forty-eighth street and Seventh avenue, and the home office of Pathe from 25 West Forty-fifth street to their new building right next door.

Hiram Abrams has returned from the coast, with customary unexpectedness.

Earl Kramer has been appointed Select manager for the northern New Jersey, with headquarters in Newark.

J. R. Grainger, Marshall Neilan's personal representative, emphatically denies that Neilan is to direct a picture made by Douglas Fairbanks. Grainger says that not only is the wildly circulated story not true, but that there has been nothing on which to form a foundation for the rumor.

Important happenings at the latest meeting of the F. L. L. M. Club were: New York Federated Film Exchange admitted to membership; a rule adopted to continue doing business with middle-men or sub-renters in either the theatrical or non-theatrical field; President Chadwick appointed Messrs. Zierler (chairman), Iris and Levy committee to three to look for permanent quarters for future Grievance Committee meetings.

A film temporarily called "Lune D'Amour," a distinct novelty in the matter of production, is being cut preparatory to a showing in the near future. We are not at liberty to divulge any more about this novelty, save to say that the entire picture, which will

(Continued on page 812)
Picture Theatres Raise $14,500 for Europeans

The Chicago Committee on the European Relief Commission raised over $14,500 in Chicago picture theatres on Wednesday. This total is more than 50 per cent. the highest expectations of the committee, which was headed by W. S. Stokes, executive secretary for the relief campaign in Illinois.

About 400 houses, or practically every picture theatre on the east coast, co-operated. The drive was conducted on a solicitation basis, collections being made in each theatre by women, following four-minute speeches of the chairman of the drive and describing briefly conditions on the other side. This was illustrated by a tabloid list of about 150 feet. The plan of having women pass the collection box was substituted for the original scheme of giving benefit shows and turning over the receipts to the cause.

The Woods Theatre, where “Way Down East” has been running for the past seven weeks, topped all others in the amount of collections, which exceeded $1,000. D. W. Griffith has further expressed his interest and support by offering a special matinee entertainment this Friday at 10:30, February 5, at the Woods, when the entire receipts from the showing of “Way Down East” will be used for the benefit of the European children. The musicians and all union employees who are obliged by the federation to accept their usual salary have agreed to turn over their wages for this performance to the committee.

Jones, Linick & Schaefer
Take Over Three Houses

For the second time within the past two weeks the Boston, Rose and Alcazar Theatres changed hands on Wednesday, January 26, when Jones, Linick & Schaefer bought the five-year lease which Saxe Brothers and J. S. Grauman had purchased from Harry L. Moor on January 15. This marks a most important acquisition to the Jones, Linick & Schaefer enterprises, as these three theatres, all located in the loop within one block of each other, are among the busiest if not the busiest picture houses in Chicago, two of them operating all-night shows. Together with the Randolph and Orpheum, they control five first-run theatres in the loop, and altogether nine theatres in Chicago.

Under the new management the Boston, Rose and Alcazar Theatres will show only a high grade of features. Jones, Linick & Schaefer will operate them under the name of the Jayefeei Films.

Success of “Kismet” Here Indicates Ten-Week Run

“Kismet” has made a new record for the Ziegfeld Theatre, reviving its previous peak last September 21, when it was impossible to accommodate the crowds—despite the fact that the Ziegfeld is generally considered a little out of the way, and despite the fact that admission prices were advanced to $1.10 and 65 cents. Rod-erick the official, whose personal super- vision the feature is being shown, an- nounces that the present success indicates that “Kismet” will continue for a run of ten weeks, he believes.

A special presentation and enlarged or- chestra accompanies the showing at the Ziegfeld. Mr. Ross arranged for an attrac- tive tie-in with the picture, a silver face of a richness to correspond with the elaborate Oriental settings of the picture. Six dancers figure in the prologue, and in the colorful costumes of the Persian harem girls suggest the moods of “Kismet” by their dance movements, alternately gay and languorous, and by graceful posing. The music is furnished by an orchestra of twelve, playing off-stage. Their numbers, as well as the contralto solo, “Kismet,” are exceptionally beautiful and help to bring out the exquisite quality of the Otis Skinner feature.

Fay Tincher Makes First Public Appearance Here

During the week of January 23, Fay Tincher made sixty personal appearances in Chicago, Michigan, and Schaefer loop houses, the Rialto and McVickers. It is reported that over 100,000 persons saw the star during this time, and that both theatres, which run straight vaudeville programs, drew a much greater percentage of people than usual due to Fay Tincher.

The object in exploiting the Christie star in this way is to popularize her to the extent of warranting the production of a series of five-reel comedy dramas in which she is to be starred. Miss Tincher has selected the correct line of costume for putting over this idea and is proving to the public that she is an added-good- ness leading lady who is interesting and charming enough to hold attention without indulging in slapstick.

Miss Tincher expresses her confidence in the new venture by saying, “I can do anything,” and backs it up by recalling her first experience in the theatre under the direction of D. W. Griffith. Among her more or less serious roles at this time was that of the baby vamp in “The Battle of the Sexes,” and that of Delcea in De Wolf Hopper’s “Don Quixote.”

P. J. Schaefer Elected President of the A. A. A.

Peter J. Schaefer was unanimously e-lected president of the Allied Amusements Association at a meeting held during the week of January 23, following the resign- ation of Maurice Choyinsky, who has held this office for the past year. This is the second time Mr. Schaefer has been elected to the presidency of this organization, as two years ago, at the forming of the Allied Amusements Association, he was elected to this office. At the end of his term he becomes president of the National Motion Picture Industry, a position which gave him every opportu- nity to become acquainted with the suc- cessful organization methods. Upon being elected a second time Mr. Schaefer said:

“Now is the proper time for all amusement interests to get together. The business is being pressed on all sides by a lot of notoriety seeking reformers who hope to scare us with their blue devil bugaboos. It is the business of amusement as well as the business of entertainment we will find Chicago a psalm-singing, hypo- critical city of 3,000,000 indigo dead ones. We must hustle the arts of our profession, as well as the business of entertainment, to join with me in maintaining the greatest business in the world—the business of entertaining.”

Paramount's Latest Plans

Paramount's Chicago office is laying plans for another advertising campaign that offers big inducement to the exhibitor who books this producer's output. On Sunday, March 27, the Chicago Tribune will use a full page of this company's advertising and all exhibitors who have booked a solid week of Paramount pictures will have a chance to list their programs on this page. The bookers announce that they already over 125 solid week bookings have been secured.

Landau Re-Opens Alhambra

The Alhambra Theatre, Milwaukee, which will open February 1 under the new management of Leo Landau, has been the subject of much anticipation for a successful re-opening. “Inside the Cup,” the Paramount-Cosmopolitan special, has been chosen for the first week’s attraction.

Funds for Whelan’s Family

Max Ascher, as chairman of a committee for relief work among the film tradesmen of the Chicago field, has asked the support of exhibitors in obtaining funds for the widow and family of Chris Whelan. The death of Mr. Whelan, one of the highly esteemed men of the industry, occurred recently, left his widow and family in destitute circumstances, and any dona- tion, no matter how small, from exhibitors or exchange men will be appreciated. Others on the committee are George Kleine, Jack Willis, Milton Simon and Joe Trinz.

Rothacker Officers Elected

The following officers were elected at the annual meeting of the Rothacker Film Company, held during the week of January 23: Watterison R. Rothacker, presi- dent; Charles E. Pain, vice-president; H. J. Albin, treasurer and G. M. Seifert, assistant treasurer; John G. Gahn, secre- tary; Edward H. Seifert, assistant secre- tary, and Messrs. Rothacker, Pain, Aldous, Mammose and Hahn, directors.

Sidney D’Albrook has been cast for the part of the French General in “Murphy” and May Allison’s newest Metro starring picture which Dallas Fitzgerald is directing. Mr. D’Albrook also played in the Metro production, “Mutiny of the Elsinore.”
Kane Distributing Blackton Films
Featuring Lady Diana Manners

J. STUART BLACKTON and the Arthur S. Kane Pictures Corporation will be associated in the distribution throughout the United States and Canada of the first series of photoplays featuring Lady Diana Manners, internationally noted English beauty and daughter of the Duke and Duchess of Rutland.

Mr. Blackton on January 31 announced his association with the Arthur S. Kane Pictures Corporation after the completion of the last details by which this big English production will be distributed throughout North America.

Mr. Blackton sailed for England on Thursday, February 3. He was accompanied by his family and members of his staff. The Blackton studio in London will be opened soon after his arrival, and production of the first of the Lady Diana Manners features will be begun early in the spring.

The first photoplay to be made by the American producer in England will be a spectacular offering. It will be a big and expensive production, and those who have heard details declare that for dramatic intensity and pictorial possibilities it has many big opportunities.

"Chance for Artistic Expression...good many years," said Mr. Blackton after announcing his new affiliation, "I have been anxious to see the independent producer with creative vision and artistic conscience be sure that his product would find a market. Often the motion picture company during the past, such independent producers could not effect satisfactory distribution arrangements."

"I have looked hopefully forward to the time when there will be available to the public by which the independent producer can make satisfactory arrangements for the distribution of his picture. I have done many such an ideal arrangement in the plan which I have now effected through the co-operation of Mr. Kane. And I hope this method will be broadened so that the entire industry may feel its benefits."

Joseph Plunkett Had Effective
Prologue for "The First Born"

A prologue in two scenes was staged by Joseph Plunkett, managing director of the Mark Strand Theatre, New York, for the initial New York showing of the motion picture adaptation of "The First Born," starring Sessue Hayakawa. Taking his cue from the picture, the scenes of which are placed in old China and San Francisco, Mr. Plunkett arranged his prologue to typify these picturesque locales.

The character of the principal entertainment to be offered was early indicated in the program when, during the overture, two large panels on either side of the stage were revealed as Chinese etchings, and showing in marked contrast the blue light flood that was thrown over the orchestra.

The first scene of the prologue, named "In Shan'tung," was a simple but none the less effective piece of staging, consisting only of two drops. Walter Vaughan, tenor, garbed in the silks of the Chinese, stood center stage and as the curtain rose sang an approximately Chinese number. As he finished the refrain was taken up by an invisible male quartet.

The scene representing Chinatown, San Francisco, was a street drop in two, with two street wings with a street lamp on either side. As the voices of the quartet died away, men dressed as Chinese shuffled the stage, followed by an imitation dragon on the shoulders of three boys (this being a scene taken from the picture). The dragon pranced around the stage, and as it left a Chinese was left dopily sitting under one of the street lamps. A policeman sauntered on the stage, looking inquiringly on the figure of the lone Chinese, and passed on. The Chinese then drifted away as the lights dimmed down.

Portland News

Following the closing of the Portland, Ore., Vitagraph office, Manager George Jackson went to Seattle where he will continue his activities with the same company. "A. Samuelson, inspector, and booker for Pathe, was a recent visitor in the office of Fred W. Normand, new Portland manager. Pathe has its new Portland office fixed up in grand style and is one of the busiest places on Film Row. B. J. Sperry is manager of the feature department."

Weil Sells One

Herb Weil of Port Huron, Mich., has disposed of the Family Theatre, but will reopen the Maxine Theatre, giving him three houses in the town.

Clark Buys Site

James B. Clark, of the Rowland & Clark Theatres, Pittsfield, Mass., has purchased two plots of ground in Penn avenue totaling 90 by 200 feet. The location is what promises to be a retail center of Pittsfield's business district, near St. Clair street. It is said plans have already been prepared for a motion picture theatre to seat 2,500 and that work will be commenced during the present year.

Realtart Press Book Gives Many
Suggestions for Exploitation

That unusual stunts make the best exploitation and are often the least expensive is the main thesis carried by Realtart's press book on "All Souls' Eve," Mary Miles Minter's latest picture. In support of this statement the exploitation section of the press book offers a campaign to put over the picture. This includes newspaper tie-ups, suggestions, unusual stunts to arousé public curiosity, prologues, lobby displays and arrangements. Calling out the camera squad is one of the ideas worked out. It is an appeal to amateur photographers to use samples of double exposure work. A prize offered to the most effective picture is suggested to create interest, the successful photograph to be shown on the local screen. A winter stunt is another suggestion for the campaign. The hero of the picture is a sculptor, and his masterpiece, a statue of a mother and her child, plays an important part in the story. Prizes offered for the best snow statue of a mother and child to be erected on front lawns, in parks and other prominent spots, should stimulate interest. In the production of a kite idea is offered as a further aid for exploiting the picture. As one of the best scenes in the picture is the little one in Japan, the sending paper messages into the sky via the kite string route, this makes possible an effective tie-up.
Clara Kimball Young, the Equity Star, to Visit Lynch Theatres

Clara Kimball Young has kept a promise of three years' standing and wired Mr. Lynch, of the Lynch Circuit in Dallas, that she is at last ready to fulfill her engagement for a personal visit to the Lynch theatres.

The personal appearance of Miss Young throughout the West and some parts of the East last summer added another of the many fads for those exhibitors who were outside her itinerary. Ever since her return to the coast, the star of "Midchannel" and "Hush" has been besieged by a horde of disappointed exhibitors demanding an early date for a personal visit.

It is expected her first appearance will be in Dallas, during the week of February 13. From there she will go to the Lynch theatres in San Antonio and Houston. Her appearance will be followed by a showing of "Midchannel." In company with Miss Young will be Harry Garson, her director. Later she is now to go to Dallas, and Milton Chandall, exploitation expert of the Equity staff.

Detroit Men Dive

The Detroit Board of Motion Picture Exchange Managers held the third annual banquet at the Board of Commerce, Friday evening, January 28. About 200 attended, including the managers and their salesmen as well as various department heads. Following the banquet there was a musical tableau of twenty-one numbers. All business and speech-making was eliminated. In the opinion of the society editor, "a good time was had by all."

Sues Empey Co.

The unique occupation of John Verbout with the Guy Empey Productions, Inc., is disclosed by an action brought by him in the New York Supreme Court to recover from the Guy Empey company $15,300 for alleged breach of contract.

Under a Contract

Verbout alleges that under a contract he was engaged by the defendant on the assumption that he would act as "transportation manager, location man and as pitcher for the defendant's baseball team" at a salary of $150 a week for two months after his employment. Verbout charges he was peremptorily dismissed without justifiable cause.

Hodkinson Company to Carry on Aggressive Business Campaign

At this time, which is being spoken of by some as "a period of unrest," it is interesting to note the attitude of the W. W. Hodkinson organization. Thanks to a letter sent out recently by P. N. Brinch, the general sales manager, to the men in the field. In one very pithy paragraph, Mr. Brinch remarks:

"Let us follow up on our advantage. Let us keep the ball rolling. A lot of film exchanges are laying off salesmen because they don't know of any other way to meet the situation. We have anticipated this 'period of readjustment' for many months and we are ready to cope with it. Instead of laying off men, we are advertising for more high-grade men who are strong enough to handle the best proposition in the land. We want to take the aggressive now that the field is ours."

Mr. Brinch said in a recent interview, "This describes perfectly the way each and every member of our organization feels. We have adopted as a working slogan that sentence originated, I think, by the Chicago Tribune—'21 Will Reward Fighters.' And you may be sure I tell you that in 1921 we are going to put up the biggest fight in our career.

The truth of our own little slogan—'Nothing Can Stop Us!' is being proven more thoroughly every day, and the W. W. Hodkinson Corporation is advancing with a sure tread along the path which Mr. Hodkinson has laid down and the next few months will see the Hodkinson organization definitely established as the largest and most powerful in the independent distributing field. We have the product—we have the men to sell the product; and we have the organization to direct and handle these men. Therefore, nothing can stop us!"

Annette Honored

During a recent visit in Winnipeg, Manitoba, Annette Kellerman was made honorary president of the Winnipeg local of the Theatrical Mutual Association of the United States and Canada. Miss Kellerman was the guest of honor at a dance of the theatre employes.

Touring Canada

Harry Kasman, Toronto, sales manager of Regal Films, Ltd., Toronto, is making a business tour of the Canadian Western, being accompanied by H. L. Nathanson, manager of the Winnipeg branch of the exchange and both representatives of Loew's, Inc., and well known in San Francisco amusement circles, passed away in that city on January 21, following an illness of but a week. He was only 29 years of age, but had been engaged in newspaper work for about fifteen years.

Vignola Completes His Fourth Special Cosmopolitan Picture

Robert G. Vignola has completed his fourth special Vignola production for Cosmopolitan-Paramount. Written by Donn Byrne and scenarized by Doty Hobart, the story, the working title of which is "Redemption Cove," is based on a rare dramatic theme, the locale being the South Sea Islands. "The Passionate Pilgrim," one of its unique features is its plot development and construction, which are handled from an odd angle, producing an unusually dramatic effect.

In "Redemption Cove," Mr. Vignola declares he has a production unlike his previous specials for Cosmopolitan-Paramount which were "The World and His Wife," "The Passionate Pilgrim," and "The Beautiful South," which are scheduled for March release.

Characterized by many unusual phases, one of the outstanding angles of "Redemption Cove," besides the direction and the story, is its settings. The interiors were designed by Joseph Urban. Huge, lavish, colorful, these sets are among the most magnificent ever seen on the screen and are a new high note in artistic backgrounds. The exteriors were mainly taken down in the Bahamas Island, where Director Vignola spent three weeks, and are considered as effective as the interiors, being featured by rare black and white combinations, sunsets, shadows, high lights, etc.

Another feature is the admirable cast of players, which includes E. K. Lincoln and Seena Owen, who play the male and female leads, respectively, and Lillian Walker, Henry Sedley and H. Cooper Cliffe, each of whom play important roles.

With "Redemption Cove" completed, Mr. Vignola is now busily engaged in preparing for his next production.

On Vacation

Edward Schiller, personal representative of Marcus Loew, is in California enjoying his first vacation in twelve years. After playing the stock of leaping tuna around Cataline, he plans to visit San Francisco and early in February will sail for Honolulu to complete his outing.

Publicity Man Dies

Charles Bliss, publicity director for Ackerman & Harris, western representatives of Loew's, Inc., and well known in San Francisco amusement circles, passed away in that city on January 21, following an illness of but a week. He was only 29 years of age, but had been engaged in newspaper work for about fifteen years.

To See "Passion"

John H. Kunsky announces that he will present "Passion" at the Adams Theatre, Detroit, for an indefinite run starting February 13. He has directed its exploitation and publicity department to give it the most pretentious presentation any picture has ever had in Detroit. Prices will be advanced for the first time at any Kunsky theatre this season.

New One Opened

Condon & Weidener, of Pentwater, Mich., have opened a new theatre.

IDL DE MOMENTS ON A BEACH ON THE BAHAMA ISLANDS

Robert G. Vignola explaining a scene to Seena Owen, who is playing in "Redemption Cove," made by Cosmopolitan for release by Paramount.
Rich in settings, powerful in story and superb in portrayal is "Society Snobs," the first production of the first Conway Teare star series, says Selznick. February 15 is the date set for its release. Mr. Teare not only plays the star part, but is also credited with the direction of the story. The production was directed by Hobart Henley, and adapted for the screen by Lewis Allen Browne.

Throughout this lavishly mounted production spectacular scenes that serve as an impressive background for the story, reveal for the first time the famous "Rose Room" of the Plaza Hotel, New York, according to Selznick, in which scores of extras participated.

Other highlights of the production represent a big ball room set which occupied more than a quarter of the stage at the Selznick Fort Lee studios, a big set showing the exterior of St. Patrick's Cathedral, which served as the background for a brilliant sequence of climactic moments of beautiful country homes.

Conway Teare is seen in the role of a waiter at the Plaza Hotel. He is seen there beautiful and wealthy society girl, and he falls in love with her. He wishes he could marry her but since he is not a son of a wealthy waiter the idea at once becomes preposterous.

Finally the waiter is afforded an opportunity to meet the girl. He masquerades as a member of foreign nobility and finally marries her. But on the eve of their honeymoon he reveals his identity. The climax of this powerful story is startling, but thoroughly satisfying, it is stated.

Martha Mansfield, the new Selznick star, plays the leading feminine role, and other prominent members of the cast include Huntley Gordon, Ida Darling and Jack McLean.

Paramount Says W. S. Hart's Popularity Continues to Grow

According to the distribution department of Paramount, William S. Hart is today more popular than ever with the movie fans, not only in the United States, but the entire world. That is due, says S. R. Kent, general manager of distribution, to the fact that the last four Hart pictures produced by the Paramount star's own independent organization, are unquestionably the best he has ever appeared in.

"It is easy to call any picture, with any star, 'the best yet,' but it is another thing to convince people that you are right. This is the case when you say it," said Mr. Kent. "I base my statement upon a careful study of box-office reports sent in by exhibitors, some of them direct to us, others to the trade papers. In the reports on the last four Hart-productions, the number of times the simple statement, 'Best Hart yet,' or 'Finest picture Hart ever made,' is used by exhibitors is simply astounding. And in instances the reports include the significant phrase, 'Broke all records.'"

No doubt, says Paramount, the big success scored by these independent Hart productions is the direct result of the thoroughness with which Mr. Hart built up his organization and the confidence which he placed in it as a competent producing outfit. For all these pictures have been directed by the same man—Lambert Hillyer, who also directed the stories of all of them for the screen; all were photographed by the same cameraman, A. S. C., one of the acknowledged leaders of the profession; and Mr. Hart himself either wrote or collaborated in the authorship of two of the four, besides writing the original story of "O'Malley of the Mounted," the fifth of the series, which is scheduled for release in March.
Vitagraph's "Black Beauty" Is Booked for Strand Theatre

VITAGRAPH'S special production, "Black Beauty," featuring Jean Paige and an all-star cast, has been booked for two weeks by Joseph Punktett, of the Strand Theatre, New York City, starting February 20. During the first week it will be presented at the New York Strand, on Broadway, and the following week at the Brooklyn Strand.

Elaborate plans for the presentation of this unusual picture are being completed by Mr. Punktett, and full advantage is being taken of the exploitation possibilities of the story, "Black Beauty," with its years and years of publicity through Anna Sewell's famous novel.

Representatives of the Strand Theatre were in the audience which saw the first showing of the film to invited guests at the Astor a few weeks ago, and from the start of the great race scene near the end of the picture to the finish of the race at the close, the applause was continuous, it is said.

In making the adaptation of "Black Beauty," Mr. and Mrs. George Randolph Chester not only have retained all the characters, both human and animal, described in the book, but have added an entrancing story, using only the persons told of in the book—the legitimate thrills which have been added are logical and independent of the story proper, it is stated. The production, according to the reports, holds an appeal for all ages.

Vitagraph reports more interest on this production than any it has ever put out. Its special school and child appeal is entirely independent of its general appeal. Its racial story and motion picture thriller appeal is so strong that it could be used as a means of inducing enthusiasm in any audience, but the appeal behind the title, regardless of the thrills, is a powerful lure to children, educators and others who seldom attend the motion picture theatres.

The picture was directed by David Smith, and it is one of the few productions, it is said, in which the persons were in back of the camera than on front of it—this despite the unusually large cast. Jean Paige portrays the role of "Jessie Gordon" at three different periods of life, for, being a little girl, then as a girl in her middle teens, and finally as a young lady. James Morrison appears in the opposite role, and he, also, gives the best of his present characterizations, at three different ages.

Allen to Tour World

Ben Allen, present president of the Allen Theatre Enterprises, Toronto, and father of Messrs. Jule and J. J. Allen, is due to sail from Vancouver, B. C., early in February for the Orient, this being the first leg of a tour around the world which will occupy a period of two years. Mr. Allen will reach London for the opening of the big Allen Theatre there in 1923. It is intimated that he will spend considerable time in the investigation of foreign markets with a view to the establishment of Allen theatres in distant countries.

S. R. Kent Calls Meeting of District Managers

S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, has called the annual meeting of the company's district managers to be held all of next week in the home office. Mr. Kent will preside and plans for distribution during the coming months will be discussed.

Those who will attend from the field force will include Herman Wobber of San Francisco, Harry Lamb of Salt Lake City, H. P. Wolfsberg of Chicago, R. C. LiBeau of Kansas City, H. A. Ross of Detroit, H. H. Buxbaum of New York, W. E. Smith of Philadelphia, D. Clark of Philadelphia, Joseph H. Gilday of Kansas City, Philip Reisman of Minneapolis, George Schaeffer of Boston, Mr. Pratt of Atlanta, and Mr. Dent of the New York office representing the Southern Enterprises, Inc.

Semon Comedy at Capitol

Larry Semon's first comedy of the 1921 season, "The Sportsman," will be shown at New York's Capitol Theatre for a week, starting Sunday, February 6.

Larry has a chance to disport in his most Semonish role, his new comedy. He plays the role of a comedy hunter, who shoots at lions, and things.

Personal Touch

(Continued from page 507)

be in six reels when assembled, is photographed before black drops and the characters are made up in white face. Several noted pantomists are included in the cast. "Lone Wolf," played by Bradley and photographed by Harry Smith.

Frank B. Champurry, the well-known stage and motion picture designer and artist, has recently completed the art direction for "Her Majesty," featuring Molly King and Creighton Hale. Incidentally, Mr. Champurry has the distinction of being among the first men to use illustrations in advertising in the Moving Picture World, "way back in the days of type ads he was considered an absurd radical."

William B. Davidson and Hedda Hopper are to be featured in "You Can't Kill Love," with a plot to prove it.

W. Christy Cabanne, who recently brought to New York the print of "What a Wife Wants," has returned to Los Angeles to start work on another picture for Roberton-Cole.

Tom Spry, First National manager in Boston, is in town.

Over in Japan the plot of photoplays comes to the audience so thick that the theatre managers hire a man to stand beside the screen and explain the story as the plot unfolds. In America we do things differently. The audience reads the subtitles aloud.

Arch Selwyn, the theatrical producer, has started on his annual pilgrimage abroad for the purpose of securing plays and productions for American consumption. Included in this usual statement issued to the press Mr. Selwyn said that he intended visiting Italy some time during the year to view a picture entitled "The World Upside Down," which is a spectacular production, and will arrange for its showing in a Broadway theatre if it is all its spon- sors claim it to be. Careful inquiry among men in close touch with Italian film affairs has received the same answer in every case that they have never heard of the picture. They state, however, that it may have been produced and is being shown under a different and Italian title.

Incidentally Conway Tearle has dedicated a film to the movie shutters. "Whispering Devils" is the title.

M. Lowell Cash is now handling publicity for the Harry Levey Service Corporation.

Charles Chaplin has arranged the complete musical score for his "The Kid." This is the first time that he has ever performed any music, even though he is an accomplished musician.

Lew Cody came to town a short while ago to attend to some important business matters. One of them was to arrange a vaudeville tour, on which he will offer a monologue.

Speaking of Cody reminds us that it was only eight years ago that he had a sketch playing over the Loew time, which had a cast that included, beside himself, Dorothy Dalton and Bernard Granville. The weekly salary for the act was $175.

Elmer Pearson, director of exchanges for Pathé, has returned to his desk following a troublesome but not dangerous operation. He was sevored from a set of unnecessary and temperamental parts. The partitioning took place at Dr. Stearns' Sanitarium.

It is understood that Chester DeVonde will shortly start work on another picture. He is to be held wholly responsible for the scenario. Also it is probable that Dee will have to work with unusual assistance. Mr. O'Neill, Jim is now reporting for duty every morning at nine o'clock or thereabouts up in the Equity offices.

Roscoe Arbuckle reached his California home last week from his recent trip abroad. In describing his trip to a friend he stated, that Paris and London are good for the French and English, but that he feels quite at home in America, thank you. In Paris, "Arbuckle, you didn't kiss me. Otherwise had a very good time."

H. C. Simoral, prominent states rights man in Pittsburg, has been in town during the last week buying pictures for his territory.

The rumor hounds have the germ of a story in a luncheon group the other day in the place where all rumors seem to formulate, the well-known Astor. Around an inconspicuous table sat Charles Keassell, Charles Bauman, Hy Winick and George Washington Grant, one of the owners of the Boston National Baseball Club. Now make what you will of it.

Frank Talbot told us that for the time being he was not confining his time to picture activity. Hepromoted and is staging the Fashion Show that will be staged on the Hotel Pennsylvania Roof during the week beginning February 26.

Earl W. Hammons, president of Educational, recently left New York for the Coast.

Eddie Barnes, general manager of Chester Comedies, was another recent traveller to California.

Francis X. Bushman and Beverly Bayne will be headlined at the Palace Theatre during the week of February 7, in a one-act satirical comedy by Edwin Burke, entitled "Poor Rich Man."
We direct your attention to the character of criticisms being received daily at the Equity offices on

Clara Kimball Young

In Sada Cowan’s Fascinating Story

"Hush"

Dedicated to women who tell their husbands too much

Now being shown in America’s finest theatres to capacity business

Distributed by

Equity Pictures Corporation

Aeolian Hall, New York
The Exhibitor's Trade Review said:

34000 people saw Clara Kimball Young in "Hush" in one week at Kunsky's beautiful Madison Theatre in Detroit. Detroit, Boston, Providence, Baltimore and other cities give rousing reception to Clara Kimball Young's latest picture.

The Portland Press said:

The screen star supreme Clara Kimball Young in her latest drama "Hush" at the Empire delighted thousands. "Hush" is easily one of the finest vehicles in which Miss Young has ever appeared.

The Exhibitor's Herald said:

"A beautifully produced picture. Should score success with every type of patronage and should be received with great enthusiasm by Star's devotees. Clara Kimball Young exceptionally beautiful, elaborately gowned, and in certain bits does what is probably the best work of her career. Strong cast affords unusually excellent support."

The Detroit Free Press said:

Charming Clara Kimball Young in her new play "Hush" distinctively well done—replete with action and interest—gives the screen follower one of the best staged, best acted screen productions seen in some time.

The Providence Tribune said:

Lovely Clara Kimball Young has never been seen in a more fascinating role than she portrays in "Hush"—wonderful effects—elaborate sets and gowns—and Miss Young's fine acting make this one of finest stories screen has seen in many months.

San Jose Mercury-Herald said:

Miss Young reaches great height of loveliness, emotional acting and personal achievement in "Hush." One of the screen's most distinguished stars she is more fascinating in "Hush" than ever before. Dramatic suspense and romantic allurement characterize this splendid picture.

Distributed by

EQUITY PICTURES CORPORATION
Aeolian Hall, New York
New Series of Biblical Films, Kineto Review, Shown to Clergy of Different Denominations

A NEW series of motion pictures of the countries and places where lived the different peoples and religious figures, and therefore of historical as well as religious interest was shown at the projection rooms of the Kineto Company of America to an invited audience of clergymen. The films are classified according to age limits. These lists may be obtained from the Board at its New York address, 70 Fifth avenue. The Goldwyn-Bray Picture Book, No. 75 contains three subjects. "Chemical Inspirations" is a series of microscopic photographs of changes caused by chemical compounds. "Biblical Art" is a comprehensive account of the growing of English walnuts in California is given under the title of "The Art of the Picturist." "Adventures of Jerry" is a short film. Here is a brief outline of the programmes featured on January 28. In the "Egyptian Museum at Cairo," which was built in 1901 at a cost of $50,000, Egyptian art and life are displayed. A vast amount of information is contained in this reel. There is no doubt but that this film is one of the most thorough in its treatment of ancient Egypt and its life and art. The programme will continue to be shown to churches and schools, which, from geographical location, are distant from the museum of large cities. The title of the next three films, "Tribal Life in Palestine," "Daily Life in Modern Jerusalem" and "The Holy City" aptly describe the places and customs pictured. The life lived to-day seems much the same as it must have been in the Biblical era and so vivid are the phases of life portrayed that the spectator forgets he is looking at a shadow on the screen. In "The Holy City" a unique method of subtitled is employed. Verses from the books of the Old and New Testament are repeated in the dialogue and explain the pictures of Jerusalem and its environs, making the reels most appropriate for churches and Sunday schools. At the end of the showing the different clergymen expressed their pleasure and approval of the films. This new series has been added to the Kineto Review.

Paramount Holmes Visits Island "UnderCubanSkies"

In every "get there" map of the Paramount-Holmes Travel Pictures, there is the clever touch of originality given some localization or peculiarity of the place to be visited that puts the spectator in a receptive mood. In this number, a thirsty New Yorker travels on a dromedary from New York to Havana. There the camera takes up the tale or picture and many phases of Cuban life are pictured. The influence of Old Spain may be seen in the narrow streets in some parts of the city, and the style of architecture. The Cathedral, where the body of Columbus was formerly buried, the new and old palaces of the President, the Prado and the Yacht Club show that Cuba can compete with any place in her beauty spots. Glimpses of the Rio Guacan, of the Arabian horses presented by the King of Spain, golf, motor races, fighting cocks, and small town life give the local color. This travel picture is a small neighbor of the United States closes with views of the sun setting over Havana Harbor.

Things Worth Knowing

That the National Board of Review has compiled a new list. "Motion Picture Dramas Touching on American Customs, Life and Ideals" includes thirty-seven subjects and is drawn from the total number of pictures reviewed during 1920. The second list covers nineteen pictures reviewed from January 24 to 30, 1921, which are classified according to age limits. These lists may be obtained from the Board at its New York address, 70 Fifth avenue.

Century Officers Elected

The offices for the Century Theatre Company, Baltimore, Md., for the ensuing year were elected at the annual meeting, which was held by the stockholders on Thursday, January 20. Charles E. Whitehurst was re-elected president and the others appointed were: F. William Bolgiano, vice-president; Julian S. Stein, treasurer; and G. E. Smith, assistant treasurer. The stockholders of the company own the Parkway as well as the Century Theatre.

Colored Theatre Opens

The Regent Theatre, an up-to-date theatre for colored people, at Pennsylvania avenue opposite Pitcher street, Baltimore, Md., was opened on Monday, January 31, by the Hornstein Amusement Corporation. The seating capacity of the Regent is 1800 on the first floor, and 400 in the balcony. An orchestra and organ will furnish the music for the vaudeville and photoplay attractions. The officers of the Hornstein Amusement Corporation are: Isaac Hornstein, president; Simon C. Hornstein, vice-president; Louis Hornstein, treasurer; and Michael Miller, attorney.

Levey to Erect Atlanta Studio to Show Advertising Men How "Movies" Are Made

All the equipment necessary to the operation of a motion picture studio is being shipped by Harry Levey of the Harry Levey Service Corporation to Atlanta, Ga., where a motion picture studio will be erected.

The Screen Advertisers Association, which is the motion picture division of the Ad Clubs of the World, will hold a convention in Atlanta this summer. The president of the association, is having a motion picture studio specially built, complete in every detail to show the advertising men how an industrial or advertising motion picture is made.

Special trains will be used to take the materials and national advertisers who have used motion pictures as an advertising medium for their product to submit the films in their possession for review by a committee which he will appoint this week. The films which are judged the best will be shipped to Atlanta for the conlention, where they will be exhibited from 10:30 a.m. until 3 p.m., daily, Saturday and Sunday.

Signs for Hodkinson

Frank Cassil, Hodkinson supervisor for the Northwest Division, has closed a contract with George L. Hood, of Hood & York, Spokane, for the Auditorium Theatre in that city, under the terms of which the exhibitor plays the following Hodkinson releases: "Down Home," February 12 to 18; "Love Madness," March 29 to April 3; "The U. P. Trail," March 13 to 22; "The Kentucky Colonel," February 20 to 23.

Has Stomach Trouble

James Corrigan is to have an operation performed next week. Stomach trouble is the case. Mr. Corrigan is appearing in "Peck's Bad Boy," and Director Sam Wood is rushing all of his scenes in an endeavor to finish with him as soon as possible. A coincidence in this announcement is that Herbert Standing, who was originally cast for the role which Corrigan is playing, had to retire from the cast for a similar ailment.

Plan Producing Company

Film Art Productions, Inc., of Fresno, Cal., which plans to produce moving pictures near Fresno, has been granted a permit to dispose of its capital stock and to issue certain shares to B. D. Biggerstaff in exchange for five scenarios. The films are to exploit certain of the industries which have made the Fresno district famous, particularly the growing of raisins.

MOVING PICTURE WORLD
Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor

SIDELIGHTS AND REFLECTIONS

A correspondent, writing to the dramatic editor of a New York daily, takes a view of the usual conduct of writers of criticism that will apply quite as forcibly to the screen reviews of the daily press of the city. The person has, who has been thoughtfull enough to send, in an example of the way a play and its performance strikes the average patron of intelligence deserves a vote of confidence from the manager of the company, and it is hoped that supporters of the screen will occasionally take their pens in their hands and write letters of a similar nature. It is thought that the public will thus be assisted upon ignoring the wishes of the public and giving unfavorable reviews of pictures that please the men and women who pay their good money to see them sit out. * * * * 

The old axiom that a thorough "panning" by the New York critics meant the player would score a hit with the paying public was not always a safe guide, but it proved true often enough to account for its becoming a stock phrase. The box office supports of the first run movie theatres here show that professional opinion is often widely at variance with the tastes of the cash customers for whom the pictures are made. The reason for the reviewers' failure to agree with the supporters of the screen is clearly hit upon in the letter which inspired this reference to the matter. * * * * 

After stating that he enjoyed every minute of a play that had been condemned by the dramatic writer of the paper to whom he addressed his letter, the correspondent quoted from the following paragraph: "Now, I realize that I arrived at this play in a mood directly opposite to that in which the experience was intended. But, though I looked with the fresh, innocent eyes of a yokel, I know many things about plays and acting and literary practice that yokels do not know. Your critic, however, is not as one who knows too much. He writes as one who has seen all the actors and read all the plays, and his tone is the tone of a heavy-eyed, heavy-hearted of a person, without illusions or hope or faith."

The gist of the matter is in that sentence: "Your critic writes as one who knows too much."

The communication closes with this paragraph: "Of course I realize that you cannot employ a country boy, with his fresh outlook on things, to write your dramatic criticisms. But would it not be a good, helpful idea for your critics, and for all other dramatic writers, to try to see things with fresh eyes, to drop this overcaution of theirs, to remember that all writers are borrowers, that every actor has got points as well as his weak ones, that verbal slights must hurt and discourage aspiring workers (as it does the company with the counterbalance of praise), and that no human being is good enough or wise enough to administer untempered justice?"

The Saenger, the new picture theatre building at Monroe, La., owned by the Saenger Amusement Company, will open early in March.

IN THIS ISSUE

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"The Love Slave" (Herz)

"The Kentuckians"

Paramount Presents Monte Blue in a Realistic Picture of American Life

Reviewed by Louis Reeves Harrison.

"The Kentuckians" is a sincere attempt to do more than merely reflect the surface of our national life—it tries consistently to get beneath the surface and, like the greatest dramas, reveal the causes of human action. Though in evolution, giving one perspective of our complex existence, and it is successful in treatment with one grave exception. That exception is the treatment between two leading characters at ten paces in which neither receives a scratch. This, however, having no effect on the main line of action, seriously injures the very ideals which the leading characters are struggling to establish. Besides, it is one of those pernicious incidents in a serious story which is liable to cause a laugh and lessen interest in the outcome. Aside from this blank cartridge exchange of shots, ordinarily relegated to farce, the film is not only impressive, but superb in some of the grand interior ensembles.

An admirable quality of "The Kentuckians" is the typing. It is of the highest order as a rule, and this means the selection of several score of people who hold the mirror up to nature. Monte Blue is every inch a tall Kentuckian of the mountains, and his interpretation is thrown into powerful contrast by the fine acting of Wilfred Lytell as the Blue Grass aristocracy. The two men are admirably balanced against each other, splendid specimens of youthful egotism struggling to give itself more expression. These two hold attention through sheer force of personality and represent in their characters almost the same element of truth in drama in the story. They held a large audience at the Rialto Theatre and, with their exceptional support, provide a high quality of entertainment.

The Cast

Boone Stallard.....Monte Blue  
Randolph Marshall.....Dick Foran  
Lytell.....Wilfred Lytell  
Anne Bruce.....Diana Allen  
Mae Reston.....Frances Tuffill  
Frank Joyner.....John Merton  
Governor.....Tom Brown  
Colton—Journalist.....S. W. Johnston  
John Milten.....W. H. Gilmore  
Jake Stallard.....Thomas E. Brown  
Constable.....Russell Parker  
Young Stallard.....Albert Hewitt  
Ma Stallard.....Eugenia Woodward  
Eula.....Irene Jenkins  
Mrs. Marshall.....Grace Reals

Directed by Charles Malpine  
Sonenfeld by Frank W. Tuffill.  
Author, John Fox.  
Length, six reels.

The Story

"The Kentuckians" of mountain and those of Blue Grass plains are represented in the Legislature respectively by Boone Stallard and by Randolph Marshall, both young and ambitious. In the Stallard's daughter, Anne, Stallard inspires her by his fiery defense of the mountain people, though he is an unsigned genius. Marshall is a gentleman of splendid family, whose refinement, of Holland image is all taken as a matter of course. Anne is dissatisfied with him because of his easy poise and disinclination to appear at his best in the legislative duel with Stallard.

Marshall has been denouncing the mountainers and their foibles as a disgrace to the state, when he decides to go amongst them for personal observation. He comes upon Stallard,lluminate the deeper character with some lawless characters and takes the side of his rival in a fight they jointly win. On returning to Anne, Marshall does not mention saving Stallard. That information comes from the young mountainer himself, operating against him with the girl. She begins to see that she has not done Marshall justice.

It is Marshall who obtains from the Governor a commutation of sentence for the brother of Stallard, a man condemned to pay the death penalty. It is the quiet and moving story of high intelligence and social position who shows himself the superior in magnanimity to the flaming young Stallard. To whom, in the end, the inauspicious turns as the better of "The Kentuckians."  

Program and Exploitation Catchlines: A Shawn of Real American Life in the Course of Evolution.  
Adaptation of the John Fox Drama.  
Monte Blue in a Story of the Blue Grass Plains.

Exploitation Angles: Play on Monte Blue and interest in the local color, as suggested that this is not the usual feud story, but by the title, give emphasis to the fact something is different. Place this or the title may keep some away who will enjoy the novelty.

"Wing Toy"

Five-Part Fox Production Features Shirley Mason in Engaging Story of Chinatown

Reviewed by Robert C. McElravy.

A strongly entertaining story has been provided for Shirley Mason in "Wing Toy," a five-part Fox subject. She plays the role of a girl raised in the Chinese district of an American city by an old Chinese laund-ryman. The plot is one of quite obvious quality that develops. The girl is of American birth and there is the usual American hero, but this does not disturb the fact that the tale gets its one and has strong dramatic moments.

The Chinatown settings are pleasing and the story is unfolded in a leisurely manner, with just the right degree of increasing interest as it proceeds. Shirley Mason plays excellently in this, and the picture should be listed as one of her successes. She is happy in the part, and sincere in her acting. Edward McWade plays Wong with intelligent sympathy and Harry S. Northrup is Belmont unerring as the villain. None of the principals entirely lack the parts of Orientals, but this is not essential to carry the illusion and is not expected. The story is well conceived so far as Wing Toy is concerned.

The story has dramatic moments, but is not to be classed with the tragic. It is
pleasing and agreeable in tone and often contains humorous touches.

Wing Toy.... Shirley Mason
Bob ..... Raymond McKee
Wong ....... Walter Reed
Yen Low .... Harry S. Northrup
White Lily .... Betty Schade

The Mole. ...... Scott McKee

Story by Pearl Dolen Bell.
Scenario by Thomas Dixon, Jr.
Directed by Howard M. Mitchell.
Length, Five Reels.

The Story

Wing Toy, in the picture of that name, is a girl raised in Chinatown by an old Chinese laundrman named Wong. In her sixteenth year Wong deems it necessary to tell the girl just why she must marry the hated Len Low, king of the district. He describes the manner in which she had been left with herself as infant, years before, by a convict known as The Mole, who told him the girl's father was a Chinaman and her mother a white woman. Later, in order to procure a better home for her, Wong had pledged the girl in marriage to Yen Low when she came of age.

Yen Low already has a white wife, an American girl he stole years before, known as White Lily. When Wong threatens to make good his word, the marriage is avoided by the release of Wing Toy. In the dramatic events which occur Yen Low is the principal character. The story is set in White Lily and is developed by Wing Toy is the daughter of the district attorney. This latter fact is made clear by his release from prison. Wing Toy and Bob become engaged.

Program and Exploitation Cautions:
Shirley Mason in a Story of Chinatown.
Shirley Mason in the Role of a Little Chinese Girl.
She Had Been Left with the Old Chinese Laundrman Many Years Ago.
Thought to Be a Chinese Malden—But Then a Man Came from the Parts Secluded and Made Clear to Her That She Was an American—That Cleared Her Love Affair With Her Sweetheart.

Exploitation Angles:
Appeal to Miss Mason's admirers with her odd role and get them interested in this film. Have a Chinese laundry in town get the laundryman to paint you a sign to use a week prior to your regular opening. Make it a big one and let them guess what it is.

"The Love Slave"

First Production of the Sascha Film Company Released by Hers Film Corporation, State Rights, Has Absorbing, Dramatic Story...

Reviewed by Jeanie Bobb.

The Sascha Film Company, an Austrian concern, has arranged to release its productions through the Hers Film Corporation, state rights. The first production is "The Love Slave," a screen adaptation of the novel, "Stars of Damascus," by Georges Ohnet, noted French novelist. Lucy Dore as Miss Eliza Pinkerton in "The Love Slave," this time Kora has come to Paris and under the name of Madame Des Champs conducts a gambling house. The Marquis is a frequenter of the house. An important message takes Kora to the resort and there he and Kora meet again. Kora tells Hanet that she has always loved him and demands that he marries her. Hanet, however, wise she will denounce him to the police and thus force him to return to jail. The Marquis and Kora become estranged at Hanet's actions. Unable to endure the burden of her grief, Suzanne goes to Kora. She follows her and learns the secret of her relations with Hanet, declares that she will not allow her to marry an American. The Count reads the letter, realizes Hanet's suffering and destroys it. Thus Hanet is rescued but not without a sacrifice.

Program and Exploitation Cautions:
Adaptation of Georges Ohnet's Novel, "Stars of Damascus."

He Heard the Scream of a Woman—He Rushed to the Scene and Found a Woman Lashed to the Ledge!—That Is How She Won Her Love.

A Production of a Dramatic Story Written by the French Novelist, Georges Ohnet.

Reviewed by Fred Jevons: Play up the author, since you have no known star, but get the star featured player over against possible other stars. The foreign film made in the Holy Land and Southern France, the locales of the story, and get what you can out of this.

"My Lady's Latch Key"

Fast Moving Mystery Story, Featuring Katherine MacDonald, Released by First National.

Reviewed by M. A. Mahaney.

"My Lady's Latch Key" is a mystery story written by C. N. and A. M. Williamson. It is fast moving, has a number of surprises and is equal to any other producing a similar story. The star is Katherine MacDonald. Edmund Lowe is the leading man. He is a crook who falls in love with Annesley Grayle, played by Katherine MacDonald, and they are married the next day. She doesn't know his pedigree, of course. Such a thing might happen in real life, but in this picture has the incident done in such a way that is suspends interest in the story for a while.

Aside from this rather improbable part the production should please—especially those who like mystery and romantic adventure. The direction of the picture is excellent, the acting is good and the plot is quite up to standard. Miss MacDonald looks as pretty as ever, and she is seen to good advantage as an actress. Her work seems to improve with each new picture. Edmund Lowe, as the polished thief, looks more like an honest hero, and, of course, he reforms after the marriage. Thomas Jefferson has a good part as the wealthy victim of the thieves. Of big scenes there are few. Rather the director has spent his money on camera effects in the direct as to detail. The scenes aboard the ocean liner are noteworthy; also the ball where the girl discovers her husband is a crook.

Annesley Grayle—Katherine MacDonald
Nelson Smith—Edmund Lowe
Mrs.Keith—Countess De Santiago
Lord Annesley—Howard Gaye
Mrs. Ellsworth—Helena Phillips

Directed by Edwin Carewe.
Length, About 8,500 Feet.

The Story

Abroad on the ocean greyhound, "Monarch," Ruthven Smith, trusted representative of a diamond merchant, is guarding a rare collection of gems on their way to London. In the stillness of the night a shadowy figure mysteriously enters Smith's state room and, after examining the diamonds, departs. The next day, face, depart with the precious jewel belt. In London, Annesley Grayle, tire of years, is received into the "elderly lady" in the Hotel Savoy, she is addressed by Mrs. Ellsworth, the merchant's wife. In apparent trouble he begs Annesley to save him by pretending to be his wife. She is married, but the merchant's wife's distress appears so great that she agrees Two men threaten the young man who gives the diamond to Miss Mac, and the two young people go to Annesley's home, which is also the home of Ruthven Smith in London. The latter, thinking Nelson robber,
fires point blank at him. He is not hit, however.

Miss Ellsworth orders Annesley out of the house, whereupon Nelson declares his love for motion pictures and accepts him. He takes her away to a friend, and the next day they are married. At a ball Ruthven Smith speculates that the diamond Nelson has stolen during the ship robbery. He demands to see the diamond that Nelson has given his wife with the idea that Nelson is the thief. The case is simple: a half caste Indian youth, who delights in nature and the sea, has stolen the diamond. When young Van der Cooles adores Dulce and her mother, but is timid and cowardly by nature. When they have been seen together, the youth is driven from the city by Dulce's jealous mother and his admiration for her. The girl then leaves for the wicked city of Puriim, where she hopes to avenge herself upon the murderers.

Both desperados are killed, and the city is destroyed by the eruption of a volcano. Dulce is saved by a young geologist named Ross in whose regeneration she has helped. They seek happiness together.

Program and Exploitation Catechism:
Rose—A Rogue—A Robbery—A Rue

The Romance of a Girl Who Married in the Wrong Key

Exploitation Anachronisms: This is a wonderful opportunity to work a key stunt. For instance, they might have set off a firecracker offering a reward for its return by the time of the picture's opening for encouraging picturegoers. This is generally a key in a picture. A key should be used in all your ads to attract attention to them. A key shot is also very desirable over the entrance of your theatre. It can be made of wood or a frame with canvases covering it. Play up the authors and the star.

"The Fire Cat"
Five-Part Universal Picture Features
Edith Roberts in Melodramatic Story

Reviewed by Robert C. McElravy.

After establishing a colorful and strikingly unique atmosphere in the opening reels, as well as setting in motion a story of interest, this five-part Universal Production, "The Fire Cat," comes to a close with melodramatic scenes that are often good but frequently crude. Norman Dawn, who wrote and directed the piece, may be given credit for a highly ambitious effort to picture the destruction of a city by a volcano that is still prevalent in the story interest, which suffers accordingly. Editing might restore some dramatic quality to the last two reels, but it would probably be necessary to enact new scenes to replace those taken out. The picture has so much in its favor that it would repay working on.

Edith Roberts plays the role of the heroine, a daughter of a grand dame of the Castilian aristocracy. The part is well suited to her, and she has moments of strong appeal, such as her revelation of surprise and horror when she recognizes the man who is after her as the after her. Played as a straight drama this role and the production would have been new and powerful.

"The First Born"
Robertson-Cole Presents Sessue Hayakawa in a Pathetic Drama of Fatherhood

Reviewed by J. H. Harbison.

"The First Born" idea is a very ancient one, the assumption that the eldest is the best. It still prevails in China, where the first born represents to the father the reincarnation of himself, to be forever specially favored. The intensity of the revenge, with clarity and power in the Robertson-Cole production, a startling revelation at times. The mother of the child is not even considered, and a force of dogs, creature so important as to play no significant role in the drama. The screen version, however, most happily lays a primogeniture aside for the simpler and more modern love of an affectionate father for his only child, an affection intensified to a passion by shattered Ideals of womanly love. It becomes a tragic passion, with moments of softening pathos, when the very source of the father's happiness is ruthless taken away from him.

The interpretation of Sessue Hayakawa is one of unruffled deliberation and high intelligence. If he errs it is on the side of being too quiet, but not overcompensation for the crisis. When this is reached, however, all that moved rather slowly before is forgiven. Not so his type Chinese characters who make up art could transform to Orientals. Remarkable exception is "Sonny Boy" Warde, the wonder. He is handled by Sessue Hayakawa entirely absorb attention and carry the play through some very tender and affecting passages. The power they exercised on a crowded house at the Strand Theatre put "The First Born" over as an unqualified success.

The Cast
Chan Wang—Sessue Hayakawa
Loey Tsang—Helen Jerome Eddy
Chang Lee—William Tabbert
Choe Lee—Marie Pavis
Hoe Kee—Frank M. Skidmore

Director, Colin Campbell.
Length, Five Reels.

"The First Born" of Chan Wang, little Chan Toy, comes to Chan from an unloved life. His heart has not been given to a girl sold into slavery as Mandarin's daughter. Chan had ceased to value any woman when his child reached the age of five. He is then making a bare living as the proprietor of a small wood yard in San Francisco. This employment brings him into the house of the rich Chinaman who bought and enslaved his boyhood sweetheart.

They meet and rouse the jealousy of the girl's master. He schemes subtle revenge on finding the boy, who is Mandarin's daughter. He entices the wife of Chan to his house. Little Chan Toy follows. In a struggle which almost costs him his life, he pushes the window and falls to the street below. When Chan Wang reaches him the little boy has been dead as many years. Half crazed by his sorrow, Chan carries the child to where he has prepared a birthday celebration and tries to revive the dead boy by every art his simple brain can devise.

When Chan at last realizes that there is no hope, he becomes embittered. There is night in his heart but hunger for revenge. With Oriental subtlety he kills both the abductor of his early love and the destroyer of his happiness. Submission to the will supreme, a childless widower, he returns to his native land with his boyhood ideal. There, of course, he dreams the dreams of the past, but the girl of his choice sweetly consents. He will send them a child to replace the deeply-loved one, "The First Born."

Program and Exploitation Catechism: A Pathetic Drama of Fatherhood.
A Tragic Story with Moments of Passion which, if properly developed, can make a play for business on the rivalry the two productions excited at the time of the premiere and call it the play for which New York managers fought.

"Whirl o' the West"

Snub Pollard and Marie Mosquini appear in this enterprising picture directed by Alf Goulding and released by Pathe. Snub plays the model son of a rich family who invades the Wild West, where he is hazed by the cowboys and finally rescued by the heroine and little Sambo. He brings the girl and the colored boy back with him to civilization, where the visitors at first receive a thrashing. This is full of characteristic knockerabout humor.

"The Dog Doctor"

This two-reel comedy, released by Universal, is one suited to very young children in his first film experience. It involves interesting dogs. The canine named "Brownie" does some clever tricks, driving a pony to and from a ranch, and convincing a dog hospital where numerous amusing incidents occur.
Cyrus J. Williams presents

Tom Santschi in "Beyond the Trail"

Directed by Robert North Bradbury

Tom Santschi, popular hero of popular "Westerns." Now starring in the best two reel Mountain and Plains pictures you ever saw.

Good stories, good production, good acting, plenty of punch. Furthermore, these pictures were taken in country you never saw in pictures before, wild, picturesque, magnificent Photography superb.

If you'll only look at some of these pictures at the nearest Pathe exchange you're dead sure to book them. They're great.

EIGHT PICTURES—ONE EVERY OTHER WEEK.

Santschi Series
A BENJAMIN B. HAMPTON PRODUCTION

"THE KILLER"

Adapted from the novel of STEWART EDWARD WHITE
Produced by BENJ. B. HAMPTON
Directed by HOWARD HICKMAN

Pathe Distributors
A man who killed for the love of it, yet a lover of music and art.

Stewart Edward White knows the West; knows out-of-door men and women. He has created a new character here, one as dangerous and as deadly as a rattlesnake, planted him in the ranch country of the Southwest, and then given him the power of life or death over a beautiful girl.

It is a picture of action, suspense and tense situation; filled with the atmosphere of a wonderfully picturesque country.
EDGAR JONES Productions, Inc.
present
The HOLMAN DAY Series
of Seven Two Reel Pictures
with Edgar Jones and Edna May Sperl

Holman Day is one of the best known of the writers of the great outdoors. His stories of the Maine woods are famous the world over. In this series he has created strong virile characters in rugged romance of the lumber camps and the borderland. They are certain money makers for the exhibitors who like a well balanced program.

The First Four
Lochinvar of the Line
The Two-fisted Judge
A Forest Diplomat
Single Handed

Pathe Distributors
SELLING THE PICTURE TO THE PUBLIC

Epes Winthrop Sargent

Edward L. Hyman Scores a Hit with His Novelty, Production Overtures

Each week this department prints the advance program for the Mark Strand Theatre, Brooklyn, but the space does not permit a proper treatment of the newest idea in musical novelties offered by Edward L. Hyman.

The entertainment has been explained, makes a feature of his program. He sells the Strand show rather than one five-reel feature, and offers items, to which the feature may not appeal, for one reason or another, will come away singing the praises of the Strand because they have been sold the general program and a single item, and the program pleased though the film feature did not. For this reason, Hyman is less dependent upon his film than the average picture house owner. It is a fact of good business no matter what he offers, though it is part of the secret of the success of the Strand that he works for the best at all times.

Novel Overture Idea

But his musical program is his chief appeal, and he has now developed his production overture to a point where it is talked about. A cut shows, or rather suggests the Hawaiian overture used a couple of weeks ago. The symphony orchestra started in with two characteristic airs, then the curtains parted, disclosing a Hawaiian landscape with a night illumination. Masked spots from the sides threw a bright white light on the singers without killing the soft light effects on the changeable back drop. These effects included a moving sky effect from a wheel, and the changing tints of the sky under the different colored lights.

Dance and Song

The musicians played and sang one number, a solo with chorus, then the dancer, who had been reclining in the foreground, did a modified hula. There was another song and the orchestra in with the strings for the finale.

It was not costly, but it had ten times the entertainment value of the average prologue and it did not require a five-reel feature as an excuse. It pleased by itself.

Earlier efforts were more simple, mostly with light effects, the setting harmonizing with the theme of the overture, the storm and sunshine of the "William Tell," a Spanish setting bathed in golden sunlight for "Carmen" and similar connections, but working this idea further, last week's bill combined the interpretive slides with soloists and a ballet, "Aida" being selected as the number to be played.

Real Opera

At first the film (which Hyman uses instead of the slides, which would be cheaper and just as effective) drew a word picture of Egypt of the time of the opera, and then ran on to give the hint of the story.

At the proper points the immortal "Celestia Aida," "Return Triumphant" and the march were sung, the first two as solos and the latter as a quartet. There was also an Egyptian dance performed by three girls. As the soloists were also used in concert numbers, the expense was divided, and a big smash was gained at comparatively small cost.

The film was thrown on a scrim curtain stretched tightly across the opening of the small production stage. Back of this was a black cyclorama drop, and the space between was bathed in a rich golden red light. The singers made their appearance through a slit in the drop, and the dancers entered from the side.

A Promising Lead

Houses which are looking for some novelty to go with the straight film program cannot find a better scheme than the production overture. It does not require a very large stage, the scenery can be replaced with light effects, and the local soloists can handle even the operatic numbers at a pinch. There is always to be found some musician; probably your own leader, who can prepare the copy for the slides, which should be submitted to some good copy reader for amplification and editing, and the cost is far below what the result will suggest.

Hyman has made the Strand a theatre Brooklyn people brag about. You can do the same thing for your house in your town—and it does not have to be a very large town, at that.

You can't always get a prologue, but you can always plan a musical novelty.

Builds Business with Novelty Advertisements

Fighting a circus parade with baggage tags tied to balloons was the way E. G. Stallings, of the Grand Theatre, Wilmington, N. C., met the tented opposition. The tags were tied to air balloons and dropped from the roofs along the route of the parade, and the crowd warmed for them. Only a few got them, but the word went around and each tag was read an average of ten times. It started off "After the parade is over try and get in the Grand to see Harry Carey, etc.," and ran on to tell of the next attraction.

Mr. Stallings gets out some novelty each week which are given out on the street and handed to departing patrons. "What's Your Husband Doing" was advertised with a small folder which was so creased as to show. "For Women Only" on the cover. Raising this disclosed the title question and this was again opened to get the full advertisement. For "Forty-Five Minutes from Broadway" an imitation railroad ticket was used with the stub and four coupons each headed "The Joy Route." For Constance Talmadge in "Good References" the press sheet cartoon cuts and juggled verse was used in leaflet as "A Snappy Story entitled Good References.

Mr. Stallings aims to make each one different, and though he is rather limited as to choice of types and has to send out of town for cuts he gets excellent results, for he replaces the usual press conveniences with brains and gets equally good results. He doesn't say it can't be done. He shows the printers how.

One of the Lighting Effects Edward L. Hyman Gets

This is not a scene from a prologue, but a scenic interpretation of an orchestral overture, which helps to make the Strand Theatre, Brooklyn, different from the other houses, and brings business no matter what the feature.
Selling the Picture to the Public

Connecticut Manager's "Go and Get It" Stunts

Jacob Alpert, of the Victory, Putnam, Conn., worked a mystery angle to "Go and Get It" and put the First National over with adaptations of ideas he found in the trade papers. He says none of his stunts are new, but that they worked, which is the chief requirement.

There are two weekly papers, one published on Wednesday and the other on Friday. The Marshall Neillan story was to open on a Wednesday. The management was careful to keep all hint of the title out of the lobby and house advertising and opened the campaign on the Friday two weeks before with simply the line cut of a railroad train with the words "Go and Get It" below.

He let that simmer until Monday morning when the same words in blue on a blue card were found in each house in town. Some one had slipped a card under the door in the early hours of the morning. The two papers were besieged with telephone calls, but professed ignorance of the meaning of the mysterious slips.

On Wednesday, a week in advance, the other paper came out. This carried a cut of the ape man and the title and again the railroad train was shown with the same wording. The paper published an editorial comment on the supposed mystery.

The next day paper bags—10,000 of them—were distributed to the merchants, and still no solution of the mystery, but Friday the other paper came out again, this time with a three elevens that set the minds of the town folks at rest.

On the Monday before the opening Mr. Alpert sent out a freckled boy with a banner offering free tickets to any lad who could stretch a freckle, and a few measured up to the standard, though Mr. Alpert was careful to get a well dotted sandwich man.

The card stunt he obtained from Mr. Spragg, of Gordon's Olympia, New Haven. The rest he got out of the trade papers, but he welded the campaign into a perfect whole himself, and therein lies his credit. Others did one stunt. He worked them all and packed the house with the mills mostly shut down.

Hyman's Novelties at the Strand

Lincoln dominates the overture at the Mark Strand, Brooklyn, the week of February 6, in which falls the commemor-ation of his birth, and Lake's "Grand American Fantasy" has been worked up into a production along the lines made familiar by Edward L. Hyman. As the overture opens the curtains of the production stage part to disclose a battle scene, with broken cannon left stage, red flashes off scene suggesting the conflict which has passed on. Presently the musicians stop, and an impersonator of Lincoln comes out on the concert stage and delivers the famous Gettysburg address. This is followed by a quartet off stage singing "The Battle Hymn of the Republic," "Ten-ting To-night" and "Dixie." Then the orchestra resumes, while the screen is dropped and a cartoon comedy is shown, "The Birth of Honest Abe." The screen is raised at the conclusion on a group of soldiers and sailors standing on the production stage before an American flag which completely covers the back drop. Quick curtain.

The house lights are kept on throughout, a baby spot is used to illuminate the impersonator of Lincoln, and white is used for the production stage.

The Topical Review follows and this gives place to "Marche Militaire" (Schubert), a concerto for two pianos and orchestra. The production stage shows an interior setting with two baby grand pianos, at which the performers sit. Orchestra in magenta, the soloists in blue spots through windows right and left of production stage and a lemon spot above.

From there the program is planned to lead up to the Oriental atmosphere of the picture, starting with a Burton Holmes travelogue, "Catching Up in Canton," followed by a prologue which uses the same setting as is used this week at the New York Strand, the house with the cost of painting. This is a futuristic Japanese setting, in which a soprano, assisted by the male quartet, sings the "Lullaby" from "East Is West." The feature, "The First Born," follows.

Immediately after the feature there is a tenor solo on the concert stage, O'Hara's "There Is No Death." The stage is in blue, with a white spot for the singer. The production stage foots are up in red.

The next number is another Prizma novelty. The film, a study of roses, is projected on a scrim screen, back of which a dancer performs a Dance of the Roses, which is seen through the roses projected on the screen. A black cyclorama drop is used for backing, and the lights in red and blue are not strong enough to fade out the picture on the screen. This was done last week with the "Aida" number and works better than would seem possible to those who have not seen it worked. But care must be taken to use only colored lights, and these not too bright. On the other hand, they must be bright enough to permit the dance to be seen.

"Edgar's Little Saw" is the closing comedy and the play-out organ interlude is Sloan's Offertoire in D Flat.
Southern Enterprises Inaugurates a
New Special Exploitation Department

SOUTHERN Enterprises, which covers
the Southeast and then jumps over into
Texas, forming about the largest chain of
photoplay theatres in the country, has
established a new exploitation department
which offers something really new in pub-
licity ideas.

Up to the present time there has been no
thoroughly comprehensive attempt to aid
exploitation. Ideas of various managers
have been exchanged, there have been con-
tests for the best ideas, district supervisors
have sought to work up their territories
to greater effort, and there has been a deal-
correspondence, but there has been no or-
anized service.

Now under Lemuel L. Stewart, who was
the director of publicity for the old Tri-
angle, such a department has been started
and will be pushed to a point where its
value will be determined. For the impos-
sibility of gaining results will be fully de-
monstrated. If Mr. Stewart fails, it will
be safe to say that the idea is wholly un-
practical, for he is not only an adroit publi-
city maker, but his easy but certain meth-
ods will put over the idea with the least
possible friction.

In a Nutshell

The idea in a nutshell is to centralize the
exploitation drive. It is impossible to
show to all of the managers each film they
are expected to exploit. The next best thing
is to give them, with all possible speed, a
full and suggestive criticism with hints as
to the points best suited for exploitation.

Mr. Stewart has just undertaken to build
up this department and he has not yet been
able to fully organize the work. When he
gets things in running order, he will not
only give the managers the home office
point of view, but he will add references
to all exploitation appearing in the trade
papers on each subject. This will cover
the reviews, exploitation stunts and such
pre-release material as had been obtained
as well as references to other published
stunts, which may be made applicable to
the release in hand.

Covering Everything

In brief the local managers will receive
a full exploitation letter treating the sub-
ject from the angles, which experience has
proven to be of the greatest value in the
territory. Supplemen ting this will be ref-
erence-notes to all of the trade press mat-
ter germane to the subject. The manager

Log Cabin Lobby Reaches
Australian Picture Show

After going clear across the continent,
the log cabin lobby has traveled on to
Melbourne, Australia, where the Melba
theatre is using it put over Selnick's "The
Valley of Doubt." A cabin was made of half logs, with a
painted canvas roof, and a cyclorama drop was used over two-thirds of the lobby wall
with a set piece for the remainder.

A banner surmounted the whole, the
lettering for the title being suggestive of
icicles.

When you remember that it is summer
down in Australia in January, you'll real-
ize the value of the stunt, which worked
as well as it did here last summer.

Selling the Picture to the Public

has only to turn to the pages indicated to
find all material published up to the date
of the letter. He wastes no time making
his own searches and stands no risk of
overlooking any single item.

From another angle it is believed that
this will also serve to make the trade pa-
pers more generally used than they are at
present, but this is beside the point at
issue.

A Sample Letter

Through the courtesy of Mr. Stewart,
we are enabled to present his letter on
"Forbidden Fruit." He adds that he has not
yet had time to organize his depart-
ment to the point where the references
can be given. When this is done, he anticipates
that the office letter will be
shorter, but the letter as it stands will give any
manager all he needs to know about the
coming of the picture. It runs:

"Forbidden Fruit"

The Story

The fascinations of any Paramount super-
production, always delightful to record, be-
come doubly interesting when they are
achievements of Director Cecil B. DeMille.
His photoplays are jewels of the screen—
considering the Ruby-like value of "Male
and Female" and the Diamond qualities
of "Why Change Your Wife?" "Forbidden Fruit"
relates the romance of modern Cinderella.
And once more DeMille includes an episode
like the Babylonian "Flash-back" of "Male
and Female." This time it is a sumptuous
allegorical bit visualizing the Cinderella of
fairytale. More beautiful than the most
vivid imagination of childhood ever con-
ceived for the mind's eye! But during the
main theme the imagination is also startled
not alone with the scenes but with the
frocks of modern and ultra-modern fashion.

Exploitation Angles: Realizing the ex-
ploration possibilities of any Cecil B.
DeMille production you will feature his
direction without a flaw! The clever show-
man will find advertising value in the fact
that "Forbidden Fruit" does not embody the
usual DeMille cast. Rather than consider-
ing this a detriment think of the news value
and novelty in new DeMille faces. Perhaps
the little lady who portrays the role of the
modern Cinderella doesn't quite possess the
traits of Gloria Swanson. But Agnes
Ayers is extremely beautiful. How graceful-
fully she displays the frocks and gowns of
modern fashion that you are going to exploit
to the satisfaction of your women patrons!

Don't by any means neglect the fashion angle of "Forbidden Fruit," which provides
opportunities for co-operative advertising
with modiste shops. Fascinatingly, DeMille
embodies in this film in both ancient and
modern form the legend of Cinderella's slipper.
Which Enterprise manager will be
the first to arrange a dignified co-operative
campaign with any local distributor of foot-
wear? To mention co-operative advertising
with fruit merchants may sound beneath DeMille dignity. But there are chances for
dignified campaigns in co-operation with
local boards of trade interested in promoting
state fruit industries.

DeMille's "Forbidden Fruit" is in the cast, and,
while he doesn't have the best role of his
career he does so well what he has to do
that all will be pleased. Don't neglect him.
And feature the new DeMille leading man,
Forrest Stanley, who does excellent work.
Katherine Williams and Theodore Koselka's
should share in the honors of your adver-
tising.

Remember, figuratively as an opal,
"Forbidden Fruit" should be exploited and

IT'S SUMMER IN AUSTRALIA AND THEY LIKE SNOW STUFF
That's why the Melba Theatre, Melbourne, took up the snow-covered log hut idea to use in con-
nection with Selnick's "The Valley of Doubt" and you could not tell it from some of the lobby
• displays we have this end of the world.
Selling the Picture to the Public

sold. As a gem it should be presented on your screen with settings that will enhance its value. You could hardly ask for a title with stronger pulling power. "Forbidden Fruit" will attract those to whom sex pictures are appealing though it is not a sex picture. If you use lobby displays don't the title immediately suggest "The Mother." It has ever been proven that pictures with attractive and novel artis- tect decorations of advertising.

"Forbidden Fruit" has everything to com- medit it and should receive your strongest exploitation efforts, with the additional efforts and expenditures that are warranted by your knowledge that it may be presented as an advanced price feature everywhere.

Five of your associates who viewed it in the Atlanta Exchange January 17 record their approval as follows:

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Based on the assumption that 100% rep- resents perfection these percentages run high. So you may draw your own conclusions as to the impressions created on five spectators by this photograph.

Furthermore, the consensus of opinion of these five is that "Forbidden Fruit" is better than DeMille's "Something to Think About," while it is not as big a picture as "Male and Female" or "Kenosha Girl." But a box-office attraction that will satisfy.

**Gets Out Early**

All of the film attractions for the circuit are given pre-viewing in Atlanta where the home offices are located. Here the local managers view the film and make out their reports, and this consensus of opinion will form a better guide to the home manager than all the published criticisms, since it is the opinion of a practical house manager, trained to the tastes and standards of the Southern Enterprises houses and not the opinion of trade paper men or managers in other parts of the country, where tastes may differ slightly.

We believe that Mr. Stewart's idea will go a long way toward solving the exploita- tion problem for Southern Enterprises. If the managers will take up with the scheme, it should merely be a matter of obtaining managers who will be more alive to their opportunities.

There is no cut and dried exploitation which must be followed. Each manager is left free to follow his own ideas gleaned from these suggestions, and individual effort is not checked by a rigid and un- yielding scheme of exploitation. This is, perhaps, the strongest point in favor of the idea. It does not discourage individual effort to be a little better than the other fellow.

**Buying a Book Each Week Was “Something to Think About”**

Every time Harry Swift, who works Para- mount exploitation for the Albany district, made Utica, a pensive look came over his face when he passed Grant's book store.

He wanted to use the Grant windows, which face on two good streets, and he wanted them bad.

But Grant could not see why he should pull his nice window displays apart for a cheap motion picture. Swift assured him that Paramount pictures were everything but cheap, and pointed with pride to the advertised cost of some of them. That didn't interest Grant. He meant cheap in another sense, and he waved good-bye to Swift seven or eight times, for Swift is a persistent cuss, and when he writes his na, he name on a window you might as well give it to him and avoid argument.

Then came "Something to Think About" and the opening of the De Luxe Theatre, a new $20,000 theatre they stopped building million dollar houses a long time ago.

Swift played his trump card. He showed a copy of Motion Picture World, which carried a cut of Brentano's Fifth Avenue window rolled up for "The Right to Love," and suggested that if Brentano found it worthwhile, perhaps Grant was overlooking a bet.

That pulled the trick, and Grant turned over the window. Swift filled it with book's, stills, and "Buy a Book a Week" propag- anda, and when he came to take the stills away Grant thanked him and slapped him a cigar. Now when Swift wants that Grant window, all he has to do is to telephone that he is coming down and please have the window cleaned up when he gets there. Grant knows now that it pays a big profit.

**Changes Program Change and Got Better Results**

All through the West the theatres open their new attractions on Saturday to get the benefit of word of mouth advertising on two big days instead of one. That has all been threshed out in these pages.

But J. C. Clark, of the Strand, Evansville, Ill., finds that he can work the Saturday opening with good results on a three-change bill. He used to open his new bills on Sunday, Wednesday and Friday. He got a big Sunday and coasted on that for Mon- day and Tuesday, then the Wednesday change freshened up, and if Friday was poor Saturday evening it up.

**Two Certain Days**

He started to figure out that people would go to a show Saturday because they could sleep late Sunday, when they got there Sunday because they were tired of staying indoors. He was bound to get them. Now he opens on Saturday and has two big days with the best bet of the week. Even the bad Monday is carried along on the word of mouth advertising of the Saturday and Sunday patrons. Tuesday the change freshens business and he even found that a really good attraction would hold up four days. He did it with Norma Talmadge in "Yes or No," and he held the business five days with Wednesday as good as Monday. The Saturday-Sunday talk gave him a five- day run, where he thought three would be the limit. Now when he can get a proven puller like Miss Talmadge—either of them—he runs four days. If he cannot get a big one, he changes on Tuesday and Thurs- day, but he finds that the two big days will give a longer run to any attraction of merit and it has worked as well with "The Notorious Miss Lisle" and "The Greatest Question."
Cobe Gets Standout for "The Devil"
Though the Weather Goes Below Zero

ANDREW J. COBE, who has made the Rialto, at Lawrence, Mass., one of the leading New England houses through his ingenious exploitation stunts, was given a pre-release of "The Devil" with George Arliss, because the pathé exchange felt that he would put over this Associated Exhibitors product in a manner that would help it all through the territory.

Knowing that it was up to him to get it over to unusual results, he got busy and obtained permission that business men even those who know him best. He got a standup on days when the thermometer was around zero and even had a standup when the mercury went to the minus mark. His opening day queue was at times more than two blocks long and he broke all records day by day, as well as for the week run. He has seven brand new records, and if he ever beats them at the same prices, he will have to stand on tiptoe.

Started Early

He began early with several thousand cards printed:

GO TO THE DEVIL
At the Rialto
Week beginning Monday, Jan. 24

The "Go to the Devil" was so much larger than the rest that everyone saved the card and passed it along to friends, with the request that everyone who had been exchanged the polite salutation.

Lawrence is a manufacturing town with many large factories. They all have the same pay day, and Mr. Cobe put these throwaway cards into pay envelopes and they had them dropped all over town. It could be seen that there was something in the covers, perhaps a few bills, and not many of them remained for long on the floors and counters, where they were placed by a corps of distributors.

Two Perambulators

The next move was to send around town two flivvers completely boarded up on which were lettered "I am one of the legionaries of hell among you always. I am in this town. I am the Devil." There was no mention of the Rialto or the playing date. The autos linked up with the cards, and everyone knew who the devil was and where he could be found.

Before these died out he planted several hundred of the cutout cards supplied by the Pathe Exchange. These showed the devil in bright red, and could not pass a store window anywhere without meeting the devil face to face.

Later these were supplemented by the six color flashers also used in New York and Buffalo to excellent results. These are glass-faced signs with constantly changing colors and they work well by themselves, and better as the central attraction of a window display.

A Window In Red

On the Friday before the Monday opening he got one of the most prominent display windows in town, dressed it in red, with a promotion of shimmering silk on which colored lights played, while concealed fans gave motion to the display. This was the same stunt suggested in the last issue of Motion Picture World, though Mr. Cobe did it before the paper came out, and the service page was written before his results were reported.

It gave a wonderful effect and the low temperature on the street made it even more inviting than it would otherwise be.

Friday was getaway day for the newspaper advertising, starting with quarter pages in all the papers on Friday and Saturday, with full pages in each sheet for Sunday.

Special Midnight Show

On Friday Mr. Cobe gave a special midnight performance to an invitation audience. The midnight show was a new idea to Lawrence and it carried big stories in all the Saturday morning papers, with a kickoff to Sunday, while the other invited guests passed along the word of mouth advertising.

This showing also included a prelude not unlike that at the New York Strand, in which a contortionist led a troupe of girls through a wizard "Dance of the Imps," patterned after a scene in the play, while a singer dressed as Mephisto, gave an appropriate solo.

Lawrence is suffering from a factory shutdown and there are many out of work, but they all managed to get hold of the money for tickets and the business was as heavy as though the mills were running full time and now Mr. Cobe can make his brag that he boosted his records on zero weather, instead of under favorable conditions. And he did it with intelligent and sustained exploitation, plus subject worthy of that exploitation.

Jay Rolls His Own

Royal Pictures, which holds the rights to "Isobel" for the Philadelphia district, has gotten out a very striking one-sheet in blue and black for this attraction. The design is very simple, a wolf lying at the moon from a snowy crest, above which appear the tips of fir trees on the other slope, but it holds the eye and does not detract from the letterpress.

Jay Emanuel has been doing some snappy advertising for "Isobel," and he has not done yet.

This Built-up Display
Made Minneapolis Gap

This inside lobby display from Ascher's Merrill Theatre, Minneapolis, may look like a painting in the cut, but it was a lot more than that. H. M. Rouda made it a production, and it had the patrons telling their friends to come and see the display—and "Zorro."

This is all built-up stuff. The houses are beaver board, the soldiers are beaver board, Doug is beaver board and the soldiers on the roof are cut out. The wagon on the right is real and is filled with real hay and the swords of the pursing soldiers are pasted over with tinsel to gleam in the light.

The picture had all the depth of a skillfully planned stage setting and the lighting effects were as carefully done. The back cloth was amber colored, and with red and amber lights and blue to the extreme left, a realistic sunset effect was gained.

The figure of Fairbanks is suspended by an invisible wire in midair and with the depth of the background the effect was far greater than could have been obtained from the best painting Mr. Rouda could have bought. It was a lot more trouble than straight cut work, but it brought a greater return in effect, and that was what he was after.

Neither cut nor description can do a thing like this justice. You have to visualize it, if you can, and if you do you will realize what a seller it must have been. It was, for the receipts prove that.
Selling the Picture to the Public

Whooping Up "Madame X" in Omaha Got a Tremendous Two Weeks Engagement

Because they had faith in "Madame X," after seeing the Goldwyn production run, Harry and Sam Goldberg, owners of the Sun Theatre, booked it for two weeks instead of one and instructed N. N. Frudenfeld, the publicity director, to put it over to the limit. He did.

He put it over with such a smash that all previous house records looked like a Ford car which had gotten the worst of an argument with a man-sized steam roller. They smashed all existing records and then went ahead and smashed the newly created high peaks.

Frudenfeld planned a four-week campaign and with the two-week run he had "Madame X," on the boards for six weeks without a break.

Just to Start Things

Just to get things off to a proper start, Frudenfeld posted 100 block eight sheets which asked if "Madame X" should be shown at a dollar or the usual thirty-five-cent admission. One hundred eight sheets can cover Omaha pretty thoroughly and it was not many hours before the whole city, men, women, children and foreigners, knew what was bothering the Goldbergs.

The very suggestion that a one dollar top be charged conveyed the impression that it must be a stupendous production to even consider this trebled price. That was what Frudenfeld was aiming at. The Goldbergs knew that it would do them vastly more good to get everyone at thirty-five cents than to get the select few at a dollar, but they knew, too, that the dollar hint would make the sort of talk they wanted to start.

For two weeks those posters worried Omaha. It worried them because they wanted to see the picture and they did not want to pay the dollar and were afraid they might have to.

To help keep them worried the same inquiry was put on 50,000 dodgers and kept in circulation. They were not merely put out and forgotten. They were divided up for the two-week period, a certain number each day, so that the agitation would keep fresh.

Then, at the end of the second week, the house published a large display advertisement in all the papers in which it was stated that while one dollar had been the admission fee in many cities the question would be left to the citizens of Omaha. It also announced that they would run the picture for two weeks, beginning January 9, and this two-week announcement was almost as much of a sensation as the dollar top.

Called the Jury

Next a special midnight "social matinee" was given to which a special list, compiled from every strata of Omaha society, was invited. Others could get in for a dollar. This was on December 27, two weeks before the opening. Seven hundred post cards were supplied the invited guests on which they were invited to express their opinions of the play and to suggest the price.

Most of the replies were to the effect that while "Madame X" was a dollar show the voters thought the thirty-five-cent price would be advisable.

That was not news to the Goldbergs. Had they wanted to charge a dollar they would not have left to the patrons to write their own ticket. They had already prepared the thirty-five-cent printing.

On January 2 they came out with the thirty-five-cent announcement, on the billboards, in the newspapers, by dodgers, in the lobby, on the program and on the screen. They left no form of advertising overlooked. They used everything.

Then they cleared the lobby of everything movable. Not a single still easel or paper stand was left, and a sign explained that the lobby was being cleared to accommodate the crowds which would want to see "Madame X."

Rebuilt the Front

Then the entire front of the house was covered with a special beaver board structure to carry the special printing. Everything was fastened to these boards. There was nothing that could be knocked over. It was all made fast.

Roses (the mother flower) were used for decoration, and the idea was carried through the lobby into the body of the house. A special display was made of the pick of the postcards, and everywhere the dollar-thirty-five-cent idea was played up.

The throwaways originally put out with the question were issued again, but this time with the reverse printed up with $1? No. 35c. Yes." There was a bar drawn through the dollar, and the circular went on to state that the price would be the smaller.

And business kept up to 10:30 the second Saturday night, when a special performance had to be given for the standout.

It can be done.

See It and Go

The Victory Theatre, Salisbury, N. C., is a First National franchise holder and is making a steady use of the franchise seal cut, with its own line "It's your sign to GO," always in use beneath. It makes it something more than a slogan. It's a trade mark.
Allan Holubar Directs
Impromptu Mob Scenes

Allan Holubar is one hundred per cent efficient. He not only directs a picture which causes a mob to break in the doors of a theater but he writes it on the spot and save women and children from the possibly serious results of the press.

He went over to Paterson, N. J., the other night to witness the opening of his contribution to the Associated First National "Big Five," "Man—Woman—Marriage."

It had been promised to him by the Regent and there was a crowd outside the doors, waiting for the opening, which would have gladdened the heart of any manager. But the street was narrow and the crowd was large and presently the pressure from the rear drove the crowd against the plate glass doors, with the result that they were forced open.

The crowd swelled into the lobby and there was danger that the doors would be wrenched from their hinges and possibly fall upon the women and children, already terrified by the turmoil.

Got On the Job

Holubar was standing within the lobby when he heard the doors give. The house attaches were promptly on the job, but Holubar was quicker. With the skill that comes of long practice, he worked his way outside and in his best directorial manner, he shouted to the crowd of the danger and commanded them to ease the pressure. Mob scenes are his specialty, and while usually his mobs are paid so much a head to give him obedience, there is a commanding quality to his direction which had the same result with this crowd. They didn't know who he was, but they felt he was a man to be obeyed, and the surging ceased, the box offices were opened and the crowd entered.

Later it was learned who he was, and the fact did not in the least detract from the interest in the picture.

In the hours between seven and half past eleven, when the sale for the last show was stopped, $821 admission tickets were sold, which will stand as the record for a long time to come.

J. A. Pegler, representative for Miss Phillips and Mr. Holubar, who was handling the special exploitation for the Regent, sprang into action in helping to handle the crowds, but what might have been a fatal accident was averted by Holubar's presence of mind. He did more than the small regiment of police which presently appeared on the scene.

Clara Kimball Young Helped Hoover,
Hoover Helped Clara Kimball Young

MILT CRANDALL, publicity hustler for Clara Kimball Young, went up to Syracuse to help the Savoy Theatre put over Midchannel, but he did not drop down to the theatre on the way from his train to the hotel. Instead he dropped in on the local committee handling the Hoover drive for the starving children of Europe and explained that he had left Miss Young on the train, still journeying west, and that her last words were that she wanted to help Syracuse put the kiddies over the top.

He explained that Miss Young thought that by doing good for some of the Syracuse needy youngsters, attention might be called to the starving children of Europe.

The Syracuse committee was not slow to see the advantage of having a popular motion picture actress behind their own individual drive and they told Crandall to go to it, which he proceeded to do.

Seven Happy Kids

Seven children were selected from one of the settlement houses and designated as the Clara Kimball Young Unit. They were taken around town in a banded automobile, treated to eats and candy and ice cream soda and a visit to the Savoy.

At the same time a poster was prepared by the Hoover committee reading, "Clara Kimball Young says Women and Babies did not cause the War. Give to the Hoover relief fund and save a life." The stores took them because they dealt with a matter of local moment, and many merchants who would not have given space to the Savoy put the poster in the very front of their windows.

When the story was fully planted, advertising was started for "Midchannel," but it did not hurt the Hoover drive, for it looked more like a hook-up and no one dreamed that the whole thing was press stunt.

Daily Newspaper Stories

The newspapers were carrying daily stories of the drive, getting their facts from the committee and the latter were shrewd enough to see that the Young angle was the one possessed of the strongest appeal, so she got the headlines day after day and she brought in big contributions from many who might have remained silent to other appeals.

Miss Young was sent a letter of thanks from the Syracuse committee for her invaluable aid, and we rather fancy that Jack Griswold wrote a letter of thanks to the Equity heads. Griswold is the manager of the Savoy, and he knows what the stunt did for his end through Crandall's work.

Stunt Cost Nothing

And the best part of it is that the stunt did not cost Crandall and Equity a penny, for the committee did all the poster work, and set up the eats and provided the automobile. They got theirs and they are happy Griswold got his, and is equally happy that the Equity is not exactly cussing Crandall out.

Perhaps next time you can work the stunt for some similar drive, now that you have the paper patterns and full printed directions.

How about the "one-piece coat and suit hanger" souvenir? That's old enough to be new again. Ask about it.
Selling the Picture to the Public

Used Only Extra Cutout for Held Over Feature

Constance Talmadge did so much business for the Majestic, Portland, that it was deemed advisable to extend her run for two days beyond the usual week, and for these extra days Frank Lacey had a cutout made of the three sheet and placed at the entrance to call attention to the fact that she was still hanging around in her bathrobe while "Held over two more days" decorated the easel sign inside. That and the newspaper advertising sufficed to put the extra two days over to the same good business, which makes pretty cheap exploitation.

Gained Heavy Publicity in Kellerman Contest

Hooking up the local paper in a "What Women Love" contest put Annette Kellerman on the map in Hamilton, Ohio. The Rialto management arranged with the Journal to offer $25 for the best essay on what women love with free tickets to each woman who contributed to the contest.

Ken Nine Days

The paper gave 106 inches of reading publicity for the $25 and the stuff ran to the end of the three-day engagement, the clean-up coming with the announcement of the winner the last day of the picture. It's old stuff, but it is not old if you never used it, and if you know of any better way of getting 106 inches of reading matter for your quarter century, you don't have to bother with this. If it looks like a bargain, look for the next available title. That First National picture is not the only one it can be linked up with.

Couldn't Find One

To call attention to his "Big Week," A. D. Butler, of the Academy, Selma, Ala., offered a prize to any white person over the age of sixteen, who had never seen a motion picture. Not a single claimant appeared, but the stunt made a lot of talk.

Butler used his Big Week as a tonic for slow business, making an offering of unusual attractions. He opened with "Go and Get It" for two days, but made a daily change thereafter, and piled them in every night.

It's a good stunt if your patrons are dropping away. Give them a Big Week and bring them back again.

Had Song Review Novelty for "Prisoners of Love"

For the prologue to "Prisoners of Love" at the California, Los Angeles, the management staged a song review of 1861 and 1920. It had nothing whatever to do with the play, but it was no worse, in this respect, than a lot of other so-called prologues, and the idea is a good one.

One-half of the stage was set to represent a room in the early sixties, and the other half of by a stage in the dress of the period. The other half represented an ultra-modern home with a very up-to-date girl. The pair alternately sang the songs of the pre-war period and those of last fall.

Doubles Jazz Band

The Old Mill, Dallas, Tex., has put in a jazz band and finds that it is such a hit it is necessary to kill the encore with the feature to keep the show from turning into a concert.

At first the band was a concert number and did not play the feature, but the encores stopped the show and it was not possible to run the other small numbers. Now the band plays three pieces and then starts in to play the opening reel of the feature. By the time the first reel is over the interest has passed to the screen and the band slips out, takes a smoke, and is ready to ballyhoo the lobby against the next showing, when it pulls the crowd in and repeats the stunt. The Old Mill uses a nine-piece band and finds it better than self-supporting. It makes big business and the novelty does not appear to wear off.

Would You Pay $25 for All This Free Publicity?

There are 106 inches of reading matter here and it was all due to the offer of a $25 prize for the best letter in "What Women Love" in connection with the First National Annette Kellerman picture in Hamilton, Ohio.
Selling the Picture to the Public

EF E ATE THE APPLE—ADAM GOT A LEMON—BUT PARAMOUNT—
Well—Paramount got the cream of the business for the New York Rivoli with these mystery signs, which later changed to the full display for the opening of this DeMille attraction for a two-week run on Broadway.

Doesn’t Sound Right
This press story from the First National doesn’t sound right. According to the P. A. R. M. Emig, of the Regent, Lima, O., wanted a freckled faced boy to parade the streets as “Dinty” and the few Lima boys who sported freckles could not be induced to ballyhoo, so Emig had to paint up a kid, and the kid did not like his freckles so he worked the iodine brush but got spanked that night when the iodine refused to come out.

We think that there is no freckled faced kid in the country who would pass up the chance and we don’t believe that Lima is free from freckles to this extent, but if you do have to make the iodine dots, save the kid from a spanking by bleaching with stronger water of ammonia when it comes time to wash up.

Another Freckle Stunt
Herbert H. Johnson, of the Lunt Theatre, Lafayette, Ind., has a new kink for the Barry freckles stunt.
He offered one free ticket for every five freckles any kid could show, but he had to wash his face before the freckles were counted, for some of the youngsters had raided their water color boxes.
The prize winner showed 90 freckles and won ten tickets, but he had to stand in the spotlight at the opening of “Dinty” and show what freckles are.
Must be something the matter with Lafayette kids if forty-nine is a record.

Four-Indian Ballyhoo
Helped Rochester, N. H.
Rochester, N. H., is not as large as the better known town of the same name, but it has as much, if not more, kick. The Colonial Theatre wanted to clean up on “The Last of the Mohicans,” so it decked out four Indian braves and sent them through the town with a blanket on the horse which drew the camping rig. That’s a horse in the picture, but he would not stand still to get his portrait made.
The stunt was a comparatively simple one, but the patrons responded to the appeal and packed the house at each performance. It was a timely stunt, and it got over.
Ballyhoos do not have to be elaborate, if only they are timely, and a grand street parade would have brought no more business. This stunt is so simple that any small town manager can work it without calling on the costume for aid. If he cannot get buckskin, he can modernize his tribe and give them regular trousers and blankets. Anyone can get turkey feathers and can probably hire a horse.

Mystery Teaser Boards
Roused New York Patrons
Putting over “Forbidden Fruit” at the Rivoli, the Paramount exploitation men in New York got busy early with special posters for teaser use.
These were posted all over New York and Brooklyn, and gave no hint of what it was all about. The ground was black, with orange lettering for the title and the apples in red with white lettering. One read “The other woman’s husband” and the other “The other man’s wife.”

That was enough to get New York all hopped up, and after the signs had shown for two weeks along the lines of the elevated and surface roads, the same boards were covered with posters giving all the information, including the fact that the picture could be seen at the Rivoli.
It put the picture over, for the Sunday record was broken flat and the Monday receipts were beaten only twice before, when a holiday fell on a Monday. It is Monday which counts. They will come Sunday, but if they come again Monday, the week is assured, and these teasers made it certain for the full week.

Exploitation Men
Some managers seem to regard the exploitation men employed by the production companies as elements of a scheme to sell them more high priced film than they want. They appear to resent offers of service, and even when they consent to be assisted there is a covert antagonism.

Exploitation men are employed to show the exhibitor that he can make more money with good films, properly exploited, than he can with cheap service. The real point of interest to the exhibitor should be that he can make more money: not that he has to pay more for film. Meet him at least halfway and give him a chance.

"THE LAST OF THE MOHIACANS" TOMAHAWKED BUSINESS
They live in Rochester, N. H., which is not as large as New York, and the simple stunt made a pot of money for the Colonial theatre, backing up the posters and other regular advertising stunts. It pays to hustle.
Selling the Picture to the Public

Revived Old Stunt for the Talmadge Marriage

Rudolph Benson, publicity representative for the Lisbon Theatre, Cincinnati, and W. A. Clark, exploitation man for First National, put over a good stunt when they planned a monster letter of congratulation to Constance Talmadge on her marriage to John Daniel.

An artist was employed to sketch a letter of congratulation and to keep it a dead secret, he worked in the lobby of the Lisbon for a week, with a card over his desk to save him answering questions.

When the lettering was finally done; though the artist worked as slowly as he could, the letter was taken to the mayor, who gave the first signature in the presence of the newspaper photographers. Then it was open to all, and some 2,000 fans wished Connie happiness—and permanency—in her new contract.

It was a good stunt and will work for any theatre which has not used a Constance Talmadge picture since her marriage. But it isn't new. Something more than a quarter of a century ago Charlie McGeachy worked the same stunt for the Casino Theatre, New York. They announced a special performance in honor of the jubilee of Queen Victoria and everyone who attended the performance was invited to sign the testimonial which, sumptuously bound, was sent to England and may have reached the Queen. It's old, but it's old enough to be new again.

If you have a window and see Swift coming, call a Cop!

Made Traction Fight Victory for Theatre

During the war some crazy traction man invented the "skip stop" to save coal. The idea meant that half the cars stop at the even numbered streets and the other half at the odd numbers. And you always get the other car no matter where you stand.

Having obtained a seven-cent fare the Philadelphia Rapid Transit started the skip stop again, and the populace was up in arms. They made them skip the stopping.

One of the sufferers from the skip was the Locust Theatre, and Ray C. Brown, the manager, aided and abetted by Eli M. Orowitz, the Paramount exploiter for Philadelphia, haggled the victory to their ches by advertising.

By Public Demand

All 52 street cars now stop directly at the front door of the Locust Theatre, 52nd and Locust streets.

That worked so well they got a few hundred more cards on the trolley poles which read that "to handle the large crowd" the P. R. T. was "compelled" to stop in front of the house, and then came the blowoff in the shape of urgings to take a Fifty-second street car and stop at the Locust to see Wallace Reid in "The Charm School." That was what Orowitz had been aiming at all the time. Another appeal to pretty girls to join "The Charm School" and it beat the Monday record of "Something to Think About." That's going strong, but Orowitz is there and Brown runs him neck and neck.

Teaser Ad. Campaign Got Newspaper Score on Stunt

Usually it is bad medicine to get a newspaper down on a theatre, but W. E. Drumbar, of the Riviera Theatre, Knoxville, made a big capital of a teaser campaign and won out in the end, though he got the editorial goat—a whole herd of them.

Drumbar printed a National plan book teaser ads for "Go and Get It" in the Sunday paper. These were merely cuts of the ape man with sundry mysterious word or two in the blow off. It looked all right, and the newspaper was glad to get the business.

But about the time the dear public began to read the Sunday edition the newspaper office became the scene of activity. The crime wave was more or less prevalent in Knoxville, as elsewhere, and every deprecation was blamed on the ape man and people even called up on the long distance to tell the editor how the monster had swiped a pie or swiped a couple of chickens. Along in the afternoon it became monotonous and the advertising manager went over on Monday that he refused to take the same order for the Monday afternoon edition.

Drumbar waited until near press time and the advertising manager was out, and he slipped them over on the counter clerk. Once more the telephones got sore throats as the telephoners, Monday night, when the Sentinel came out with a savage editorial apology for the "unfortunate incident" as it called it.

And Drumbar promptly took a quarter page, headed it "It's All Our Fault," and put a fresh kick and a big laugh into the stunt. This made for peace in the camp, but the next time Drumbar gets a chance to run a teaser campaign, the entire Sentinel staff will have to be dead before he can put it over.

Fake Blind Advertiser for "Midsummer Madness"

Norman Dixon, exploitation representative for Paramount in the Des Moines territory, got out a sandwich man for "Midsummer Madness" that got the town talking and then worked the police court for publicity.

The Des Moines production was due at the Rialto and for a week before he had Otto H. Crippen, a sexagenarian, out on the streets with a sign which read, "I am blind, but I gotta see 'Midsummer Madness' at the Rialto." He walked with a pair of crusts, because one leg was folded up under his overcoat, and he stumbled along.

In spite of the fact that he was palpably an advertising man, his general get-up was such that he was kept busy refusing coins from soft-hearted observers. It was a good thing for him that he passed up these donations, for one day he got some dust in his eye, and when he removed his black glasses to do a little house-cleaning, an observant cop hustled him off to the hoosegow.

Some Helms, of Des Moines, was arrested into court to get him out and contended that since he was not pretending blindness to work on the sympathy of the charitable inclined, it did not matter a hoot in the hereafter whether or not he actually was blind. The judge agreed with Helms and the newspapers made a ripping good story out of the plea.

Better than that, some of them used sketches to illustrate the story and gave Dixon an unexpected cleanup.

NO WINDOW IS SAFE FROM HARRY SWIFT

The Paramount exploiter for Albany makes a specialty of windows, and what he sees he takes. This forty-foot display for "Something to Think About" is only part of the showing for the De Luxe opening in Utica.
Capitalized Local Angle of Recent Balloon Trip

Taking up the local angle, the management of the Strand Theatre, Rockaway Park, L. I., where is located the naval air station from which Lieutenants Kloor, Hinton and Farrell made the start of their long balloon trip, showed the mayor of town and invited the airmen to attend. Kloor and Hinton accepted the invitation, but Farrell was confined to his home. Just to keep them company, the rest of the air base personnel came along, about 450 strong, and it was all the Strand could do to get them and the natives all in for the show, which developed into a reception to the serial heroes.

And it gave the Paramount production of "Heliotrope" a chance to get into the limelight, too.

It isn’t every day that you can capitalize local history, but there is not a town but what can now and then do honor to a winning ball team, volunteer hose company or something. You don’t even have to have a news reel to go with it, though a news reel helps.

Scents Brought Dimes

Ten thousand sachet packages helped to exploit "Heliotrope" when the Paramount picture was shown at the Rialto Theatre, Omaha, to advertise the coming of the picture. On one side these packages read: "Rialto Theatre—Heliotrope January 16 and Wednesday, and on the other "A Paramount Picture."

The samples had been ordered by R. C. Gary, exploitation representative at Omaha, for Paramount Pictures, who co-operated with the house manager on the campaign. They were especially well received by ladies who clung to the perfume or vice versa.

A feature of this unique exploitation angle consisted in the fact that the exploitation man obtained access to the factories of Omaha to distribute his little novelty. Previously admission to these factories had been denied for all advertising or exploitation managers.

Sansone Bristol Window Once More in the News

Apparantly Jack Sansone, of the Bristol Theatre, Bristol, Conn., hires this window by the year, for it keeps bobbing up regularly and always as well dressed as a matinee girl on Saturday afternoon.

This time it is working for "The Idol Dancer," the Griffith-First National release, and while it’s rather late in the day to play this attraction, he put it over like a first run.

Apparantly the grass mat for Clarine Seymour’s costume gave him the idea for the window, for straw forms the basis of the display and gives a jungle effect where straw usually suggests barns and not the beach at Wickl. Real tel around the neck of the cutouts contribute to the local color and the phonograph presumably supplied the music for the dance. The advertising is lettered directly on the window.

A window display is always good, but a GOOD window display is better than that. Make yours good.

Two-Language Posters Won Italian Business

John Leroy Johnston does so much advertising for the Finklestein & Ruben houses in Minneapolis and St. Paul, that it is to be wondered that he is able to swing other than the routine business for any house, but every little while he launches a big stunt. His latest effort to get The Blue Mouse packed to the lobby line and down the street, and he did it with the free use of a two-language poster.

The attraction was Vera Gordon in Selznick’s "The Greatest Love. Johnston had throwaways printed on fancy stock in English and Italian and he made the Italian section look as though it had been snowing pink. In case one can use it, here is the dope in two forms:

"The Greatest Love" is a story based on the trials of a family of Italian emigrants in their fight for wealth. With riches and happiness almost attained they are heartbroken to learn of the daughters’ betrayal by a sensuous theatrical magnate. The son swears vengeance and when the magnate dies it is found that he is guilty of murder. Not since the days of George Beban’s "The Heart of a Rose" has there been an American-made Italian picture of such appeal.

Il pin grande amore, e la storia di una formiglia di emigranti italiani nello strogolo della loro lotta per essere contento. Quasi arrivato al punto disperato, la figlia fu ingannata da un uomo che sempre frequentava teatri. Il figlio si vendetta e il magnate fu intuito con la denuncia. Questo e il pin grande Americano fatto italiano picture do i tempi del Cusre della Rosa.

Scared Business Men With Talmadge Teasers

Harold G. Ramsey, of the Royal, El Dorado, Kansas, has been at it again and this time he tore the town up by the roots with three two-inch teasers. He did just that in a letter and not a figurative sense. Business is not good in El Dorado just now and the oil business is at a standstill.

Knowing this, Ramsey paid for six inches of teaser copy. One read: Bankers Dangerous Business Is Coming.

The other two were addressed to the merchants and to the oil men, only the top line being changed. All were single column, heavily paneled in rule or border.

Constance Talmadge opened in "Dangerous Business," her First National attraction, on a Monday. The first ad, addressed to the bankers, ran the previous Wednesday. That to the merchants followed on Thursday and the oil men got theirs on Friday. On Saturday four fourteen told of Connie and her Dangerous Business.

It may sound absurd, but the teasers actually threw a scare into business. There were innumerable personal and telephone calls and even a few telegraphic demands from nearby towns asking for some explanation. The newspaper was flooded, but they simply said that justice to their advertiser required their silence, and it was not until Saturday that the town quieted down.

And Monday "Dangerous Business" meant the biggest kind of business, for by then the town was able to laugh at the idea. You’ve got to hand it to Ramsey. Every little while he breaks out like a rash.

H ere's jack sansone again with his bristol window

Mr. Sansone uses this window a lot for novelty displays, and they clean up for him because they really are novel. His window dressing is very much above the average in the point of novelty. They get over strong.
Selling the Picture to the Public

Says Cut Price Is Bad
But the Cuts Are Worse

L. W. McCuan, of the K-Z, in Dresden, Tenn., says it is tough when you have to pay the exchange 65 cents for a cut to steal a little free newspaper space with, but that is nothing when you can’t find those 65 cents cut anything that will get the interest of the editor. His home paper would be him much more space if he could fill it, but the cuts do not seem to be planned for press work. We will be hanged if we can see some cuts are far from any angle. Mr. McCuan does the best he can with what he can get and the cut shows his invitations to his first ann-

versary, and unless he gets translated to a larger city, he bet he will keep on having anniversaries every year, for he hustles all day, every day. He has to send out of town for printed matter and fill his heralds on the mimeograph, but he plugs away and keeps coming in although he has to get most of the town in to show a profit. He gave a Thursday matinee for “Male and Female” and it is a safe bet that he got them in. That is a bit stale in the big towns, but it is just as new to Dresden as though it were yesterday’s release, and made just as much talk. This advertisement of Mr. McCuan is not flashy from a big city point of view, and he takes only four lines, but those small town papers are read through and he is wise enough to take only what he needs instead of all he can pay for—and perhaps more. He even got out a red and green program for his Christmas greeting. The register for the second color is away off, but it looks bright and flashy and the copy is big time; genial, sincere and selling. It may be a little late for birthday greetings, but Mr. McCuan has our best wishes, for he is regular folks.

Mr. McCuan’s Invitation

Mr. McCuan’s Invitation

San Francisco Half Page Offers Variety of Style

Because they are so uniformly good, we do not reproduce as many of the advertisements of the San Francisco Big Three as we used to. We have said all that is good and do not get much of a chance to adversely comment, but this trio of spaced is a little better than usual, so in it goes. It drops about ten inches across the page and offers three distinct styles of layout. Those on the outside are not yet filled in with type, as the reproduction is made from the engineer’s proof, but the program goes in the circle for the Imperial and in the panel for the Portola. It is the cen-

tral space, however, which reflects the greater credit on Roth and Parlington, for it stands out above the others through the clever handling of line.

But the outstanding feature of all three is the fact that the artist has drawn por-

traits and not merely figures. The people look human, particularly the freckle-faced Mr. Barry. It’s a good sample of the way Roth and Parlington keep their work up to standard.

Too Much Drawing
Hides “Trumpet Island”

This seven-column, 150 line drop for the Blue Mouse, Minneapolis, uses a cut ef-

fective except that it hides the title in a cloud. The letters of the main title are outlined in white, but this lining is not heavy enough to throw the title into re-

lief. The masses of black overcome the white and you have to look closely to see what the title is.

I Big Display With a Clouded Title

It should be the chief aim of any ad-

vertisement to put over the house and the title at the first glance, on the theory that only one glance may be given. If a cut comes in from the exchange—though we do not think this is a plan book cut, it should be routed up, and house drawings should be carefully gone over. One great trouble in passing on art work is a failure to regard any drawing from the viewpoint

The Three Leading Photoplay Theatres

The San Francisco Big Three
of the published cut. It may look fine in gleaming white and glossy black and resemble the treasure trove of the cat when it shows up on a yellowish paper and dully printed. And what the artist shows you, but what you show the patron, this list counts. Look at all drawings from that angle, just as you should look at plan book cuts with the idea of judging how they will look when they have gone through your local press. Many cuts look fine when carefully printed in the plan book that break down in the newspaper run with poor paper and indifferent ink. On the other hand, some cuts, particularly the coarse half-tones, come out better on a fast press than in a plan book. Learn to tell what is what and make your artist give you good advertising rather than pretty pictures. It would have spoiled the effect to have mortised this cut to let in a type title, but it would have sold many more patrons. Taken in time, the edges of the cloud could have been vignetted to give this result. The copy for this advertisement is well written and does much to redeem the poor art work.

—P. T. A.

Put Himself Back of House Announcement

Mr. and Mrs. William S. Woodin manage two theatres in Towanda, Pa., and took the Christmas season to announce the establishment of a third. The text is so strong but it is written that we reproduce it in full. If you can say this and mean it, you can build new houses too:

WOODIN'S THEATRE

Our name has been placed back of Our Business

On April 9th the Keystone Opera House will pass out of existence and in its place we will erect a theatre of which Towanda and the surrounding community can feel proud of. It will be known as

WOODIN'S THEATRE

Our life work is back of it and we want our name on it so we can always strive to make it the best theatre in this vicinity. We appreciate our patronage you have given us and if hard work and ability to things count, we will give you the best to be had in the amusement line.

Towanda's Own Home Town

And all that we can do to make it a better place for you and I to live in, will always be our aim.

With Christmas Greetings

and

A New Year of Happiness

We Are Yours Truly,

Mr. and Mrs. William S. Woodin

Note.—We want every child in Towanda at the Opera House Christmas morning at 10:30.

—P. T. A.

Doing It Right

A non-professional correspondent sends in a program of the Circle theatre, Indianapolis, with the note "this was stuck in the door of my house, a full two miles from the theatre." Our programs are for. The house two blocks away from our home doesn't even reach over these two blocks. If you come this week, you get next week's program, if you come Friday or Saturday, otherwise you can take your chances of seeing a window card. Half the time we think the manager has a list of features and is trying to keep anyone from finding out about them. And he has to use cheap features because he does not advertise properly and thoroughly.

New Newark Theatre Is Getting Pretty Display

Paul Grey, who is doing the press work for the new Branford Theatre, Newark, is making a good start. The house takes enough space to ensure a proper display and permit room for ornamentation, and

...it beat a summer shut down, and got the house off to even larger business than this season would bring, for everyone wanted to see the newly decorated house. That's "Something to Think About" next year.

—P. T. A.

Tribute to Employees Helps Sell House Idea

Alexander Frank, of the Hostetter Enterprises, in Waterloo, Iowa, takes a few cents for a Christmas greeting and gives the upper part to an appreciation of the efforts of the house staffs. It is a grateful tribute to loyal helpers, but Mr. Frank knew that it was also a good advertisement for the houses, for it builds in the mind of the patron the tradition that the Crystal and Plaza are well run. It drives home and crystallizes the half-formed idea of excellence and makes it something tangible, so two birds are killed with one advertising stone. In the craze for super-features and super-super features, Mr. Frank does not come out second best.

THE NEW BRANFORD AD.

the frame style of advertisement promises to become a trade mark. In the example shown the lettering suggests crowding and the artist should strive for a more pen display. This could probably be gained with more type instead of all hand lettering. Hand lettering helps in one and two columns, where you must make the utmost use of every line of space, but in a 140 lines by four this is not necessary, and type should be used, with cement strips, if necessary, for the titles. Another mistake of the letterer is to kill off the second feature. "Nomads of the North" is worth more space than is given, and should have been in a bold letter. The main idea of this layout is excellent, but the smaller details must be worked out through experience.

—P. T. A.

This Cuts Two Ways

Dodging the dullness of Christmas week, and at the same time getting a running start for the Christmas business, the Colonal, Tacoma, shut down for repairs December 19th and reopened Christmas day.

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

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

A CHRISTMAS GREETING

He builds up on the superlative. The Plaza is "Waterloo's Foremost Theatre," but apparently the Crystal came later on and was intended to be even more foremost, so Mr. Frank proudly announce it as "Waterloo's utmost theatre." That solves the problem this time, but we are wondering what he will have to say about a third house—and there may be a third, for the circles in the heading carry the slogan "24 theatres in 1920. Watch us grow." This is more a seasonal advertisement than a regular play, and it turns over. Five fulls are used for another display and it makes a very pretty showing. A plan book cut takes most of the space to the right, but a margin left in fifteen lines of selling talk and there is another bank to the left. No space is wasted. This is for the Crystal. The Plaza gets a smaller shewing in a three twelves, but the space is equally well laid. Mr. Frank has reason to be proud of his work.

—P. T. A.

Don't be afraid to boom new stars and give your patrons fresh faces. There was a time when no one knew Mary Pickford's name, but she draws now. Give the others a chance.
Selling the Picture to the Public

Vitagraph Plan Book Offers Useful Cuts

The Vitagraph plan book on "Dead Men Tell No Tales" offers some good cuts for striking displays, and the Terminal Theatre, one of William Fox's Newark houses, made good use of the material in a five thirteens for a Sunday advertisement. It is hand lettered, but is clearly done, and the circles which match the three acts give three distinct points of contact with the play. Most of the "Dead Men" displays have been striking, and either utilize the ready-made cuts or follow their suggestions. Some sensation plays do not offer good scene cuts, but this Vitagraph has them in plenty, with good sales talk to back them up. This is one of the best of the numerous displays sent in, but practically all of them are above the average and are helping to put over the Vitagraph special to decided profit.

P. T. A.

Another St. Louis Chain Works Attractions Double

We noted lately that the Missouri Famous Players Corporation had abandoned the stunt of playing the same attraction simultaneously in two or more houses and advertising double, but the Skouras Grand Central and West End Lyric still adhere to this system and can use double space with smaller space bills. The advertisement for "The Furnace" is 195 lines across four (a fourteen inch drop), while the Fairbanks is a full ten inches deep. This gives ample room for display, and so well separated that they do not conflict. Apparently the Grand Central makes more of a production, for space is always taken for the musical novelties. For "Kismet" for example, which both houses played at regular admission prices, the Grand Central used an Egyptian Slant. The art work on the Shouras layouts is always well done and is never permitted to interfere with the clear presentation of the type arguments. The copy is briskly written and puts the plays over, and apparently the space does not go below a three column, so it is never crowded.

P. T. A.

Make Artistic Layout with Stock Cuts and Types

G. R. Stewart, of the America, Casper, Wyoming, sends in an advertisement for the house which looks very much like an art layout and yet which was made wholly from stock cuts and type. The house is a tiny, of course, classes as a stock cut. The other cuts are made from mats and the lettering is all type. Roughing up the straight edges with a coarse file would have helped the effect a little by giving more of a vignette effect, but the general result is excellent and fully equal to a lot of art layouts which come in. Stanley Chambers, of Wichita, regularly does good work with press book cuts. Mr. Stewart finds it possible to dispense with mats, and there are lots of others who spend the time they might waste in cursing out the home office men devising ways to make the cuts look right. It can be done if you go at it in the right spirit. Stop kicking and go to work.

P. T. A.

Another Fan Angle

Fans form the backbone of picture patronage, but they help in other ways than through the purchase of tickets. The other day a man announced that he was going to a certain house the following week to see the picture. As he is the reverse of a fan he was asked why he had his mind made up so early. "I'll tell you," he replied. "I dropped into the Strand last night and one woman told another they must be sure to come next week to see Constance Talmadge and a man right behind me told the girl with him they must be sure and come next week to see 'Connie.' I figured that there must be something to it, so I'm going. I've not seen her yet, but she must be good." As a rule the fans sell seats to friends, but in this case the player was completely sold. It pays to do all you can to make fans and to make them rave over the greatest possible number of stars. Get a set of portrait slides and shoot them on the screen every show. If you have a new star back up the portrait with text slides. It's helping the company, but it is helping you, and you will derive the greater benefit from your own efforts.
Rubberneeking in Filmland

Clayton Hamilton Confesses to Pre-Natal Influence on Stories for the Silver Sheet

By Giebler

This week was marked by one of Samuel Goldwyn's literary luncheons, tendered to a number of the same writers that are confined on the Goldwyn lot and referred to as 'dazed andกรม of the press,' as we are very politely called by one of the speakers at the meeting.

The luncheon was one of the most delightful affairs of its kind that it has ever been my privilege to attend. I have met a number of writers of various degrees of greatness deep in speaking into print in two or three at a time. On this day I saw seven "Eminent Authors" all in one lovely bouquet; sat at the table with them, while they talked shop, kidded each other along and indulged in roast beef, lobster pie, cigarettes and cheese; saw one of them put crackers in his soup, and I have been most satisfying apart from its numerical aspect. I have been disappointed with greatness at times. I rejected several who named themselves "Eminent Authors" then, as it was before Sam Goldwyn invented that pleasing phrase—a person noted for thinking deeply and speaking in ponderous sentences and polished periods on weighty subjects. I traveled for many miles with this person and although I inveigled him with muddle, slammed him with suggestions, lured him with leading questions, the most hefty subject I could get him to discuss was the heavy underwear he had forgotten to take along; it is the case.

The "Eminent Authors" at Mr. Goldwyn's party were not like this. I want to pause for a little and call attention to the fact that in recent years the term "Eminent Author" in capital letters, and to assure Major Rupert Hughes, who thinks the term should always be written that way, that if at any time in the past, or in the present case, it will be a mistake of the head and not of the heart.

The seven Eminent Authors were all functioning in high. The festivities began with food, and from the time when Rupert Hughes arose and busted the dead silence, there was a current in the air. University must be a very real pre-natal influence of the movies closed his dramatic recital of the birth of a story, the time was completely filled.

Major Hughes took advantage of having the first voice to play a low trick on the others by introducing himself as the most eminent of the Goldwyn Eminent Authors; but after he had weathered the storm of protests from Mary Roberts Rinehart, Rita Weiman, Katherine Nevin and the surviving members of Gertrude Atherton's golden cigarette holder and lived down the dirty looks from Gouverneur Morris and Leroy Scott—he put both of them to the test, it is true of the roads of rhetoric and got off good stuff.

Major Hughes had considerable to say about critics—not the boys and girls who write for the newspapers; but the supercilious simp who sneers at the screen and pretends to regard motion pictures as a low form of art, because it is a new art; the ass who is impressed by the work of his own hand and wants to confess a liking for a thing until it is stamped with the sanction of some other ass whose manner he apes.

"There are people," said Major Hughes, "who actually pride themselves on liking only a few things. These people are to be pitied very sorry for the despotic, who can eat only a few things, when we sit down at full board with the poor unfortunate, who must confine himself to dry toast and tea. We must pity him very great pity for the host. He will also feel sorry for the chap who is so limited in his vision and capacity for enjoyment that no new course, and embellished with some he, will agree with him simply because his esthetic digestive apparatus will not assimilate."

Major Hughes said that, while the picture art is being built for the future, those engaged in the building should not pay too much attention to the older writers and their precepts, that the people of another day will do no better be as kind to us and give us full credit for what we are doing with a new art, as we are to those who lived before to talk, wonder for us, when their arts are new. Major Hughes also paid a glowing and well deserved tribute to Samuel Goldwyn for bringing about the wedding of the author and the screen.

All of the Eminent Authors at the party may talk a great deal, and some of them have to be prodded considerably before they would respond. I don't think Gertrude Atherton would have talked had it not been for Miss Weiman's announcement of a story, entitled "She Loved, But Was Lured Away," of which she was accused by Major Hughes. However, when Mrs. Atherton got started she made a very clever talk. Rita Weiman told us about her first steps in the new art, and she was so hurt and humiliated by the experience that it touched all sorts of persuasion from Sam. Goldwyn to get her to take a second whirl at the game by becoming one of his Eminent Authors. Miss Weiman's first work was in writing titles to one of her stories that had been made into a picture. After her work was finished a kind hearted writer at the studio where the film was made went over and interviewed all the makers of her own ideas, and when she got back to New York and witnessed a run of the film, she was astonished to find that she had written "Draw the blinds, I wish to await the dawn alone," and a number of other titles of a like poetic nature.

Miss Weiman was so discouraged; we have been married too long for an eventuality such as you mention to be entirely unexpected. Come with me," Mr. Goldwyn will always reply. "I am with story." Then Mr. Goldwyn will say, "I am both pleased and astonished, although I was forewarned; we have been married too long for an eventuality such as you mention to be entirely unexpected. Come with me." Mr. Goldwyn will then say, "Mr. Hamilton," he will say, "Mr. Morris is in an interesting condition. I want you to take charge of him; guard him well, see that he is well taken care of, and do not let him make a scene."

So I take charge of Mr. Morris, guard him against shocks, heavy lifting, organ grinders and other dangers, until the happy days come when I can go to Mr. Goldwyn, slap him on the back and say, "It's a boy!"
E. W. Hammons Leaves for Extensive Tour on which He Will Visit Producers in West

E. W. HAMMONS, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, has left Los Angeles on the most extensive trip he has made since the establishment of the exchange system. He will visit a number of the branch offices on his way to California and on the return journey.

In Los Angeles he will have important conversations with the producers of Christie, Mermaid, Variety reminiscent series distributed through Educational. While representatives of these producers have made their home in Los Angeles, only the quarterly conferences during the past year, Mr. Hammons desires to get in personal touch with production activities and to offer such suggestions as the experiences of the home office and the various branches have had with these pictures.

Many other producers of one and two reel subjects of the minor variety have made appointments during the past few weeks with Mr. Hammons and he will meet these gentlemen in Los Angeles. While no effort is being made to increase the volume of product handled by Educational, it has always been Mr. Hammons position that he is willing to consider anything within his company's scope that meets its quality standard. However, in every case he has declined to make contracts until he has seen the product itself and until he is satisfied that the standard of production can be maintained.

No Policy Change Involved

"There is no change in the policy involved in my trip," said Mr. Hammons, just before leaving New York. "As you know, the plan of Educational has always been to build slowly and soundly. Before we selected the product that we are now distributing we examined a vast amount of product and we write by that we selected the best. Next week goes by that we are not offering much other material, but we have resisted any temptation to acquire quantity at the expense of quality. We have been too successful with the pictures we have to endanger their standing with inferior material.

"Another element entering into the situation has been that with our distributing organization new, and as specialists in short subject selling, we have preferred to devote our efforts to the material that we have already had rather than to accumulate too much product and distribute our energies over too large a field. We have now reached the point where we have put these various pictures 'over the top' and where we can take on additional product provided that it meets our standards. So I expect to confer in Los Angeles with some of these producers whom I have not been able to offer previous encouragement on account of the conditions I have cited.

"Educational is now, with the acquisition of super Kinograms, in the position of offering everything that the theatre needs except the feature—a field which we will continue to leave alone. If any producer offers us pictures in line with the policy 'everything but the feature,' they will be considered."

Mr. Hammons went to California by way of New Orleans, stopping there and in Dallas. He will return by the Northern Route, visiting Seattle, Minneapolis, Milwaukee, Chicago and probably a number of other branches.

Interior of New Indianapolis Theatre to Represent Beautiful Summer House

INDIANAPOLIS is going to have another big picture theatre in the downtown business district. It will be erected by Richard and Henry Stegemeyer on the site now occupied by the Stegemeyer Bros. Cafe, in the same block with Mr. Smith's Theatre, and will be leased and operated by a coroporation, the chief shareholders in which M. O. Olsen and other members of the Central Amusement Company, owners and managers of the Lyric, Alhambra and Isis theatres.

The new theatre will be 1,200 to 1,300 and will cost about $175,000. The plans provided for a theatre that will architecturally rank among the most distinctive in the country. The theatre will be equipped with all modern conveniences and decorations, will be so designed as to give the spectator the effect of being seated in a garden.

Seats will be painted green, and runners of the same color will cover the floor. At the front two large representations of trees will be placed, reaching to the ceiling, painted in sky colors and concealing a large pipe organ. Side windows will be arranged with draperies, and so lighted as to give the effect of illumination coming from a garden floor from an adjoining house.

Boxes near the stage will have tiled gable roofs, suggestive of a garden summer house. An elaborate overhead ventilating system of the type now in use at the Lyric Theatre will be installed. There will be a $15,000 pipe organ. First-run pictures will be shown.

Provisions are made in the plans for a basement restaurant. A refrigerating plant and other mechanical appurtenances of a large restaurant will be housed in a subcellar. Work on leveling the present building to make way for the erection of the new theatre will be started within the next sixty days.

A. M. P. A. to Hold Dinner at Biltmore

"The Naked Truth," a super-special in seven reels with trimmings, will be featured by the Associated Motion Picture Advertisers at a special showing at the Hotel Biltmore, March 4, and will mark the most stupendous entertainment which the association has undertaken since its inception.

To the uninitiated, Business Manager Tom Wiley offers the explanation that "The Naked Truth" is the title which has been decided upon for the association's annual and first formal dinner. Acceptances for this event have already been received from some of the big motion picture producers and it is anticipated that the guests will include men who are representative of every branch of the industry.

Under the direction of Mr. Wiley and George Landy a committee is preparing a program of vaudeville extraordinary and skits by home talent, together with singing and music. Paul Lazarus, president of the A. M. P. A., will preside.

As a memento to the association's progress during the past year, "The Naked Truth" is expected to surpass any entertainment given by the organization previously. The dinner this year, it is anticipated, will be the first of a series of annual functions which will rival in oddity, uniqueness and spontaneity with the famous gridiron functions of the National Press Club of Washington, D. C., and the dinners of the Amen Corner.

Owing to the limited seating capacity in the private dining room of the Biltmore Hotel where the dinner is to be held this year, reservations will be limited mostly to A. M. P. A. members and a few invited guests. Mr. Wiley has announced that more than half of the available seating capacity has already been reserved.

"WELL, LOOK WHAT WE GOT TODAY—A REGULAR WILD CAT!"

Scene from the new "Bob and Bill Series," being released by Pathé
Naked Truth Special Selected as Next Vehicle to Bring A. M. P. A. Members Together

WITH semaphores set for a clear run, the Naked Truth Special, bearing the I. W. W.'s (Itinerant Welkin Wringers) of the Associated Motion Picture Advertisers, will track at the Biltmore Hotel March 4, for the association has decided to hold its first honest-to-Hoyle salutation in many an azon that evening.

Chief Dispatcher Tom Wiley has assured that the train will track promptly at seven bells and that all who reach the yard late will miss the opening ceremonies. The ceremonies will be presented under the auspices of Chief Dispatcher Wiley and Yardmaster Paul Lazarus.

A Hearty Reception

For the entertainment of the passengers on the special a committee, headed by Tom Wiley and George Landy, has provided a bevy of scintillating talent that is mentioned by name in whispers only when the committee assembles in the Gotham grottos. Some of the big film magnates will be present at the first Naked Truth dinner ever given by the A. M. P. A.; and the inclusion of these magnates under unusual circumstances guarantees a hearty reception for the special.

"Hot Dogs" will be the order of the evening. Regardless of customary railroad etiquette, employees who insist upon attending in their overalls will be reminded that economy as a publicity fad has outlived its day unless Ben Atwell has provided a parade of theatre ushers for his exploitation stunt.

The Committee Announces

The four greatest Continental artists, the committee announces, have been obtained for the program at a figure that promises to break the committee's bank roll and send it to eternal Sheol.

Guests on the special who insist upon curling up on the floor and winding the mosaics around their ears will be offered a feeling reminder. An order of ceremonies has already been outlined by the Chief Dispatcher, which will be in entire harmony with the decorum of the A. M. P. A. As each passenger alights on the platform he will be greeted with three hawty cheers, or with some appropriate token of encouragement, such as:

Raw, raw, raw
Bill, Bill, Bill
Raw, raw, raw
We're for you still.

There will be other attractions too numerous to remember. Sir Oliver Lodge, Mrs. Tom Thumb, Arthur Brilliant and President-elect Harding will be among the celebrities present, the last named even though it is his inaugural day.

Reservations on the Naked Truth Special are fixed by capacity. Owing to the fact that it is the first time in many years that the A. M. P. A. has financed an excursion run of such a dignified nature, seating accommodations for a limited number only will be provided this year. More than half the available seating capacity has already been reserved, according to advices received from Chief Dispatcher Wiley. As an A. M. P. A. enterprise the Naked Truth Special will be reserved with preference for A. M. P. A. members and a limited number of invited guests.

Read What the New York Newspaper Critics Said of VIGNOLA'S

Personally Directed Special

"THE PASSIONATE PILGRIM"

By Samuel Merwin

When it Played the Rivoli Theatre
Week of Jan. 2

"The Passionate Pilgrim" ranks with the finest presented in recent weeks."

New York World

"A beautifully acted picture with an absorbing story that is something little different." New York Telegraph

"One of Mr. Vignola's best works, he has brought out a play of remarkable power and interest." New York Journal

"The play abounds in surprises with a frequent thrill and always an intense sympathetic appeal." New York American

"The Passionate Pilgrim" is a romantic drama of more than usual quality." New York Sun

"Mr. Vignola's treatment of the story is particularly good, especially his use of the cut-back." New York Times

"The story is interesting and the humanness of the various characters is refreshing." New York Daily News

"One remarkable feature. These are the first film shots we have seen that look like a newspaper office." New York Globe

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VIGNOLA PRODUCTIONS

"The Ultimate Achievement in Screen Entertainments"

Made for Cosmopolitan Released by Paramount

M. P. D. A.
Patie Exchange Opens New Headquarters to Handle Its Largely Increased Business

WHAT is probably, says Patie, the most modern and complete building in the picture business in the United States opened by Patie Exchange, Inc., at 35 West 45th Street, February 1.

The new building is a fly house, in the upper six stories, the entire office organization of Patie, in addition to the entire staff of the Patie News, with the exception of the positive printing plant. This will continue to occupy its former quarters.

The opening of the Patie Building is significant of the progress made by this organization. In two years particularly it grew so rapidly that its old quarters were unable to accommodate it. The building was occupied upon the erection of the new building.

Every modern appliance and convenience is to be found in the new building. The executive offices, with that of President Brunet, will be located on the eleventh floor. Mr. Patie will also be the meeting room of the board of directors. The eighth floor will be the first occupied and will house the office manager, the comptroller, the branch auditing and statistical departments, and others.

The ninth floor will be given over to the publicity department, the advertising department, purchasing department, the Patie Sun, the scenery department, and the production manager, in addition to stenographers.

The sales department and a modern equipped projection room will occupy the tenth floor, where Director of Exchanges Elmer Pearson presides. The projection room will be used for public and press showings, and for reviews by the Patie reviewing committee. A considerable portion of the twelfth floor will be devoted to the Patie News, with the film editing manager and department, Patie Review editor and three projection rooms.

The Patie organization will be maintained distinct from the home office, and will have its own separate telephone service, but will be in closest touch with the executive offices. A private telegraph wire is also maintained by the Patie News to further its news gathering interests.

Praises Ray Picture

In the opinion of Edward L. Hyman, managing director of the Mark Strand Theatre, Brooklyn, “Nineteen and Phyllis” is the very greatest production in which Charles Ray has ever appeared. This is the star’s third independently-produced picture for First National, in which he is presented by Arthur S. Kane.

Mr. Hyman’s judgment appears to be in perfect accord with that of Brooklyn fans generally, for during a week’s run at the big Strand Theatre in that borough the house was packed at every showing and the audiences were constantly at a high pitch of enthusiasm.

Chas. Whittaker Addresses Philadelphia Scenario Class

Charles E. Whittaker, the well-known scenario writer, who has written and adapted photoplays for practically all the big producing companies, delivered an interesting talk before the class of photoplay and scenario writing at Temple University in Philadelphia on Monday evening, January 17. “I am willing to admit the equality of the sexes,” said Mr. Whittaker, “but not the superiority of all women. That is the one predominant feature of America.”

From his own knowledge of scenario writing and observations, Mr. Whittaker believes the time is not far distant when there will be fewer adaptations of stage productions and novels to the screen. He holds that scenario writing is a highly specialized art and should be regarded as a separate profession from stagework.

Concerning the subject of censorship, Mr. Whittaker compared England’s method of voluntary censorship with those of the state-appointed boards in the United States. He also discussed Sardou’s “La Tosca” for the members of the scenario class, which now comprises 125 men and women.

Robertson-Cole Organization Moves Into Its Own Building at 723 Seventh Avenue

THE entire Robertson-Cole organization was moved from its recent location at 100 Broadway, New York City, into the new Robertson-Cole home office building, 723 Seventh avenue, beginning the close of the working day, Saturday, and the opening of Monday, January 31. So careful was the removal planned that not an hour was lost.

The six upper floors of the new Robertson-Cole Building, a thirteen-story structure standing at the corner of Seventh avenue and 48th street, are now occupied by Robertson-Cole. The executive offices of the Robertson-Cole Company and the Robertson-Cole Distributing Corporation are on the tenth floor. The Robertson-Cole New York Exchange is on the eighth floor. The contract department and other clerical offices are on the ninth.

On the eleventh floor are the auditing department, Robertson-Cole Distributing Corporation offices and the publicity department. On the twelfth floor are situated the foreign department and the theatres, of which there are two. The thirteenth floor is occupied by the shipping department and the stock rooms. Robertson-Cole issues a cordial invitation to all its friends to pay an early call to its new home, where even greater strides will be made toward giving the exhibitor better and a more profitable product.

Hines Scores Hit on Tour

Johnny Hines, star in the Torchy Comedies made from the stories by Sewell Ford and released through Educational Exchanges, this week completes a three week's personal tour of the Cleveland, Cincinnati and Pittsburgh exchange territories. During that time he appeared in some 200 theatres.

According to Educational, this trip was arranged at the request of exhibitors themselves, and was made possible only because production of the Torchy Comedies is so far ahead of schedule. The February release of the series is "Torchy's Night Hood" and this will be followed by "Torchy's Big Lead."

Official Washington Turns Out to See "Way Down East"

D. W. Griffith's production of "Way Down East" was given its first presentation in Washington, D. C., at Poli's Theatre on Monday evening, January 31, before one of the most distinguished audiences ever assembled in a theatre in America. Vice-President and Mrs. Marshall and the full membership of President Wilson's cabinet attended the opening, as did Chief Justice White and all the members of the United States Supreme Court.

Mr. Griffith spoke feelingly of the splendid reception given his work. He was tendered an ovation when he stepped upon the stage. The theatre presented a brilliant scene, the full dress regalia of the foreign ambassadors and their staffs forming a striking contrast to the conventional evening clothes.

Poor Girl—She Only Dropped A Pin in the Court

Pauline Starke, as she is in the new Fox picture, "A Connecticut Yankee in King Arthur's Court"
J. E. Storey Says that Serials Are Popular with Moving Picture Fans

T

HAT the adventurous drama, vivid action, panoramic change of scene and romantic love interest of the motion picture serial lift thousands out of the rut of conventional and everyday happenings, is the contention of John E. Storey, assistant director of exchanges, in answering critics of the episode play in an interesting article in a current issue of the Pathe house organ, the Pathe Sun.

"Neither man nor artie ever attained universal popularity without some just, and much unjust, criticism," says Mr. Storey to "and the great success of serials has not failed to produce a measure of derogatory comment. Most of it has been swept away by the tidal wave of public opinion."

"Let us examine briefly the arguments of the objectors. The main contention of the serials is that the latter lack thrills and stimulating adventure associated with this type of story do not tend to educate and elevate the masses. He will point out that the appeal of these imaginative situations is dwarving the true vocation of the silver screen, which in his opinion was intended to disseminate a mid-elevating amusement.

"Analyzing this criticism:—Primarily, this critic has his eye focused on the wrong end of the telescope, which he is directing on the audience. In other words, he is examining the serial film from the restricted personal element or aspect and not through the broader medium of public opinion.

Want Serials

"The vast majority of motion picture fans want serials. This manner of entertainment provides them with an effective antidote to the strenuous manual life of our commercial, industrial and agricultural districts, as the spectacular and thrilling scenes lift them out of their otherwise daily and unromantic atmosphere, in which, through force of circumstances, so many millions are compelled to pass their working hours.

"This does not mean that they do not desire to see the serials fatally elevated. It must be remembered that variety seeking the motion picture theatre as a modest-priced form of amusement, and as such it must provide a decided diversion for their tired hands and brains, and not endeavor to weary their mentality too much with polemical themes in the form of film production.

"It is because the serial photoplay makes no wearing appeal to deep thought, does not provoke after-effects founded on religious reform, and does not daily with psychological conundrums, that it finds universal favor with the average photoplay patron. The serial resuscitates imagination, dulled by the strain of modern daily routine.

"This is why Pathe has for many years catered for and to public taste with the consistent production of serials which present all elements of mystery, adventurous daring, love, suspense and beautiful outdoor scenery."

Elzie Ferguson's Next Will Be "Footlights"

Following the completion of the Paramount screen version of Arnold Bennett's play, "Sacred and Profane Love," which was produced at the Lasky studio under the direction of William D. Taylor, Elzie Ferguson has returned to New York and will shortly start work in a new production at Paramount's Long Island City studio.

The new picture will be "Footlights," adapted from Rita Weiman's Saturday Evening Post story of the same name, and the director will be John Stuart Robertson, one of Paramount's special producers, who has just completed the final cutting of his big production, "Sentimental Tommy," adapted from the Thrums stories by Sir James Barrie.

"Footlights" is one of the best of Miss Weiman's highly successful short stories of stage life which have been popular with Post readers. One of these, "Curtain," was recently produced for the screen with Katherine MacDonald as the star.

Eleven Firms Incorporated During Week to Go Into Moving Picture Business


Irene Castle Sues

Alleging breach of contract before she actually had an opportunity to embark on the enterprise, Irene Treman, better known as Irene Castle, has filed suit in the New York Supreme Court, in which she seeks $20,000 damages for alleged breach of contract from Charles B. Cochran, the well-known London theatrical man and promoter.

Mrs. Treman states that in October last she executed a contract with Cochran to appear as the star in a musical comedy at the Oxford Theatre, London, for eight weeks at a weekly salary of $2,500. In addition to this she averred that Cochran was to provide for the expenses of the transportation of her secretary and two maids and choose a satisfactory dancing partner for her. She declares that shortly after the contract was executed Cochran, without just cause, notified her that he would not abide by the contract.

Al Christie Will Soon Start Trip to New York

Al Christie, comedy film producer, who hasn't budged from Los Angeles for more than four years, is about to head for a tour which will land him in New York sometime later. Mr. Christie intends making a few stops in the South, at New Orleans and possibly one or two other cities, before joining his brother, C. H. Christie, who is now in the East. On his return trip he will stop in his old home in London, Ontario, for the first time in seven years.

Christie is now putting in the final few days' work on the latest of his specials, "Man vs. Woman." During his absence two comedy companies will be kept busy under the direction of William D. Taylor, Elsie Ferguson and Harold Beaudine.
Release Date Set for Third Associated Exhibitors’ Feature

Associated Exhibitors, Inc., will offer their third big feature on February 27, the date set for the release by Pathé of “What Women Will Do,” Edward Josi’s production of a modern melodrama written by Charles A. Logue, and presenting a cast comprising Anna Q. Nilsson, Jane Jennings, Earl Metcalfe, Allan Forrest, George Majeroni and Riley Hatch.

The preceding set by Associated Exhibitors in the lavish magnificence of “The Riddle: Woman” and “The Devil” is announced as having been observed in the new play. Two especially spectacular scenes are the cabaret setting and the horse race. The cabaret, though representing a New York dining and amusement establishment, has no counterpart on Broadway, so far as the entertainment is concerned. Mr. Jose, who insists upon the unusual, conceived a cabaret where a diving and swimming act formed the feature of the evening’s program.

The race scene shows the care expended on it in the long and tireless rehearsal held by Mr. Jose and his camera operators at the Jamaica Race Track. There is a field of thirteen horses, among them some of the most notable racers during last season’s campaign in the East. The cameramen and the director designed special apparatus that enabled them to photograph the race at close view from start to finish and the jockeys rode their mounts to win.

Paramount’s “Mystery Road” Staged with Noted Dancers

In laying his plans for the staging of a big scene—there don’t yet say “cabaret” in London for his production of E. Phillips Oppenheim’s “The Mystery Road” at the London Famous Players Studio, Paul Powell has gone after big game, so to speak. He has engaged one of the foremost ballets in Europe, headed by Phyllis Bedells, who is recognized as one of the most brilliant English dancers the London stage has ever seen.

Miss Bedells, although it was fourteen years ago that she made her debut in London at the Prince of Wales Theatre, is still quite young, for she was a tiny child when she embarked upon her professional career. The following year she commenced a ten-weeks’ contract at the Empire Theatre and there she stayed for nearly nine years.

So great was the new dancer’s success at the Empire that on January 1, 1914, she was made premier danseuse, following worthily the footsteps of Adeline Genée, of whom Miss Bedells has always been a devoted admirer. On completion of her contract at the Empire in 1915, she went to the London Hippodrome to appear in de Courville’s production, “Razzle-Dazzle,” and remained there three years. Last year, in association with the Russian dancer, M. Novikoff, she did a series of matinees of ballet at the Duke of York’s Theatre, winning the approval of all of London’s keenest critics.

In the ballet in “The Mystery Road,” Miss Bedells will have the support of another distinguished dancer, M. Espinosa. These leaders will be surrounded by the scarcely less celebrated Tiller troupe of Palace girls from the London Palace.

Brief Reports of Various Exhibitors ON “DEAD MEN TELL NO TALES”

Broke all records for attendance and money at this house—and this means that we have during the last three years run some of the most important and most prominent pictures on the market. Extraordinary picture in point of story, attractiveness and photography, and wonderful money-getter. Shall be glad to give to you bookings on anything you may have that compares with it—and we won’t argue about the price.

Marcus Notes, Criterion Theatre, Washington, D. C.

“Dead Men Tell No Tales” was a record-breaker at this theatre. Opened doors 5:30 Sunday evening, instead of 6 o’clock, the advertised time, on account of immense crowd. In less than an hour the theatre was crowded to capacity, including legal standing room. Had to stop selling tickets.

James F. Clancy, Capitol Theatre, Hartford, Conn.

Played “Dead Men” to record business. Police stopped sale of tickets second night. Everybody satisfied with production.

Pete Hanlon, Strand Theatre, Vallejo, Cal.

“Dead Men Tell No Tales” did capacity business opening day. Turned over two thousand away.

Chas. W. Denzinger, Strand Theatre, Youngstown, O.

Pleased to say that we broke the record. The title was a very good one, which permitted a lot of publicity, which ordinarily could not be obtained. The picture itself was full of thrills and surprises, the action of a superior kind and the acting of a high order.

Arthur B. Leopold, Louisiana Theatre, New Orleans.

Vitagraph special, “Dead Men Tell No Tales”, broke all records for attendance in this house.

A. H. Weinberg, Mt. Vernon Playhouse, Mt. Vernon, N. Y.

Positively the best picture booked into this house this season. Business at opening was ordinary, but picked up, until box-office record for week was set. A great picture with plenty of thrills and the best bet this house has had in many a long day.

Gem Theatre, Salt Lake City.

TWO HAVING A FRIENDLY CHAT—MAX LINDER AND THE LEOPARD

A bit from the new Robertson-Cole picture, with Max Linder, called “Seven Years Bad Luck”
Pathe Schedules Ruth Roland Serial for Release on March 13

Pathe announces as its next serial release Ruth Roland in "The Avenging Arrow." This picture, produced by many studio experts, is the most artistic production thus far given a serial play, will be presented on March 13. The leading player of the bygone thrilling love-making of the serials of the past is still offering several breathless serials. George B. Seitz, with Marguerite Courtot, set its standards high when it offered "Double Adventure," the stunt thriller starring Charles Hutchison, as its initial serial for 1921. The second release of the year is another serial giving promise of great artistic merit and extraordinary box-office appeal.

For a serial star, whose vehicles are not less than thirty reels, Miss Roland is making an unusually early return to the screen in a new picture. Her last play, "Ruth of the Rockies," was released last August, and is still playing to a big popular following.

"The Avenging Arrow" is said to be the superior of any of her pictures as a starring vehicle. It will be Miss Roland's eighth serial for Pathe. The new play is an adaptation of Arthur Preston Hankins' "The Honeymoon Quest," put in scenic form by Robert Brunton. The directors were the supervision of Robert Brunton. W. S. Van Dyke and William Bowmar were the directors. Her part in "The Avenging Arrow" is announced as supplying Miss Roland with a wider scope than any of her former serial roles. Colorful setting is another feature of "The Avenging Arrow," which promises itself with the adventures of a girl born and raised in Southern California.

In-personating the fine ladies of a bygone day in several retrospective or flash-back scenes, Miss Roland creates to display her beauty to advantage, and also there is in these scenes occasion for emotional acting. The replicas of old Spanish architecture are among the finest settings ever erected at the Brunton studio, and these add much to the picturesque qualities of the play.

Her supporting cast includes Eddie Hearn, Virginia Ainsworth, S. E. Jennings, Otto Lederer and William Steele in the principal roles.

Robertson-Cole's "First Born" Well Booked Around New York

In addition to its booking at the Strand, New York City, for the week of January 30, "The First Born," Robertson-Cole's super-special, starring Sesnie Hayakawa, has been booked by its distributors to the Strand Theatre, Brooklyn, and a large list of other theatres in and around the New York territory.

The picture closes its engagement at the Strand, New York, it will be shown at the Strand, Brooklyn. Thence it will go over the U. B. O. circuit, which includes Keith, Proctor and Moss houses in the East.

In addition to this, on the contract signed by Robertson-Cole by B. S. Moss, it will be shown in the 81st Street Theatre, Flatbush Theatre, Greenpoint Theatre, Prospect Theatre, 22nd Street Theatre, 38th Street Theatre, Harlem Opera House, 125th Street Theatre, Mt. Vernon house, Yorkers Theatre, Regent Theatre and the Coliseum.

This picture Robertson-Cole believes to be the best one Sesnie Hayakawa ever made. In contracting for its exhibition at the Strand, New York City, this house, which is managed by Joseph Plunkett, has prepared for a most elaborate program of exploitation. The New York newspapers have been carrying for a number of days attractive advertisements for the film.

Constance Has Finished Her "Lessons in Love"

The title of "The Man from Toronto," a Chet Withey production for Constance Talmadge, adapted from Douglas Murry's play of the same name, has been changed and will be known as "Lessons in Love." This picture was recently completed and Miss Talmadge is now at work on "Wedding Bells," a picture of Salisbury Field's popular play.

A Word or Two of What the New York Newspapers Said About "DEAD MEN TELL NO TALES"

When It Was Presented at the Broadway Theatre

THE NEW YORK TRIBUNE:
"Dead Men Tell No Tales" is a thrilling drama on the screen. It follows Hornung's tale closely and reel follows reel without the slightest drop in interest. It is a fascinating story from first to last, much nicer, we think, on the screen than in book form. The picture is one of the best of its kind that we ever saw. It is perfect in every detail, and the burning of the ship at sea is so realistic that you have to exercise great self-control to keep from jumping on the stage and joining in the rescue.

THE NEW YORK HERALD:
Mr. and Mrs. George Randolph Chester who adapted the picture from the novel by the master craftsman of mystery and crime, E. W. Hornung, have provided a rapid fire thrill of thrilling in the way of rescues at sea, smuggling through secret tunnels in an English mansion, attempts at murdering the harrier hero—unsuccessful—and attempts by the hero at love-making—naturally successful.

THE EVENING SUN:
Starting off with an explosion at sea, engineered by a Spanish villain to garner the cargo of gold, this Vitagraph feature, adapted by Mr. and Mrs. George Randolph Chester from the novel of the same title by E. W. Hornung, rushes along at breathless pace with piracy, casting away on an island, smuggling in England and finally triumph of virtue at the end.

THE DAILY ILLUSTRATED NEWS:
If you want to go back to the days when you sat with your legs wrapped around the "runs" of a chair and your eyes glued to a book, refused to budge when your mother called you for meals—all because you just had to find out how the hero got away from the pirate ship—you must see "Dead Men Tell No Tales."

THE EVENING TELEGRAM:
E. W. Hornung is the author of "Raffles," and in "Dead Men Tell No Tales" he has supplied melodramatic material which is as thrilling as any of Raffles' adventures. It carries the watcher into the South Sea Islands and commands absorbed attention by its thrilling scenes and tense situations.

THE NEW YORK AMERICAN:
Tom Terriss has handled a big ship-wreck scene with fine dramatic sense, giving the production a position among the genuine features of the day, while the romance that runs through its length has many episodes of emotional appeal, fine lighting and dignified treatment.

THE MORNING TELEGRAPH:
At the Broadway theatre the new Vitagraph picture is delighting large audiences. "Dead Men Tell No Tales" is a picture that will be remembered. The production could not be improved upon.

THE EVENING JOURNAL:
The picture has been made with a lavish hand and the entertainment is of the exciting and lavish sort.

THE NEW YORK MAIL:
The production is most elaborate and consistent.

THE NEW YORK WORLD:
The production is most elaborate and consistent.
Robertson-Cole's Film "Kismet" Breaking Records in the West

The Middle West and Far West, where "Kismet," the Robertson-Cole super-special, starring Otis Skinner, is now one of the most popular attractions in first run houses, is giving the picture a reception which for enthusiasm and warmth rivals that given it in the East where it opened, and broke many house records, reports state.

In Los Angeles, a few miles from where it broke all records, it opened at Tally's Theatre with a line-up which was continued day after day throughout the engagement, and gave the picture a far top price prevailing. Mr. Tally used a very pretentious prologue in the presentation. It opened with a title asking the audience if it would like to visit the city of Bagdad. "Kismet" was given most commendatory notices by the Los Angeles critics, and created in the city where pictures are the leading profession a wave of wonder and admiration which it drew elsewhere over the country. Further east, in Indianapolis, and in Detroit, it played remarkable engagements which were the subjects of wires to Robertson-Cole from delighted exhibitors.

Ralph Lieber, of the Circle Theatre, Indianapolis, wired: "We opened today on 'Kismet' and our three-theaters total capacity of 8,267 was crowded a little tightly too small to take care of the tremendous crowds." K. H. Kunskey, of Detroit, wired: "'Kismet' a wonderful production, palyed to capacity business at the Adams Theatre all week." The Adams Theatre, Detroit, carried a most unusual advertisement on the picture.

The Ziegfeld Theatre, Chicago, played up in its advertisement the declaration of Joseph Plunkett, managing director of the Strand Theatre, New York City, that the picture broke all records at his theatre.

The New Lyric Theatre, Minneapolis, advertised the film by the use of whole page, advertisements in the dailies and put on one of the most elaborate prologues ever in a city. Manager Charles C. Perry, at the New Lyric, worked out his oriental scheme not only on the stage but throughout the theatre from curb to stage.

At the door a ticket taker dressed as an oriental peasant greeted the masses and the lobby of the Lyric was garbed as peasants attracted the audience. Inside the foyer several oriental rugs and pictures and oil paintings and oriental lamps were visible and there was the aroma of oriental incense.

Following the rendition of "Hymn to the Sun" (Rimsy-Korsakov) by the augmented orchestra under the direction of William Warvelle Nelson, the audience was raised while blue footlights were turned on the audience, killing the vision of the stage lights (which took their places before the back stage drop and setting. Mr. Perry's stage setting was conceived by him and executed by his scenic staff, Robert Westerman and Frederick Gibson.

American's Exploitation Tips Are Helping "The Blue Moon"

The business done by exhibitors in every section of the country by "The Blue Moon," the recent American photo-novel, is the source of very satisfactory comment in every quarter. All quarters come reports to the American home offices of how this special is smashing box-office records and has booked over for additional runs because of its unusual drawing power.

The popularity of the screen drama has been accounted for in many towns by its thorough advance advertising, for the original story has been running in serial form in seven hundred newspapers throughout the United States.

A few of the most recent contracts for this drama are Loew's Palace Hippodrome of Seattle, Wash, the Palace of Detroit, Mich., the Lyric of Casper, Colo.; the Lyric of the Broadway of Charlotte, N. C.; the Regent of Albany, N. Y.; the Rex of Youngstown, O.; and Rex of Texas. In the case of some theatres where first runs have been booked for a week's showing, business was so large that a second week was added in order to accommodate the crowds.

One of the strong booking points about "The Blue Moon" is the excellent opportunity that is granted the exhibitor to exploit the photoplay. Many suggestions have been given by American's publicity department in their campaign book that have aided exhibitors materially in making a great success with this special.

Fox News Has Exclusive "Shots" of Grand Canyon

Nothing on wheels ever had reached the bottom of the Grand Canyon of Colorado until the other day, it is claimed when John Hogg, an adventurous Irishman, got there on a motorcycle. He took with him a Fox News cameraman to tell the thrilling story. It took him four days and nights to cover twenty-two miles; and when you see the pictures in Fox News you will understand why. The Fox News pictures, contained in the current issue, No. 34 in Vol. 2, show his first leaving the Indian town of Peach Springs, setting out over a wilderness of boulders to Diamond Creek, then he rides along the bed of the creek, his feet in the water most of the time and spray flying around. He has no time to look at the scenery, but the camera attends to that, and provides some of the most beautiful effects ever seen in a news reel.

Mr. Hogg didn't stay in the saddle all the time, of course occasionally his steed balked and he flew over the handlebars. The camera shows how. But finally he reached his goal, the majestic Colorado River.

Fine Press Book for "Wing Toy"

"Wing Toy," the fanciful story written by Pearl Doles Bell, Shirley Mason and released by William Fox Sunday, January 30, has been made the subject of one of the most attractive press books ever offered to exhibitors by Fox. Printed in two colors throughout, and liberally sprinkled with decorative art work in addition to the scene and ad cuts, posters and lobby display, it reflects admirably the Oriental atmosphere of the tale.

"DON'T TELL HIM THAT YOU'RE IN LOVE WITH A NORTHERNER"

Catherine Calvert in a scene from "In the Heart of Maryland," being released by Pitograph

BECK COMPLETES "THE HEART LINE," STARRING LEAH BAIRD FOR PATHE

Following five months' work on the West Coast, Arthur F. Beck has completed the screen version of Gelett Burgess' novel, "The Heart Line." Pathe Exchange will distribute this production, in which Leah Baird is starred.

Frederick A. Thomson, who directed "The Christian," "The Island of Regeneration," and pictures in which John Barrymore, Marguerite Clark and other noted players were starred, handled the directorial reins.
Charles Ray Says That Titles and Sub-Titles Are Very Important

"The titling and sub-titling of a picture require as much thought as the acting, or the cutting and assembling of the film," according to Charles Ray. "Many an otherwise good production has been marred by the use of badly-selected and poorly-written sub-titles. Far too little attention is paid to this branch of the work."

These expressions of opinion were offered in reply to the question asked by Fred Schaefer, in the first of his articles in Moving Picture World on the uses of the motion picture sub-title: "Is the sub-title an important part of the play-pot?" In the sober judgment of Mr. Ray, it is, as a vastly important part.

Mr. Ray gives an idea of the immense amount of work which attends the titling of a picture production. In the beginning he takes the completed picture to produce and jots down suggestions for descriptive and spoken titles, these serving as an index to the getting and arranging of the play-pot. Frequently hardly one of these, it should be said here, actually appears on the screen when the film is completed.

When the scenes are being photographed Mr. Ray has the spoken titles written down. Some of these are preserved to the end; many are altered. When a full list of sub-titles has been typed-written and photographed, and each has been placed with the print, some bit of writing is intended to describe, the star seats himself to watch the trial runnings of the picture and pass judgment from the audience's point of view.

"I feel that any title which interferes with the action of a picture is detrimental," said Mr. Ray, in explaining why he takes such infinite pains. "Titles, on the other hand, should make a distinct contribution to a picture's success. As they should help the action, what is said on the screen should be exactly what the characters would say in real life. Yet always put to myself this question, 'What would such a character actually say under similar conditions off the screen?'

"There are times when sub-titles should even be ungrammatical. You can't always put into the mouth of any character a sentence which it is obvious he would not utter. Above everything else sub-titles must be logical to serve their purpose. Thus, high-brow titles are utterly out of place among rural characters. Rural titles, indeed, demand more care in the writing than more choice-worded ones. In watching more than one rural film I have been jarred by sentences supposed to be spoken by country characters but which in actual life are never heard."

Selznick's "Wonderful Chance" Gets Wide Exploitation Tie-Up

In conjunction with the screening in the San Francisco theatres of the Selznick picture, "The Wonderful Chance," starring Eugene O'Brien, the San Francisco Bulletin ran for eighteen consecutive days a scenario contest based on the production. H. H. Van Loan, author of the story, wrote a series of articles on photoplay writing, and the Bulletin offered $100 to the person who could write the best experience of his "wonderful chance" in 250 words.

Throughout the eighteen days the Bulletin featured the Selznick picture, and during the first week of its run the Theatre, it played to capacity business. That the production was the topic of conversation among motion picture enthusiasts throughout San Francisco, that it more than fulfilled its mission as a box-office attraction for West Coast exhibitors cannot be gainsaid.

The tremendous appeal of the picture and the great possibilities it offers for exploitation are manifest, it is stated. Mr. Van Loan, in his first exclusive article written especially for the Bulletin, said, "The Bulletin will start the publication of one of my latest photoplays. It is entitled 'The Wonderful Chance' and I consider it one of my best stories."

Of special interest to exhibitors is the fact that Martha Mansfield, the new Selznick star, is seen in the leading feminine role.

Censorship Bills

Do you know that censorship bills have been or will be introduced this year in thirty states? States where the biggest battles are in progress are Michigan, Colorado, Massachusetts, Minnesota, Montana, Texas, Nebraska, Oklahoma and Wyoming. Censorship ordinances are being considered in Chicago and Buffalo, N. Y. States which already have censorship laws are Kansas, Ohio, Maryland and Pennsylvania.

Federated to Distribute Films of "The Servant in the House"

George Wiley announces that Federated Film Exchanges of America, Inc., has acquired the distribution rights to the film version of Charles Rann Kennedy's noted play, "The Servant in the House," in which Henry Miller scored a sensational success on Broadway about ten years ago.

The exploitation possibilities of "The Servant in the House" are unique because this play is one of the most widely known dramas of recent years. The play, originally produced at the Savoy Theatre in New York by Henry Miller, has been on tour throughout United States and Canada for more than ten years, and it is estimated that more than one million persons have seen it on the stage.

Hugh Ryan Conway, director of many well-known film successes, is the director of the film version, and he has followed as closely as possible to the original story as possible.

Has Splendid Cast

The picture was produced under the supervision of O. H. Davis, who is responsible for the selection of the splendid cast. Jack Curtis is credited among the screen's best character actors, plays the role of the "Drainman." Edward Peil, who is well known for his work with D. W. Griffith and Jack Gilbert, one of the recent leading men to turn director, are prominent in the cast. Others include Jean Gerhardt, Harvey Clark, Zenaide Williams, Clara Horton, Claire Anderson, Anna Dodge and Dick Rosson.

Affirm Judgment

The Appellate Division of the New York Supreme Court has just affirmed a judgment for $1,675, obtained by the Sanger and Torrance Company against B. S. Merrill Company in the lower court. The action was brought to recover 10 per cent. royalties alleged to be due plaintiffs for the motion picture and stage rights of "Nothing But the Truth." Defendants appealed on the ground that the verdict was against the weight of evidence.

"Bucking the Tiger" Has Been Completed

Final scenes for the forthcoming Selznick production, "Bucking the Tiger," starring Conway Tearle, have been taken in the northern part of New York under the direction of Henry Kolker. One of the last picturesque scenes filmed amidst the silence of the forest was the film of two men on a horse-drawn sleigh pursued by two men with a dog team.

The completion of "Bucking the Tiger" makes the third production of the first Conway Tearle star series, the other two being "Society Snobs," a Robert Henley production, and "The Fighter," written by Albert Payson Terhune, Winifred Westover, well-known leading woman, plays the feminine lead opposite Mr. Tearle.

NOW THAT YOU'RE MY WIFE LET'S DECIDE RIGHT HERE WHO'LL BE BOSS

Conway Tearle trying to decide household supremacy in his new Selznick production, "Society Snobs"
"Flower of the North," Curwood Story, To Be Filmed by Vitagraph

One of Vitagraph's biggest productions of the year, another of the series of special productions begun a year ago which has met with signal success, will be "Flower of the North," by James Oliver Curwood. Like many other stories by this author, it is a tale of the North—a romance of struggle, the life of men and women in the far North, on the shores of Hudson Bay.

Work on the new production will be begun almost immediately under the supervision of David Smith, who directed "The Courage of Marge O'Done," a year ago. There will be a specially engaged cast, headed by Philip Whitney and Jean DeArcambal.

Some of the scenes will be made at Vitagraph's West Coast studios at Hollywood, California, but the greater part will be filmed in the Hudson Bay country of Canada. The action of the play takes place in the summer—there are no winter scenes with blizzards, expanses of snow, with donkeys and snowshoes, as in other Curwood stories.

Though the story has its locale in the great undeveloped North, the action centers in Fort O'God, near Lake Waskawauka. An old house, built a hundred years before by a chevalier of France who came to the wilderness, is the setting for many fascinating scenes. To the world outside it is known as D'Arcambal House, but Philip Wittemore, who is admitted to the inner sanctuary of the house by its master, Henry D'Arcambal, learns to know it by its old name, Fort O'God. It is here that Jeannie, whose adventures with Philip provide the love interest in the story, lives. And it is here, too, that Pierre Couches, the French-Canadian half-breed, proves his devotion to Jeannie, even unto death.

United Artists Film Featuring Doug Fairbanks, Breaks Records

If ever there was a picture that is being praised, complimented, boasted of the skies, everything else on the calendar of exultations, it is "The Mark of Zorro," the latest production of Douglas Fairbanks, made, according to Hiram Abrams, president of United Artists.

Invaluable word-of-mouth advertising has made it the greatest drawing card Fairbanks has ever turned out and has caused no end of box office records, in the country over, to be smashed, according to reports. So tremendous has been the business this picture has done that there are but few exhibitors who have not extended their runs on it. The picture has run to capacity business for a total of eight weeks.

In a recent communication, R. C. Peltier, manager of the Bijou Theatre, of Mount Clemens, Mich., said: "I have played every week, run three times, and am still going strong; built up patronage for my patrons as well as myself when I say that I consider 'The Mark of Zorro' by far the greatest production in which Douglas ever appeared."

Here's what M. H. Goodman, manager of the Pantages Theatre of Chicago, had to say about the picture: "Allow us to thank you for the privilege of playing 'The Mark of Zorro.' Not only was the engagement a tremendous success from a box-office point of view but never before have we played a film production that elicited more favorable comment from our patrons.

The manager of the Valentine Theatre, Canton, Ohio, wired Mr. Abrams that, "Mark of Zorro is Fairbank's best picture in role. Patrons pleased. Business good." A wire from A. T. Simmons, of the Allen Theatre of Akron, Ohio, said: "I want to urge you on the greatest picture Doug ever made, 'Mark of Zorro.'"

Another from L. Chakar, of the Majestic Theatre of Springfield, Ohio, said: "'Mark of Zorro' opened to big matinees Sunday. Patrons well pleased."


Bans Crime Films

Newark, N. J., has followed the lead of Chicago in banning motion picture showing crime or criminals at work. Director of Public Safety Brennan says criminals told him they were influenced by this kind of films.

Plans Church Shows

The Rev. Charles Petty of the Universalist Church, Binghamton, N. Y., says he may run films seven days a week in his church and install a gymnasium where the young men may box.

Clara Kimball Young, Equity Star, Gets Unique Exposition

In Syracuse Clara Kimball Young has become more than a movie idol, according to Equity, which says she is looked upon as a "Big Sister" to the poor of the hole. Her feeling toward Miss Young explains one of the reasons why the presentation of her fourth Equity production, "Midchannel," at the Savoy Theatre recently, was marked by frequent outbursts of applause.

The newspapers of Syracuse recently carried accounts of Miss Young's generosity in helping the Hoover campaign of Syracuse for the relief of the starving children of Europe.

Miss Young's sudden leap into popularity in Syracuse was brought about by Equity executive director, Milton Cran dall. He stopped at Syracuse and informed the local Hoover Committee that he had just left Miss Young on the westbound train, and she had instructed him to alight in Syracuse and assist the Hoover drive there.

Following the news of Miss Young's aid in behalf of the Hoover fund came the welcome announcement of her appearance as the heroine of "Midchannel" at the Savoy Theatre. The picture is still running on its first week, and the theatre record has set a new mark in the history of Jack Griswold's theatre.

Prominent Houses in New York Show First Super Kinogams

Super Kinogams, under its first release through Educational Exchanges, was shown in every principal motion picture theatre in the city, according to announcement by the distributors. Practically an equal showing was made in every principal city in the country, while it was said that almost every important circuit of theatres was represented among the distributors.

So great was the demand for the initial issue of super Kinogams, which took over the product of Gaumont News and will absorb another news weekly on March 1 that exactly double the number of prints that were originally estimated were sent from the New York laboratories Friday evening. Every theatre as far west as Omaha had copies for Sunday shows.

Stress has been placed on service by Educational's field force in selling these pictures calling special attention to the fact that this organization is a specialist in one and two-reel pictures and that its pictures reach them well on time and in the proper condition. As a secondary argument it is being made plain that Kinogams has not simply absorbed other news weeklies, but that it has taken over their product, with their staffs, including cameramen in some fifty principal centers, and that the super Kinogams will give the exhibitor the same sort of service as the other news weekly and selecting the cream of the field.

Kinogams is to be released twice weekly, on Sundays and Thursdays.

Suit Over "Whip"

Alleging breach of contract and failure to return to him the $6,000 he paid to bind the contract, Waldo Gaulke brought suit in the New York Supreme Court to recover from the Whip Feature Motion Picture Company, Inc. He makes no claim for damages for the alleged breach of contract.

Gaulke says he entered into a contract with the company, by which he was granted for five years the exclusive right in Argentina, Uruguay, Maine, Para State, Brazil, "The Whip," and that he paid $5,000 to the defendants to bind the contract. When Gaulke alleges, the defendant without cause broke the contract and has failed to respond to his demands for the return of his money.

"GW-IN--IT'S MY TURN TO SWING HER!"

“Heart of Maryland,” Vitagraph Production, Has Been Completed

Vitagraph’s big special production of “The Heart of Maryland,” which has been more than three months in the making under the direction of Tom Terriss, has been completed and is now undergoing the final editing at the Brooklyn studio. The Belasco play of Civil War days works out far better on the screen than most stage successes appearing in the soldier scenes. Rare and treasured uniforms and silverware of the war period were gladly loaned. Everywhere there is an attempt to re-create the atmosphere and surroundings of the early ’60’s, it is stated.

Much of the action takes place in and around a big Southern house of the Colonial type. Quite a few historic locations were used; Windy Hill Manor, where Aaron Burr once was concealed; Longwood, otherwise known as “Knute’s Folly,” a magnificent building commenced during the Civil War, but never completed, and “The Briars,” used at various times by General Grant as his headquarters.

Mayer Selects “Muffled Drums” as the First Stahl Production

Louis B. Mayer has selected and is now casting his first John M. Stahl production and this honor falls to Perry N. Vekroff’s story, “Muffled Drums.” The selection of the cast, which will be an all-star one, is nearing completion under the guidance of John M. Stahl.

Metro Schedules Three Specials and Keaton Comedy for February

Three dramatic special productions and a Buster Keaton comedy constitute Metro’s releases for February. The feature-length pictures will be distributed to exhibitors in the order mentioned. Doralaina, the famous dancer, in “Passion Fruit,” will be available for booking February 7. Alice Lake’s “The Greater Claim,” whose story is of a chorus girl, who married into a prominent family that did not want her, and the Buster Keaton comedy, “The Haunted House,” will be ready on the twenty-second. The 28th will bring George D. Baker’s “Without Limit.” It is a picturization of Calvin Johnston’s story, “Temple Door,” published earlier in the New York Evening Post.

Mary is a show girl who marries “Chuck” Everard, wealthy and well-born. His family objects to the point of kidnapping the young husband and tries to buy a divorce from Mary. Disgusted, she returns to Broadway, only to be taken to the court on the charge of responsible by the birth of a son. The court is the work of Izzy Forester and Mann Page. Albert Shelby Le Vito adapted it to the screen. The director was Wesley Ruggles.

George D. Baker’s “Without Limit” is said to retell Calvin Johnston’s story with greater impact. It is the romance of a girl from Broadway, and of David Marlowe, son of a minister conducting a mission on the East Side, who are wed at a midnight revel. The cast, headed by Anna Q. Nilsson, includes Robert Frazer, Robert Schable, Kate Beaton, Frank Currier and Thomas W. Ross. Mr. Baker not only directed, but scene-narrator. The picture, Andre Barlatter was the photographer and M. P. Staulcup the art director. It was produced by S-I-L (Arthur Sawyer and Herbert Lubin) Pictures.

Building in Baltimore

The Washington Theatre, Pennsylvania Avenue at the Hippodrome, Md., has added considerable seating space. It will be for colored people. David Schwab, president, will be manager.

Upon his return from California recently, Hiram Abrams, president of United Artists, announced that the new Fairbanks production, “The Nut,” which he viewed while at the studio, would be released on March 13, and that as the authentic story of Max Fairbanks, depicting out of the troubles caused by his inventions. Many complications are developed, such as the story when “Dough” undertakes to win the hand of the girl by obtaining for her permission to use the homes of a number of wealthy persons in a philanthropic project through which he hopes to make better citizens of New York’s slum children.

New Philadelphia Movie Theatre

Philadelphia is coming into the motion picture spotlight with new theatres. The Stanley will open soon and Griffith and Fox have sites for houses. The newest addition is the Grant, a neighborhood house located at 4022 Girard avenue, which has been built by Philip Green. It seats about 500, with provision for another 500 standees.

Barbara Castleton, engaged as leading lady, left New York for the Louis B. Mayer studios in Los Angeles on January 30. The scenario has been completed and actual work of shooting the picture will begin on February 7. “Muffled Drums” will be the first picture to be known as a John M. Stahl Production, a series of which will be presented by Louis B. Mayer through First National.

Gives Delaware Film Charter

The Cosmopolitan Film Corporation has received a Delaware charter. Its capital is $500,000 and the incorporators are T. L. Cre- tain, M. A. Bruce and S. E. Dill, all of Wilmington.

New Detroit House

J. C. Ritter has organized the Rivola Theatre Company and will build a theatre seating 1,500 on Cadillac avenue, near Forest, in Detroit. Mr. Ritter is now president and general manager of the Rialto Theatre Company, operating at Mt. Elliott and Gratiot.

“The Nut,” United Artists’ Film, Is to Be Released on March 13

He is opposed in this plan by a very plausible chap who poses as the girl’s benefactor, but who in reality is a gambling man. Claiming there are difficulties which keep the hero from the jump. Marguerite De LaMotte, who was “Dougs” leading woman in his last picture, is cast for the leading role in this one also. “The Nut” was directed by Ted Reed and the story is by Kenneth Davenport.

The Washington Theatre, Pennsylvania avenue at Biddle street, Baltimore, Md., is now under construction. It will be for colored people. David Schwab, president, will be manager.
Loew Circuit Standardizes with Simplexes; Campbell Supervises

Following closely upon the heels of the announcements of important Simplex installations in numerous, well known quarters, comes a position that will undoubtedly be looked upon with considerable interest by progressive men in the trade, consisting of the addition of Simplex projectors and builders and users.

This relates to a recent determination by the officials of the Marcus Loew, Cohn & Co., to standardize the projection room equipment in its theatres with Simplex Projectors. And not only has the Standard, in its factory, been completely equipped, but a number of other leading theatres in various parts of the country have already become Simplex-equipped.

Among these are the Strand, Palace and Criterion theatres, Atlanta, Ga.; Loew's Theatre, Ottawa; Uptown, Toronto; Yonge Street, Toronto; Uptown, Windsor; Canadian Million, Montreal; Coliseum, and Palace, Memphis; State, Eureka, Cal.; State, Sacramento, Cal.; State, Indianapolis, Park, Palace and Street, Clevelaod, Ohio, Orpheum, Boston; New York, 116th Street, Burland, National, Boulevard, Esmeral and Rio theatres, all of New York City; Hippodrome, Baltimore. Most of them have two Simplex machines and some of them three machines.

It is in the hands of one man under whom the many details connected with the smoothly running performance of this great number of projection rooms are taken care of. Michael J. Campbell is chief supervisor of projection for the Loew interests. He has been with the Loew organization for fifteen years.

Eighteen years ago Mr. Campbell had charge of the Miles Brothers shop through which passed all of the projection equipment both before and after being used on the "one-night" stands under the Loew banner. The company specialized in and where, under Mr. Campbell's supervision, all projection equipment was thoroughly overhauled and inspected.

During this period Mr. Campbell also operated at the old Grand Theatre on Grand street, which was then conducted by the Automatic Vaudeville Company. Three years later he joined the Loew Company, which had just opened its first theatre at Lenox avenue and 125th street. Mr. Campbell's chief function has since that time supervised the installation and lay-out of every Loew theatre projection room.

Every Mr. Campbell does not take care of many of the many details that are a part of the making-ready and actual maintenance of the many Loew projection rooms, but he collaborates with the architects and builders of the new theatres as well. There are fifty-five projectionists and assistants, under Mr. Campbell's direction. He is also one of the chief officers of Local No. 306, I. A. T. S. E.

Equity Officials and Means to Discuss Ways to Exploit "Hush"

That Equity's fifth Clara Kimball Young commercial, "Hush," has been given attention by exhibitors in the way of advertising and exploitation was again demonstrated last week at the lobby of the Loew's, the Grand Amusement Company, Johnstown, Pennsylvania, sat at a round-table discussion in the Equity New York office on the exploitation of the picture for his three theatres—The Xeno, Paid & The

It was the consensus of opinion of all present that the most effective advance interest in the picture would be obtained through the simplification of the use of the word "Hush" without explanation or addition. The reason for this action is to arouse mystery and suspense in the public mind.

Co-operation with all organizations and institutions where the command "Hush" is made fitting was also suggested at the conference. In theatre, motion-picture houses, connected with the larger of the public resorts, the display of a sign reading "Hush" would be welcome, and would give wide publicity to the film of the young production. A novel and effective use of display cards in public schools with the injunction "Hush" neatly printed would be acceptable as a substitute for the heading "Silence" in classrooms.

One of the "sentries" that Barclay expects to bring most response to the film is that of a free Sunday paper, wired to readers of the most popular newspaper in Johnstown, consisting of a familiar picture showing a child asleep, with the title "Hush" at the bottom.

Schable Is Not Always the Villain

Robert Schable, who plays the heavy lead in a big episode of "Fox; Blind Wives," and who has just completed a week's engagement in "Without Limit," a George B. D. Baker production, has not always been the third member of the screen triangle. For ten years he was the second, and then the director, and was given a similar capacity for Ethel Barrymore, Nazimova, Marie Doro and other leading actresses. His roles in motion pictures were an instantaneous success—George D. Baker's stage productions. Other noted directors recognizing him precisely the type to put the punch into the story. And for several years, now, Schable has been doing the "heavy punch" act. Among his big 1920 releases are "On with the Dance; "The Stolen Kiss; "The Romantic, Adventurer; "Blind Wives; "Vendetta; "The Great Love," which Miss Pickford makes her triumph with.

Making the Dime Work

Eulalie Jensen, playing a leading role in the Dime Work of the Fischer special, "In the Shadow of the Dome," shortly to be released, and now engaged in portraying the Nance O'Neil role of Raimunda in the picturization of "The Passion Flower," was at first considered too young for this role. But Miss Jensen cleverly tricked time by applying with assiduous care and much skill a tenement plate shadow that did the aging work of years. And this is no dime novel story, either.

United Artists Film Is Drawing Capacity Crowds in Los Angeles

Reports from all sections on the latest Mary Pickford production to be released by United Artists, "The Black Lulu," a tremendous business and that exhibitors are extending their runs from two to three times their usual time.--"First it was the release of "On the Shoulders of Giants" which caused excitement in Los Angeles; the management retained the film for a second week. The management determined also that if the production did capacity business on the second week it would be held over indefinitely.

In Los Angeles the picture will also have a second run of three weeks at the Miller Theatre, which will be followed by a third run of two weeks at the Garrick Theatre. All three of these houses are changing their standard policies so as to give this production longer showings.

A letter to Hiram Abrams, president of United Artists, from Max Schaefer, of the Temple Theatre, of toile, O., said: "I want to congratulate you and your company on "The Love Light." It is without doubt the very best picture Mary Pickford ever made and in my opinion one of the very best productions that are turned out once in a great while, that are real business builders for any theatre that shows them."

E. H. Gerstle, manager of the Valentine Theatre, of Toledo, O., wired that "My patrons and the press think "The Love Light, the best of all the Pickford productions and heartily agree with us."

At present Miss Pickford is at work on her next United Artists production which will be released shortly, but which is not as yet definitely named. It will probably be called "Through the Back Door."

Pioneer Completes Press Book for Its Film, "The Barbarian"

An interesting press book has just been completed for "The Barbarian," which will shortly be released by the Pioneer Film Corporation through all its exchanges in California. The important thought that dominates every page has to do with furnishing helpful guidance to the exhibitors. The New York exchange of the company has commenced its bookings on the picture with great success. The first run of it in many of its special releases in the past two years, it is stated. First run houses in Chicago, St. Louis, Dallas, Denver, and the Greater City have made arrangements to play the picture, it is reported.

Monroe Salisbury is the star of these engagements, as is收缩 by an unusual cast including Jane Novak.

From other exchanges of Pioneer where bookings are now being made, indications point to "The Barbarian" doing the biggest business of any Pioneer release in some time.

Methodists and Films

The Methodist Episcopal Church is taking over a four-story building at the Chicago for the manufacturing of religious and missionary films for church, Sunday School and community work. There will be a white list of films already in existence which have the approval of the church.
"One Man in a Million," the George Beban super-special production which is being released by Robertson-Cole, has turned its triumphant course northward, after a sweep through the South. It is heading toward Chicago, which Beban will reach soon after the middle of February, and where more than three full weeks will be played.

Starting at Newark, N.J., where its national premier was marked by the personal appearance of Miss Maigne and Miss Schable, these engagements are all included in the $100,000 worth of contracts which Mr. Beban had obtained to play a picture at the time he arranged for its national distribution with Robertson-Cole. In each city where the picture has been played to date it has proved a sensation, it is stated.

Proving itself a complete vindication of Mr. Beban's assertion the clearer, more vivid pictures will draw in the long run better than productions which are built upon the extreme and exaggerated sex theme, the production is being supported on every side by dozens of organizations which are aligning themselves with the earnest movement, which is evident in many quarters for cleaner pictures.

Spoke Before Legislature
While in Nashville, Tenn., Mr. Beban, who is appearing with the production for a limited tour, was invited to speak before the state legislature. In reporting this, one of the Nashville newspapers said: "There will be no necessity for censorship by the local or state censor, when the little producers, the parasites of the trade, are wiped out, and we get clean, wholesome pictures," declared George Beban.

Mr. Beban has arranged for a picture in a talk to the joint session of the legislature to lay the capital. Mr. Beban is making a coast-to-coast tour of the larger cities of the country, making appearances and spreading cleaner pictures in connection with the showing of his picture, "One Man in a Million."

The Chattanoogna News, in reporting his visit to that city, told of a similar address, and added: "The first three days of this week Mr. Beban played in Atlanta, Ga., and the reception accorded him in that city was the same in many respects. Mayor James L. Stearney presented him with the key to the city of Atlanta on the city hall steps and publicly thanked him for his contribution to the entertainment of the citizens of that city for his campaign in behalf of cleaner motion pictures."

Paramount Is Releasing Two Films by Special Producers

A new screen luminary, it is said, sheds lustrous light in "Paying the Piper." She is Dorothy Dickson, well known for her dancing, singing and acting in "Oh, Boy!" and "Lassie." In "Paying the Piper," Miss Dickson makes her first screen appearance and it is said that the debut is a most auspicious one.

The story was written by Ouida Bergere, and featured with Miss Bergere in the cast are Alma Tall, George Fawcett and Red Lawrence. Other well-known players also seen are Katherine Emnett, Reginald Denny and Robert Schable.

In this, her latest screen story, Miss Bergere presents characters said to be typical of the moined classes of New York. How they lose their wealth are regenerative when they are forced to put a real value on love, friendship and other human qualities makes a picture which Paramount claims has a universal appeal.

Unusually Lavish
It is, in fact, a companion picture to "Oh, With the Dance," first Fitzmaurice special production for Paramount, which Miss Bergere adapted from Michael Field's play and which proved one of the biggest successes of Paramount's 1919-20 series. The production is said to have been cleaned up with all its unusual business and the photography by Arthur Miller is of high grade.

Thomas Meighan himself was responsible, in a way, for Albert Payson Terhune's story, "The Frontier of the Stars," being filmed by Paramount, for when he read the story when it came out serially in a magazine, he immediately requested that it be purchased and that he be starred in it.

Well Booked in Eastern States
Heavy bookings for "Their Mutual Child" have been reaching the American central office in Chicago from all parts of the country. The film is considered an excellent vehicle for the emotional actress, Margaret Fisher, giving her the part of a modern society girl in which there is plenty of scope.

Makes Extended Runs
In Ohio the National Theatre of Akron has secured this production for extended runs. The Crescent of Boston Road, Bronx, also will feature it for several days, and the Regent at Albany, N.Y., has arranged for a showing. It is noted that the bookings are particularly strong in the Eastern States.

"Their Mutual Child," pictured from the popular novel of the same name, by Peabody Green, with Wodehouse, is a breezy comedy in engimus.

Gambling House in Baker Film Is Not Copied from Canfield's
Metro Pictures Corporation announces the Versailles gambling house, incident to the story of George D. Baker's production of "Without Limit," is not copied from the establishment of Richard Canfield.

The story "Temple Dusk," from which "Without Limit" was adapted, when published in the Saturday Evening Post caused widespread speculation as to the original of the resort of chance which the author, Calvin Johnston, described so graphically. The Versailles gambling house is the scene of much of the action in Johnston's "Limit" and Calvin Johnston states that it was not his intention to suggest this resort in the gambling establishment he created in his story.

Mr. Johnston is a Missourian by birth, and although he has lived many years in New York, and seen much of its night life under varied conditions, he never in the past chanced to enter Canfield's famous gambling house. The Versailles, however, which is presided over by Clement Palmer, the aged gambler, in the story of "Without Limit" is said to be a gambling house no less unique, in its particular way rivaling Canfield's in its luxurious fittings and suggesting the spirit of chance in the carved statue of the Dicer, before whom Palmer, the superstitious proprietor, pays daily homage.

"Without Limit" was produced by Arthur Sawyer and Herbert Lubin, George D. Baker adapted and directed the picture with a cast including Anna Q. Nilsson, Robert Fraser, Thomas W. Ross, Robert Schable, Charles Lane and Kate Blance.

"Camille" Selected by Nazimova as Her Next Special Production
Nazarimova's next production will be "Camille." June Mathis, who adapted the Ibanez "Four Horsemen of the Apocalypse," has adapted the screen script for the Dumas classic; and Rudolph Valentino, actor of Julio Desmones in "The Four Horsemen," the principal male role—will play Armand in "Camille."

Among the other members of the cast chosen are Rex Cherryman, the youthful actor who appeared as the playwright in Nazimova's "Madame Butterfly," Arthur Hoyt; Zeffie Tilbur, versatile character actress, who has completed an important role in Metro's production of "Big Game," Ruth Miller, and Consuelo Floreton.

Ray Smallwood, who directed the three last Nazimova pictures, is serving in the same capacity.

The appearance of the popular Russian star in the Metro picturization of the notable Dumas drama follows the announcement of the purchase of "Aphrodite," which it was planned would be Nazimova's next screen production.

The nature of "Camille," however, proved to be better suited to the requirements of the Russian actress and a change to the latter production was made.

BRITISH FILM COMPANY registered, wants to increase its capital to £25,000. Four scenarios ready to produce. (Genuine concern.) Apply Box 183, c/o Moving Picture World, New York.
Big Booking Plans in Making for Fox's "A Connecticut Yankee"

Spurred by the success of "A Connecticut Yankee in King Arthur's Court" in Miller's Theatre, Los Angeles, where it was given a pre-release run, the Fox Film officials are planning for the biggest booking campaign of its career.

The organization at present is giving its closest attention to the presentation to exhibitors throughout the country of this picture, which has drawn as well as is doing a capacity business at Miller's Theatre.

According to the Fox officials, no exhibitor will be allowed to book the film until he has seen it screened. The reason for this is that the officials want every exhibitor to see that they themselves have for this Mark Twain pictured story and then go out and put it over in the biggest possible way.

The picture is now in its sixth week at Miller's Theatre. Its success there was made when in the face of big competition, "The Mark of Zorro," with Douglas Fairbanks, was playing in Los Angeles during the four weeks of "Blue Moon" which followed the run of "A Connecticut Yankee," and there were other big pictures and attractive programs offered to the city's picture-going public at the same time.

The Fox officials say that "A Connecticut Yankee" has more laughs in it than any picture ever made; that it is a spectacle as colossal as any ever presented to the public; that it contains the subtle humor of Mark Twain; that the acting and direction are perfect, and that it contains absolutely the best box-office mouth-to-mouth advertising possibilities of any production ever handed to Mr. Fox.

The picture was directed by Emmett J. Flynn in California. After months of planning and more months of building, he had ready for photographing an imposing castle with nine lofty towers—the home of King Arthur; and it must be admitted that the result was outstanding. It was consumed in gathering data from all authentic sources dealing with the Arthurian era. The costuming and the knightly devices, the modeling of the engravings, the color scheme, the wardrobes were modeled after the costumes worn in the days of King Arthur. The painting and stenciling of the tents and banners kept the entire Fox west coast staff busy for several weeks. Then there is the castle of Queen Morgan Le Fay. One of the most thrilling and spectacular incidents in the picture is the falling of this great castle which is eventually blown up, and the crash of the huge falling columns is remarkably realistic, it is stated.

Hutchinson Says Film Is Excellent

American Film Company, Inc., has recently released "The Soul of Mark Twain," a splendidly made story in which Nigel Barrie has the leading male role. It contains all the artistic qualities of its famous author; and it contains the same sense of humor, the same sense of morality, the same respect for the English language, the same refinement in writing, as the original. It is a story of modern society life and is enacted by a cast of specially selected players. It contains many incidentals of a rather unusual nature, it is said.

Pearl White is in a Novel Role

Following Pearl White's big success in "The Thief" produced by William Fox from Henri Bernstein's stage play, and the Fox office reports equally heavy bookings for the first week of "The Mountain Woman," released on January 23, with Miss White in the stellar role. This feature, based on Charles Neville Buck's well-known novel, "A Pagan of the Hills," presents the star in a role as novel as it is picturesque—the role of a girl reared as a boy in the Kentucky hill country and endowed with traits well-nigh masculine—but through which penetrates on provocation the eternal feminine.

New Ray Film Scheduled for St. Valentine's Day

First National has changed the release date for Charles Ray's next picture, "The Old Swimmers-Hole," in which Arthur S. Kane will present the star, to February 14th. Even this adaptation of James Whitcomb Riley's heart-interest poem is considered to be a peculiarly fitting release for St. Valentine's Day.

Ezra Slips Candy

When Ezra slips candy hearts with such messages as "I Love You," "Be Mine," and "Kiss Me," into the hands of the fascinating but fickle Myrtle, there is something strongly suggestive of the St. Valentine spirit.

The picture is a succession of scenes from the every-day life of the normal American village boy and girl. Mr. Ray described the spirit of the piece when asked how he acted the part of the mischievous, barefoot Ezra. "I don't act," he said, "I simply live over again many scenes of my own boyhood."

Is Simply Healthful

In selecting his favorite poem, "The Old Swimmers-Hole," for picturization, Mr. Ray insisted that the film must adhere closely to the time and locale of the original, and Bernard McConville, who made the adaptation, and Joseph de Grasse, who directed the production, are said to have followed instructions to the letter. The period pictured was a generation or two ago but customs change slowly in the small interior towns and "The Old Swimmers-Hole" is simply healthful, wholesome human nature all through.

Patro "Bob and Bill" Series to Show Thrilling Hunting Scenes

The most remarkable series of single reel motion pictures ever seen upon the screen, says Pathe, bringing before the public the actual hunting and trapping of the wildest animals of the American wilderness in which two typical American youths are featured, have just been acquired by Pathe Exchange, Inc. Produced by Cyrus F. Williams, and distributed by Pathe through arrangements made by Arthur S. Kane, "The Adventures of Bob and Bill," are certain to establish a new standard for single reel entertainment, it is said.

"Bob and Bill" in every-day life are William and Robert Bradburg, eleven-year-old twins, sons of Robert Bradbury, who wrote and directed the series of Tom Sanschi westerns, which Pathe also is releasing.

These single reel subjects are not nature pictures taken by a group of miniature dramas, with a goodly share of comedy, in which one of the most remarkable canine actors on the screen has a share. It is said to be a certainty that every class of audience will get the fullest measure of entertainment from these pictures.

Releasing arrangements for the series have not been definitely determined, but within a short time it is expected they will be announced, together with the release date of this series.

It is explained that several auspicious circumstances, seldom existing in real life, enable the producer to combine in these pictures thrilling stories and reliable nature studies.

Separate Technique

You are present at the scene of all the preliminaries and the capture itself of coyotes, bears, wildcats, wolves, raccoons, and you observe with fascinated interest that each capture demands a separate technique and established technique. There are refinements of these processes, too, that will astonish grizzled old trappers of times past—for Bill and Bob, while natural-born woodsmen, are masters of the latest reliable discoveries about wild animals and "miss no tricks."

"TIME" is a Novel Role

Following Pearl White's big success in "The Thief" produced by William Fox from Henri Bernstein's stage play, Fox office reports equally heavy bookings for the first week of "The Mountain Woman," released on January 23, with Miss White in the stellar role. This feature, based on Charles Neville Buck's well-known novel, "A Pagan of the Hills," presents the star in a role as novel as it is picturesque—the role of a girl reared as a boy in the Kentucky hill country and endowed with traits well-nigh masculine—but through which penetrates on provocation the "eternal feminine."
In the Independent Field

By C. S. SEWELL

Doubleday Erecting Studio for Capital's Lester Cuneo Features

Doubleday Productions Company have broken ground for a new studio near Hollywood, Cal., which will cost in the neighborhood of $150,000, and which will be used in the production of Lester Cuneo features for Capital Film Corporation.

For several months the Doubleday organization has been searching for suitable studio space, but not finding what they desired, decided to build their own studio. It will be almost entirely an open-air studio, glass covered, 12,000 square feet of glass being used to roof the studio proper, providing for the shooting of ten scenes simultaneously, together with laboratory and projection space.

There will be several new features in connection with the studio. There will be also provided a herd of Holstein cattle with sufficient grazing space and a corral in which one hundred horses will be housed, and a new departure will be a riding school for training the sporting cast, particularly in connection with dare-devil and stunt riding.

The plans call for Wednesday being another "stunt" day. No actual filming will be done on that day, it will be a day of relaxation and recreation for having fun and instilling pep into the organization which it is believed will be evident in the finished pictures.

It is expected the new studio will be ready for operation by April 1.

Outlook Pleases

Victor B. Fischer

Victor B. Fischer, general manager of Associated Photoplays, who recently established an office in New York, believes that the independent producer is now in the ascendant and that within a short time exchanges will be purchasing productions in greater quantities than ever before. His company is therefore making their plans with this in view and are negotiating with a number of independent producing companies to secure a larger amount of merchandise for months to come.

Mr. Fischer is enthusiastic over the outlook and believes that the ranks of the independents will be augmented by many of the biggest persons in the industry heretofore identified with other channels. He reports that exhibitors are more and more favoring the independent exchange, particularly in the Middle West. His plans, as soon as arrangements are completed to send representatives to all the state right exchanges.

Forsakes Stage for the Screen

As the result of viewing her work in A. L. Gilbert's "Is a Mother to Blame," Carolyn Larkin, who appeared in one of the leading roles in the musical comedy "Listen, Lester," and also in Ziegfeld "Follies," has decided to devote the remainder of the year to work before the camera, having secured a release from her manager. The Gilbert picture, which was staged by Roy Sheldon, will be ready for distribution within a short time.

Second Announced

Relcraft Pictures Corporation announces the title of the second Alt and Howell comedy in the series of two-reelers being made by the Union Film Company will be "You Can't Tell." This will follow "Marked Women," and is described as a clean comedy with plenty of pep and pretty girls.

Screenart Offers Feature Reissues

The Screenart Pictures Corporation, of 220 West 42nd street, New York, announces a series of ten all-star re-issues, each of which is said to have met with success when first shown several years ago.

The following pictures are included in the series: "The Light of Western Stars" with Dustin Farnum, "A Guy's Square" with Gladys Hulette, "Playthings of Passion" with Kitty Gordon, "An Amatuer Orphan" with Gladys Leslie, "Mary Lawson's Secret" with Charlotte Walker, "A Man In the Open" with Dustin Farnum, "Hinton's Double" with Jeanne Eagels, "Adele" with Kitty Gordon, "Just His Wife" with Gladys Hulette, "A Man's Fight" with Dustin Farnum. They will go through the independent exchanges and are announced as being sold on an unusually low basis.

Newest Hallroom Is Movie Satire

A satire on getting into motion pictures is "In Against-One Again," the first of the series of new Hallroom Boys comedies being distributed by C. B. C. Film Sales Corporation. In this picture the producers have seen the humorous side of their industry and present a picture said to be unusually funny and the best of this series so far.

Percy and Ferdie after several vicissitudes find themselves at a studio and proceed to attempt "to get into the movies" with laughable results. I was directed by Del Pratt under the supervision of Harry Cohn. The cast includes Sir Smith and Harry McCoy as Percy and Ferdie, together with Polly Moran, Lillian Hackett and others.

Another Exchange for Philadelphia

The Red Seal Film Corporation, of 1331 Vine street, Philadelphia, has been incorporated under the laws of Delaware and will conduct an independent exchange covering Eastern Pennsylvania and Southern New Jersey. It is under the joint management and ownership of W. R. Priest and C. W. Reynolds.

Mr. Priest was for a number of years in charge of World Film interests in Philadelphia, and Mr. Reynolds has previously been associated with Mr. Priest in other enterprises.
Shepard Heads Company Screening

**Clever Items Published in “Life”**

The mystery which has surrounded the rumored connection of the magazine “Life” with the motion picture field has been dispelled by the announcement that the Key Holding Corporation, a new company composed of men long identified with the amusement business, will offer one reel a week, titled “The Demonstration of Life,” which, it is announced, will bring the good things of “Life” to the silver screen.

The filming of this material will be under the direction of Ashley Miller, a pioneer director who has made features for Edison, Pathé, Famous Players, Vitagraph and other companies, and it is promised that the manner in which it will be handled will constitute something really new.

The president of the corporation is Harry J. Shepard, who is also associated with the Charles Urban industries and was for three years general manager of W. H. Productions, in which capacity he fashioned the unique and highly successful exploitation campaign for “Mickey.”

The treasurer of the company is Arthur Bergh, who is director of recording for the Emerson Phonograph Company and who, for six years was director of the municipal concerts for New York following engagements at the Metropolitan and with the New York Symphony.

Mr. Shepard has already inaugurated a unique exploitation campaign on this one reel feature, which he maintains is the genuine article, and has achieved a public up with “Life,” and announces the following artists and authors will contribute to “The Good Things of Life.”

Charles D. Gibson, James Montgomery Flagg, Thomas L. Mason, Oliver Herford, Carolyn Wells, Wallace Irwin, Walt Mason, George Ade, Irving S. Cobb, Don Marquis, Meredith Nicholson, Dr. Frank Crane, Maxfield Parrish, Elliot Kent, Levey Glass, and others.

**Film Market Offers Feature Which Emphasizes the Spiritual in Love**

Robert W. Priest of Film Market, Inc., announced a new picture, “Three Grand Passions,” for immediate release on the state right market. The story is described as being based squarely on the proposition: “Is a woman loved for beauty of body or beauty of soul?” and the treatment is such as to emphasize the pure and spiritual in love.

It is stated that although the theme deals with the primitive as well as the spiritual in man and woman, it is a picture that will appeal to the best in mankind and will pass any censorship. It is the result of the collaboration of two well-known authors, Robert McLaughlin, author of “The House Without Children,” and Charles T. D'Alrey, of Dear Old Kentucky.

Florence Dixon is the star and to her is given the demonstration of the precepts of the theme. She is described as being one of the most beautiful girls before the camera and her work is said to bring out the deeper significance of the spiritual quality inherent in human nature.

Mr. Priest announces it is his intention to schedule this picture at such a valuation as to give every buyer a chance to turn his money quickly. “It is the first picture I have seen in several months,” says Mr. Priest, “that has what the state right buyer demands and is not a strong sex problem likely to irritate the censors of various states. The story is so clean and pure and elevating that none can find fault with it; and yet the box office appeal is tremendous.”

**Arrow Announces “Cyclone Bliss” as Title of New Hoxie Feature**

The second Jack Hoxie five-reel Western feature is entitled “Cyclone Bliss” and is now being released by Arrow to the Independent Exchanges. It is said to be full of action and thrills and to give Hoxie an opportunity of displaying his horsemanship and fighting qualities.

The third Jack Hoxie feature is under course of production and will be delivered to Arrow within the next two weeks.

**L. F. Kennedy Forms Producing Unit and Announces First Film**

L. F. Kennedy has completed the organization of his own company, L. F. Kennedy Productions, and the first offering, an adaptation of the successful stage play, “The New Minister,” is already underway at Victor Studios, New York. Mr. Kennedy is directing the picture with Walter R. Sheridan as his assistant.

A series of special pictures is planned, and the second will be started soon after the first is completed. Mr. Kennedy announces his reason for the selection of “The New Minister” as the initial production was due to the success achieved this season by rural dramas depending on deep heart interest.

All of the exterior scenes are complete, and work is progressing on the interiors. Walter R. Sheridan, the minister in “Way Down East,” will have the title role, while Muriel Kingston appears as the girl. The camera work is in the hands of Willard Van de Veer, formerly with Harry Levey Productions.

**Reelcraft Reports Two Large Sales**

George West, territorial salesman for the Reelcraft Corporation, closed negotiations in Boston for the distribution of the entire Reelcraft program released through Samuel V. Grand for the New England states territory.

Another sale announced by Reelcraft plans the distribution of Mr. Grand’s “Bud and His Buddies” series, the Paragon comedies featuring George Clarke, the Royal Comedy, and the Life’s “East” series.

**Arrow to Release a Feature a Week**

W. E. Shallenberger, president of the Arrow Film Corporation, has gone to Los Angeles to spend a week securing several new productions for the coming season, and it is expected that at least one feature a week during the remainder of 1921. A great deal of this product, it is said, has already been contracted for and in many cases these productions will consist of series features.

Jack Hoxie has finished two of his four-five-reel features and they have been released by the Arrow. The third feature is now under course of production and will be delivered about Series 10. Both of the two Rubye de Remer features, “The Way Women Live” and “Luxury,” have been released by Arrow. Dr. Shallenberger expects to have eight features made for him by Morris, R. E., out of the first one to be delivered March 1st.

It is expected that Dr. Shallenberger will bring back with him a number of special productions.

**Bert Lubin Makes Five Big Sales**

With his second offering, “West of the Rio Grande,” Bert Lubin believes he will be able to even eclipse the rapid sales made on Honeymoon Ranch. Already he announces the sale of five territories: eastern Pennsylvania and southern New Jersey to Twentieth Century Film Corporation of Philadelphia, Maryland, Delaware, Virginia and North Carolina to Reliance Film Exchange of Washington; Texas, New Mexico and Arizona to Fontanelle Feature Film Company of Omaha; Colorado, Wyoming, Utah, southern Idaho and New Mexico to Big Screen Theatre Amusement Company of Salt Lake City; and Texas, Oklahoma and Arkansas to L. C. Baxley’s Marquis Theatre Amusement Company.

Lubin reports that Mr. Baxley after viewing the film pronounced it one of the best westerns of the year.
Comedy Company Formed in Chicago

The International Playphot Company, of Chicago, announces a series of two-reel comedies, entitled the "Dizzy Dumbells," two of this series are now finished, with the third and fourth under way.

The "Dizzy Dumbells" will have Art Bates and Lou Tops, known as the "Sheriff" and the "Boob" as the principal comedians. They will be supported by a cast in making clean, wholesome comedies.

Work Started on Salient Features

Director J. Charles Davis has started active work on filming the first feature for Salient Films, starring Murray Ostriche. In the supporting cast are Walter Miller, who appears as Charlie Remer in her three latest productions, while the "heavy" role is being handled by Harold Forshey. The picture is a sequel to the original scenario. It has not yet been titled but it is a story of New York lift with a powerful story filled with thrills and tense action.

Ziegfeld Finishes Initial Offering

After eight weeks of filming at the Peerless Studios and three weeks of titling and cutting, the initial production of the Ziegfeld Cinema Corporation is now complete. It is "The Black Panther's Cub" and stars Florence Reed and was directed by Emil Chau-
tard. The entire work in connection with the picture was by per-
sions connected with the stage. The story was written by Donald and was scenario by Philip Bartholomais. The cast includes Tyrone Power, Earle Fox, Nor-

Victor Kremer Takes Out $500,000 Insurance on Texas Guinan Series

Due to an accident that came near causing the death of his star, Texas Guinan, Victor Kre-
mer, president of the Victor Kremer Film Features, Inc., has taken out an unusually large in-
urance policy.

The accident in question hap-
pened last week when Miss Guinan, in making a leap over a cliff in her first picture, "I Am the Woman," was unseated by her horse and thrown headlong down the side of a hill.

The scene was being "shot" un-
der the direction of Francis Ford on a location near Los Angeles, the horse loosened a shoe, with the result that when Miss Guinan was over the cliff her charge fouled some obstacle and brought her "acrophobia," nearly causing her serious injuries.

As a consequence Kremer de-
cided that a repetition of such an accident might mean the interrup-
tion of the series of eight pictures in which Miss Guinan is contracted for, and accordingly arranged to protect the same by a policy that would include the possibility of loss by insurance.

The series which is to be re-
leased at the rate of two a month, beginning about March first, in-
volved a large amount.

It is said no company would assume the entire burden, so it was found necessary to di-
vide the amount among several concerns. It was decided after several conferences to have issued separate policies on each of the eight pictures, each policy calling for a payment of $50,000 in case of accident. This resolution has put itself into being written eight policies, each in the amount of $50,000, or $400,000 for the whole.

As a consequence there were sales of $100,000 written to protect such members of the com-
pany who might meet with some accident that would call for the delay of the delivery, or release of any one of the series.

Reelcraft Pictures Corporation

Enlarges Its West Coast Studio

The Coast Studio of the Reel-
craft Pictures Corporation is to
be expanded to care for several additional producing units which are expected in accor-
dance with the plans of President R. C. Cropper for the expansion of the Reelcraft program.

The plans call for a new dark-
state exterior property, a new carpenter shop, an additional outdoor stage, and the addition of several new dressing rooms.

There is to be a special room constructed for the handling of still plates and prints for the Reelcraft productions.

The new dark stage is already under construction, it will be
ample for the working of four more units, the outdoor stage will be double the size of the present stage.

Much of the lighting equipment is being transferred from the Chi-
cago studio, as well as several various of scenery and prop-
erties.

The staff of the Coast Studio is also to be augmented, and sev-
eral additions have already been made. Raymond M. Freil, who animated the Mutt & Jeff car-
toons, has joined the scenario staff; Dick Currier is to have charge of the cutting for the Franey and George Clark Com-
edies, while Walter Bell is chief cinematographer.

Amsterdam Plans Novel Stunts

to Exploit "Keep to the Right"

Ben Amsterdam, head of the Masterpiece Film Attractions, of Philadelphia, selected the Equity -the right to feature "Keep to the Right," in which Edith Taliaferro sustains the lead-
ning role, for his latest purchase, and will distribute this produc-
tion among the exhibitors of Eastern Pennsylvania and South-
ern New Jersey.

This Equity distributor has earned his reputation for sound judgment as a result of his long acquaintance in the fields of ex-
hibition and distribution. With an eye towards the exploitation value of every picture offered to his exchange, Amsterdam chose "Keep to the Right." The calibre of "Keep to the Right" is said to make sensational exploitation in-
apropriate, so Amsterdam, in laying out his campaign adapted his advertising and exploitation to the character of the produc-
tion. His teaser campaign on "Keep to the Right" will be thorough.

Kineto Receives Films from Africa

Carl von Hoffman, who was re-
cently sent on a foreign tour by Charles Urban, president of the Kineto Company of America, is now in Morocco. A letter from him received by Mr. Urban says the first lot of negatives dealing with life in and around Tangier, von Hoff-
man will be away for about eight months.
I. M. Lesser Says "Peck's Bad Boy" Picture Will Soon Be Completed

With the return of Irving M. Lesser to Los Angeles from New York, where he has spent the past few weeks in behalf of his Western Pictures Exploitation projects, he has delved into all matters pertaining to his initial production unit which is the much talked about Jackie Coogan of Chaplin fame. The project will carry everybody back to childhood and the capital support that Jackie Coogan has in the story have reached the characterizations to such perfection that they more than live their respective roles.

During the five weeks Lesser has been away, director Sam Wood managed to rush production to the point where it will be but a short time before the picture is entirely completed. The recent accident to young Coogan has, in no manner affected his work before the camera.

"Catchy" Sub-Titles

Mr. Lesser states that the subtitles that will be meshed into the scenes of the Peck film will be very novel and written by some of the most expert people in that line on the coast. Every inch of the five thousand or more feet that make up the film will be gauged with respect to comedy situations and laughs and these will be no dragged out scenes. Lesser states that the "Peck's Bad Boy" subject will take everybody back to their childhood memories.

Snappy Line of Accessories for
Series of "Star Ranch Westerns"

A complete line of "paper," exploitation material, lobby display, and advertising cuts, copy, and stationery has been produced by the C. B. C. Film Sales Corporation in connection with the release of the "Star Ranch Westerns," a series of two-reel Western dramas, which is being released to the independent market. It is understood by Joe Brandt, president of C. B. C., that the same care has been taken with the preparation of publicity accessories as for five and six reel features. This is in line with Mr. Brandt's strong belief in the independent field in general, and in the short independent subject in particular. "To my mind, whether a picture is long or short, the main thing is to make people want it, and to make them keep on wanting it. Just as much attention should be given to the short subject in the mind of the public, as to the long one," says Mr. Brandt.

"Star Ranch Westerns" is a series of twenty-six two-reel pictures, which are said to be replete with thrills and to compress into two reels, the action usually contained in five or six. Four pictures of the series have already been released, and the fifth, "A Daughter of the Law," has been edited, titled, and will be released shortly.

This necessitated a re-filming of the entire story. So with an entire new cast, work has recommenced and has kept up at a fast pace ever since. There is a strong possibility of Lesser making a special and rural comedy production along "Peck's Bad Boy" lines as soon as the first is marketed. All of the earlier George Peck's novels have been purchased by Lesser so he will have ample material with which to work.

In the Independent Field

Independent Films Takes Over
Griffith Studios on Coast

Pinnacle Productions, starring Neil Hart, and Pinnacle Comedies, featuring Max Roberts, Arthur Heath, Russell-Greicher Productions, and Tattenham special added attractions, unite under one banner for production in the Griffith studios on the coast. This is said to be the first time the association of independent producers has been effected, whereby they may work on the co-operative plan. Eddy Eckels, president of Independent Film Association, states: "In our dealings with the exchanges of the independent field, it has been our endeavor to establish a service. Our purpose is to present what might be expected if these exchanges were a part of one of the program companies. This endeavor has met with decided success, and it is with this in mind that the ambition was conceived to corral all independent producers producing for the association, on the same lot. Each company will share their proportion of the expenses and this quota will be decreased upon the admission of other units.

"I can be with safety, predict at this time, big things for the I. F. A. and a great future," adds Eddy Eckels.

Neil Hart is now working on "God's Gold." Ray Gallagher is also working on his "Crooked Trails," and two other units are in operation.

Newspaper Critics Praise Newest
Urban Kineto Review "Babyhood"

During the current week, the Capitol Theatre, New York, is showing the mother of Charles Lesser's Kineto Reviews. It is entitled "Babyhood" and taken with the previous pictures in this series serves to show the remarkable variety in the Kineto Reviews.

This subject has instructional as well as strong entertainment value and was highly praised by the reviewers for the daily newspapers. The Herald said, "It deals with an object on which people can't be coached too much." The Times says, "A reel of babies of various temperaments, moods, sizes, and shapes. Is there anyone to whom it is not a real joy?" And the audiences duplicated the critics' enthusiasm.

For some weeks past the Kineto Reviews have been shown at the Capitol in New York, and the Strand in Brooklyn, and the audiences have registered their approval. Commencing in March the Kineto Reviews will be available to theatres throughout the United States and Canada through National Exchanges, Inc., which include prominent exchanges in this country and Allen Brothers in Canada.

Classy Booklet

Salient Films, Inc., has issued an attractive booklet which will be found of interest to the independent field. It contains an outline of the plans and purpose of the company, together with photographs and biographical sketches of the stars, Mortel Ostrich, and the officers. President Max F. C. Goosman, vice-president, Frank W. Weeks, and secretary and supervising director, J. Charles Davis, 2nd.

Greiter Makes Big
Sales of Cuneo's

Si Greiter of Russell-Greicher-Russell, who is now on a nation wide tour of state right exchanges, tanggal with him prints of Lester Cuneo's latest pictures.
It will surpass any previous week's business in the history of your theatre!!!

It will not only bring capacity houses but will keep 'em coming all year!!!

METHO WEEK

FEBRUARY 27th to MARCH 5th

A mammoth advertising campaign will tie up with your theatre with no cost to you.
VIOLA DANA in
The OFFSHORE PIRATE
By F. SCOTT FITZGERALD

A bore-proof story of a girl who thought herself manproof.

Adapted characteristically by Waldemar Young from Mr. Fitzgerald's SATURDAY EVENING POST story

Directed by
Dallas M. Fitzgerald

MISS DANA AGAIN TRIUMPHS!!

Metros
Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Dir...
A double barrelled attraction, powerful in theme and enchanting in beauty. It's a turbulent drama of the moonlit tropics and features the world's greatest dancer.

METRO ANNOUNCES

DORALDINA in
PASSION FRUIT

by CAREY WILSON
Adapted by EDWARD LOWE Jr.  Directed by JOHN E. INCE

METRO
Price's "Your Daughter—and Mine" Will Be Offered As a Road Show

"Your Daughter—and Mine," the Pricetown Production which was adapted from the Stanley Houghton stage play "Hindle Wakes," will be offered in its picture form as a road show by C. J. Price of Minneapolis, Minn.

Mr. Price says this is a "showman's picture," and is especially strong in the personal appeal of its stars, which will stand up because of its quality of production to the strongest line of exploitation and advertising.

In view of this the Price Company have surrounded the production with the style of advertising which has made it a success at the box office, and the value of the features in which he is appearing for the Company.

L. G. Darling, of Kenmore, North Dakota, says: "The Galloping Devil" is a good picture; did a fine business during its run at the downtown, says Mr. Price, and will be the new feature rights exchanged a picture with the ordinary methods of presentation and the usual sales arguments back of them, we are not giving the assistance they should have.

Mean More Money

"Your Daughter—and Mine" will be our first picture which we will market under this plan. We will strongly urge the buyers to treat it as a road show, not only because of its quality and the splendid chance it will have as an attraction of that kind, but because it will mean more money to the exhibitor. The independent buyer cannot afford to overlook the possibilities offered to him in a picture.

He has his money invested and is managing his own enterprises and desires to secure as much profit as he possibly can from his investment, and we feel that an exceptional opportunity is open to him with "Your Daughter—and Mine."

"We expect during the coming year to offer only a limited num-

ber of productions, but each one must reach a certain standard of quality and also to be of such a nature that they can be played as road shows."

Dominant Program Based on Replies to Its Questionnaire

Dominant Pictures Corporation, which supplemented three trips to exchanges by Jacques Kopstein, general manager of the company, will hear from the organization's production activities for the coming year. It will make a special features, especially for the independent exchanges.

The first release will be an adaptation of Edgar Selwyn's play, "Lonely Hearts," starring Kay Laurell of the "Follies."

John O'Brien directed the production and Katherine Hillier titled it.

Radiosoul Is Preparing Another Feature Film for Distribution

L. E. Miller, president of Radiosoul Films, Inc., who has just returned from a trip to the West, reports he found a change in the attitude of exhibitors regarding foreign made, productions, and that great interest is being shown in selected productions. "A Man There Was," being distributed by his company.

This picture is being handled by the following exchanges: Pioneer in New York and northern New Jersey, Eastern Feature Films in New England, Southeastern Pictures Corporation in seven southeastern states; Crescend Theatres for the Pacific Coast; Ohio and Kentucky by Pioneer, and Oklahoma by Tucker Brothers.

Mr. Miller cut his trip short in order to get his organization's second picture, "You and I," with Victor Seastrom as star and director, featuring Erastov and Lillian Walker, ready for distribution. This picture is based on "Eyrind of the Hills," which was presented as a stage play at the Greenwich Village Theatre, with Margaret Wetherley in the lead.

Hadley Is Tithing Talmadge Re-issues

Horizon Pictures, Inc., the new organization headed by Franklyn E. Backer, which as previously announced exclusively in this publication, will reissue a series of fourteen Norma Talmadge two-reelers, has opened offices on the second floor of the Times Building, New York.

These pictures are being re-issued by Hopp Hadley and Mr. Backer reports great interest has been shown by state rights buyers in the series, sixty telegrams and as many letters having been received within the last few days.

A full line of advertising matter is now ready on the first three, including one-sheets and three-sheets, hand colored photographs for lobby display, and slides. Mr. Backer will also issue two-reel pictures at an early date.
"Pinning It On"
In this one-reel comedy, directed by Nick Barrows and released by Pathe, Eddie Boland appears with the Vanity Fair Girls. The latter pose as models for an artist and Eddie gets the job of draping them in fine attire on the night of a ball. All goes well at this sweater event until the draperies loosen and begin coming off. The effort ends in treatment, yet quite delicately handled. It has much that will be of special interest to women and men as well. The humor is effective without being vulgar. This should appeal to high class houses where broad comedy is acceptable.

"Milk and Eggs"
A fairly strong comedy in one reel written and directed by Chuck Riesner and released by Universal. The incidents center about the supposed presence of sneak thieves in a family apartment, the scare all being created by a baby in search of its bottle of milk. The child's acting is very natural and gives the general movement of the comedy quite vague. It has not been developed smoothly but contains an average amount of amusement.

"Won One Flivver"
A one-reel Universal comedy, written and directed by Chuck Riesner. A young married man holds the winning ticket for a flivver, and the parts are all sent to apartments where the car is assembled. Later another claimant appears and wants to take the prize with him, but flees when a policeman threatens him with arrest. The flivver settles the controversy by blowing up. This is attractively presented, but not showing a full humoristic effect. In spite of its incompleteness it has a good comedy touch and carries the interest quite well.

"Nature's Handiwork"
A biological film of the lepidoptera that is truly remarkable in the photographic treatment of the subject matter and amount of information contained in the sub-titles, is this number of the Kineto Review. This film goes into detail and where required to make the subject clear to the spectator or student photographic magnification is employed. There are thirty-two sub-titles, which explain as many phases of the structure, life and transformation of the butterflies and moths shown. To mention a few of the insects, of which different phases of their life are portrayed, are the Vanessa, clothes moth, elephant and Privet hawk moths, peacock, camberwell, Torioeshell and Asiatic swallow butterflies. This extraordinary reel was made by Prof. F. P. Smith and Charles D. Head.

"Urban Movie Chat No. 41"
The subjects seen in this issue of the Movie Chat are many and diverse. In Cairo, Egypt, modern methods of fighting fire are shown when skinned fighiters with as effectual efforts as in the countries where they were originated. As the men work with bare feet their toes the useful to assist them in climbing ropes. A bit of interesting information as to the depreciation of various Russian money bills under the Bolshevik Government is shown on the screen. Glimpses are given of Polish refugee children who are returning to Russia as the ship steams out of New York Harbor past the Statue of Liberty. That game and genial sportsman, Sir Thomas Lipton, entertained consumers and his yacht and the host and guests are pictured enjoying cups of the famous tea. At the Carlisle, American and English soldiers and nurses enjoyed mutual hospitality. A mischievous and merry animal, the raccoon, that has a lot of pretty tricks and also fastidious habits will delight the children and all those who enjoy watching nature studies. Usual good photography and intimate, informative sub-titling.

"Seeing Greenwich Village"
A clever, smart sketch of New York's quasi Bohemia, Greenwich Village, done in animated drawings that fade into the actual people, things and places. The history of the Village from the time of Hendrick Hudson to the present day is traced in drawings that have the smart style and detail of The Tenderloin Covered. Minetta Lane and Jefferson Market, in the then and now, Washington Mews, MacDougal Alley, Flat's Alley, Mrs. Whistle, Mad. Hatter are all shown. A few of the well known Village characters are also shown: Sonia and her cigarettes, Clara Tie and the Tycan art, H. A. Kemp and Bobby Edwards, maker of 8kulete. Omendorff Sketchograph.

"The Hypnotist"
Mutt and Jeff have another funny animated subject permitted themselves to be hypnotized by a street practitio- ner, who makes Jeff think he is a dog and Mutt believe he is a cat. The hypnotist is arrested before ending his work and some funny scenes take place. The comic pair travel over much ground before they are finally released from the spell, with laughable results.

"Roaring Lions on Parade"
This two-reel Fox-Sunshine comic, directed by Harry Williams, contains a number of good laughing spots, despite the fact that it is rather conventional in humor and many of the situations have been used before. There is enough that is new and snappy in the acting to keep the spectator pleased. The baby in the lion's cage is a feature that will startle many and the only thing that prevents the shivers becoming too great is the fact that the baby seems to enjoy the experience. The vamp is in the hotel is amusing. Tom Kennedy, Ethel Earle and others appear.

"Edgar Camps Out"
The adventures and emotions of Edgar Pemeroy take another twist in this comedy when Edgar's envy of the Betsy boys' tent steers him in the wrong direction. The girl saves him from a lynching by her timely testimony and the usual love affair results. The story is one of the extremely conventional sort, with a dash of picturesque and the action good, but the subject is too much like innumerable predecessors to have special appeal.

"Back from the Front"
The woes of an aviator who never left the ground, just "polished every machine and familiar sort. The setting is the attic where the aviator, who won all sorts of war crosses, furnishes a plot with more than the usual quota of fun in these war comedies. Said brother is the aviator at parties and shows the job on the ground aviator. All goes well and he is having a lovely time with the pretty daughter of his father asks him to fly. The agony he goes through with in his attempts to avoid flying; then in order to learn over night, as it were, and finally having the real flier camouflaged as the mechanic, so that he can seem to fly, are full of pep and fun. Of course, complications ensue and the aeroplane takes a nose dive into a hay stack. This is enough for father and the young man is sworn that he will never fly again, a promise that he is reluctant to give. Excellently produced and directed. A comedy that has all the fun it is supposed to have. Christie Cody.

"Will of the Wisp"
This is a series of mountain scene seen by sub-titles that tell the story of a motion picture expedition which went out after pictures and didn't get them. The weather was bad, whatever interest is in this scenic will be in the story, as the views shown are so alike that they are monotonous, although the photography is attractive. Robert C. Bruce Scene, Educational Film Corporation.

"Ain't Love Grand?"
A single reel that has plenty of pep until near the finish, when the skit is finished in such a hurry that a suspicion may be entertained that what was giving out. The little tale concerns the efforts of the handsome young man to show up his "sissy" rich on a camping trip. He cooks up a plot with the guide to fake a holdup. But there proves to be a real bandit in the neighborhood and the unintentional way in which the "sissy" captures the bandit and wins the reward, to the discomfiture of the handsome young man, who has been tied up with the girl in a deserted cabin by the real bandit, is highly amusing. There is a lot of clever by-play that avoids the slapstick and the comedy has been well produced. Gayetty Comedy, Educational Film Corporation.

"The Grip of the Law"
Jack Perrin and Dorothy Wood are featured in this two-reel Universal-Western subject, written by Carl R. Coolidge. The hero is a range rider who exchanges horses with a fleeing desperado and is thus mistaken for the outlaws. The girl saves him from a lynching by her timely testimony and the usual love affair results. The story is one of the extremely conventional sort, with a dash of picturesque and the action good, but the subject is too much like innumerable predecessors to have special appeal.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages where reviews or comments appeared. "C" refers to Comments and "R" to Reviews. "C-R" signifies pages where may be found review of reviewer's opinions. "Ex." indicates pages on which appeared stories of the expiration of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all films are first reels in length.

FOX ENTERTAINMENTS

SPECIALS.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 40; P-96; C-R, P-298.
While New York Sleeps (All-Star Cast). Vol. 45; P-756.
The Face at Your Window (All-Star Cast). Vol. 47; P-182.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).

WILLIAM FARNUM SERIES.
Drag Harlan. Vol. 47; P-199; C-R, P-124.
The Counters. Vol. 47; P-1054; Vol. 48; C-R, P-46.

PEARL WHITE SERIES.
The Thief. Vol. 47; P-787; C-R, P-852.
The Tiger's Call. Vol. 49; P-922; C-R, P-2120.
The Mountain Woman. Vol. 48; P-726.

TOM MIX SERIES.
The Untamed. Vol. 46; P-114.
Prairie Trails. Vol. 48; P-95.

WILLIAM RUSSELL SERIES.
The Challenge of the Law. Vol. 46; P-1186; C-R, P-1220.
The Iron Horse. Vol. 47; P-641; C-R, P-852.

SHIRLEY MASON SERIES.
Merely Mary Ann (Shirley Mason). Vol. 46; P-389.

CHIN TOWN SERIES.
Girl of My Heart. Vol. 47; P-912; C-R, P-1002.

GEORGE WALSH SERIES.
From Now On (George Walsh). Vol. 46; P-683; C-R, P-766.

NUMBER SERIES.
The Plunger. Vol. 47; P-336; C-R, P-454.

20TH CENTURY BRAND.
The Husband Hunter (Eileen Percy). Vol. 46; P-765.
The Little Grey Mouse (Louise Lovely). Vol. 47; P-245; C-R, P-458.
Sunset Shadows (Hazel Jones). Vol. 47; P-411.
Beware of the Bride (Eileen Percy). Vol. 48; P-761; C-R, P-940.
Two Moons (Juck Jones). Vol. 48; P-215; C-R, P-681.
The Land of Jazz (Eileen Percy). Just Pals. Vol. 48; P-411.
The Husband (Eileen Percy). Vol. 49; P-935.

PARTNERS SERIES.
Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 48; P-394; Ex. Vol. 48; P-913.

SUNSHINE COMEDIES.
Mary's Little Lobster.
A Walter's Wasted Life.
His Wife's Cousin. Vol. 47; P-628.
An Elephant's Nightmare. Vol. 47; P-196.
His Noisy Still. Vol. 47; P-1979.
Pretty Lady (Juck Jones). Vol. 48; P-216.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-232.

CLYDE COOK COMEDIES.
Kiss Me Quick. C-Vol. 46; P-999.

AMERICAN FILM COMPANY

PEGGY REBELS (Mary Miles Minter).
A Night Life (William Russell). Vol. 46; P-539; C-R, P-664.
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P-1082; C-R, P-296.
Sowing the Wind (Anita Stewart—Six Reels). Vol. 48; P-193; C-R, P-663.
Mamma's Affair (Constance Talmadge). Vol. 48; P-726.

FIRST NATL EXHIBITORS


GOLDEN SCREENS SERIES—Seven Reels).
Vol. 46; P-687; C-R, P-918. Ex.

IN THE HEART OF A FOOL (Allan Dwan Special—Seven Reels). Ex. Vol. 48; P-297.

CURTAIN (Katherine MacDonald). Vol. 46; P-382.


THE PROFESSIONAL WOMAN (Norma Talmadge—Seven Reels). Vol. 46; P-291; C-R, P-603.

THE MASTER MIND (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, P-603.


THE RISK IN HIGH LIFE (Lehrman—Two Reels).

TOVEN UREL TROLLEY (Dan Mason—Two Reels).

PEACEFUL VALLEY (Charles Ray—Six Reels).

PRODUCTION, Vol. 47; P-355; Ex. P-341.

NOMADS SERIES (James Oliver Curwood—Six Reels). Vol. 46; P-386; C-R, P-36; Ex. Vol. 1927, 471.

TWINS BEDS (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48; P-294.


OLD DAD (Mildred Harris—Chaplin—Six Reels)

WET AND WARMER (Lehrman—6061.)

THE DEVIL'S GARDEN (Lionel Barrymore—Six Reels). Vol. 47; P-1067; C-R, P-175.

DAMNED—Six Reels). Vol. 47; P-413; C-R, P-665.

LOVE, HONOR AND BECK (Mack Bennett).

UNSEEN FORCES (Sylvia Breamer).

DINTY (Wesley Earle—Six Reels).

MARTHA (James Cagney—Six Reels).

WINSLOW FARMS (William Russell).

SERIAL.
Bride 12 (Marguerite Clayton—Fifteen Epis.

SUNSHINE COMEDIES.
Mary's Little Lobster.
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His Wife's Cousin. Vol. 47; P-628.
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AMERICAN FILM COMPANY
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February

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MOVING PICTURE WORLD

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MOVING PICTURE WORLD
February 12, 1921

CURRENT FILM RELEASE DATES


What Do You Know?

The editor has a son. When he left the navy he was a first-class fireman. He took a job as fireman in a merchant vessel. The work was hard, the pay low and he was addressed by the title of Mr. Happily it happened to think of first, always remembering that, being a husky lad the title must not be rare enough to call for a physical description.

We induced him to study and take an examination. He did not think much of it. Those officer guys were his natural enemies. He should study to become one of them? Huh!

But he did, after all. He took the examination and passed. The way he did was so easy (having both practical and theoretical—book—knowledge) that he put in the subsequent week kicking himself for not having taken the examination for second engineer.

He got a job at once, and at twice the pay he had received. We quote from his first letter, written from a port the vessel touched: "Say, Dad, it's great! I'm "Mister" Richardson, and I've a dandy room all to myself. You would, Mr. Projectorist, rather be considered as a dub, who merely knows enough to operate a mechanism (after a fashion) or as a man of accurate knowledge whose views and opinions are respected and sought on all matters pertaining to projections.

KNOWLEDGE IS POWER.

In England

Last March when Edwin A. Keller left for England to assume position of Supervisor of Projection with the Provincial Cine-photograph, Ltd., which corporation has its headquarters in London, England, and owns and operates sixty motion picture theatres in the British Isles, some of which may well be termed temples of the photoplay, the editor asked him to report on the conditions as he found them in the land of Johnnie Bull.

Friends of the editor recently returned to the domains of Uncle Samuel and we now have before us the somewhat delayed report above referred to. It is long, but nevertheless we know every word will be of interest to us when we get back in the U. S. A. as well as to the men in Canada, to say nothing of our friends in Australia and other lands, every one of whom cannot but be interested in knowing the things brother Keller tells of and concerning the "Right Little, Tight Little Isle." and its movie affairs. So let us excuse the length of the letter, and not omit even the least little bit of it.

Too Busy to Write

Brother Keller, after a few lines of personal greeting to the editor, said: It was too busy to write. On my return I stopped for two days in New York City, mostly in order to see you, and have a chat with you. I did not want to compare our Broadway pistol with the variety displayed on the Strand—Ed.) It was not to be, so I will write you a note. There are some most beautiful theatres in the British Isles, sixty of which are owned by the company, for which I made the trip. The average cost of theatres being erected by the aforesaid company is in the neighborhood of a million dollars, the cost of plant in a single theatre alone reaching the $100,000,000 mark.

A few of the features in the latter are the latest, most perfect, and most efficient heating and ventilating apparatus, passenger elevators, four-color indirect lighting system. Three-color system and an electrical cooking apparatus for the cafes, several of which are located in the theatre. In addition to the regular cafes there is usually a tea balcony, where one may watch the screens while being served refreshments.

In the basement, resting on fifteen-inch blocks of concrete, will be found two 10 K. motor generator sets, one being kept in readiness in case the other develops a head of trouble with its electrical liver.

The projectors, which take in the P. C. T. circuit.

The projection rooms usually have two projectors, mostly "Tyler," and the "Hastings," which is, by the way, a copy of the Ereneman projector. It is the simplest construction I have ever seen.

It has no fixed optical center. There are no film guide rollers and as the film tracks are gauged large enough to more than take the widest film, there is usually a bit of side motion on the film even when not turned.

The tension shoes are, in my opinion, too long, and the tension not always distributed with result that the splices go through there is ablurring of the screen detail. The intermittent movement, too, is rather slow, necessitating a 70-degree master blade in the revolving shutter.

Has Its Good Points

But the projector nevertheless has its good points, one of which is the takeup. The take-up is driven by a single rod, with bevel gears at either end. It looks very neat, and is less likely to slip than a belt. Takeup belts, by the way, are taboo in England.

Walter Space's Simplex apparatus used there is fitted with chain drives. The London County Council has declared belt drive take-ups to be dangerous, in which decision I am unable to concur.

The lamps as a whole are very substantial, but have no fixed angle. The lamp-houses are all open and tracking. English manufacturers of projection apparatus are all opposed to the use of universal joints, having in mind the possibility that the cranks on the lamp houses may be disengaged and the lamp held by hand, which many have done and must be advanced close enough to the collector lens, but this has later been overcome by the company in a condenser mount designed by itself.

In addition to two projects on the projection rooms usually equipped with a spot lamp and a single stroboscopic.

Automatic resistance continuity precludes the possibility of overflowing the generators. Resistances (heavies) are in a separate room, as also are the film receptacles and the rewinds.

How Rooms Are Lighted

The walls of projection rooms are brown and the ceilings white. Two or three in-built oversized lamps suspended from the ceiling, each containing two circuits, one just giving sufficient light to enable the attendant to enter the room, and the other to keep the lamp in the discharge of his duties. The other floods the room with light. The latter is used in case of emergency only, or to show visitors around.

The projection staff consists of a chief projectionist, two projectionists, and two assistants, the chief being in reality the charge engineer (meaning, in our terms, the engineer in charge, I suppose.—Ed.) It is his duty to keep the house at right temperature, and to make sure that everything is in good working order. He is, in fact, about everything from locksmith to plumber.

The screens in use are Dallmyer, large aperture anagamists, and they are very excellent ones too.

Screens

Screens are mostly of plaster, with a coating of white zinc with a touch of cobalt blue. These screens are frequently recoated, and are kept in most excellent condition. With two or three exceptions there are no metallic screens in use on the screens using metallic surface screens are of the converted storeroom type, which means long and narrow, so that no part of the audience views the screen at much of an angle.

In every house black velvet is used to mask the screens, generally over on the velvet about two inches.

The average amount of current used at the present time is thirty-five amperes.

Keep on Projecting Department

The company has been closely following your lens charts in matching up its projector optical systems, and I must say the results have been very good.

A keen interest is taken in the projection department of the Moving Picture World, as well as in your monthly film. I have, with the loan of my autographed copy of the handbook to a few of the projectionists, and had the greatest difficulty in keeping possession of same, and that is no reflection of the honesty of the aforesaid men either.

Projection Progressing

Due to the unflinching efforts of Major R. I. Brieiro, Chief Engineer, and his able staff...
Silver Anniversary

Notice: This is the silver anniversary of projection, insofar as applies to normal movie theatres. The dean of the profession still is active in projection. He was projectionist for William T. ("Pop") Rock when he opened the first strictly commercial picture theatre of which there is any really authentic data in existence, at 213 Canal street, New Orleans, Louisiana, in 1896, two years ago.

Special Edition

In celebration of this event we propose to publish photographs of first models of as many projectors as we can obtain; also a drawing of Reed's portrait and the portrait of as many other projectionists as are able to supply acceptable proof that they were projecting pictures prior to 1898. We shall make this a regular Silver Anniversaries number of the department, the date being the week of the year corresponding to the week of the year the first theatre was opened.

Let us suggest that such of you as may be able to qualify as above send your portrait-data as possible, in time and where you projected before 1898; also a short article dealing with conditions as you found them then.

Get busy!

We just don't want to split this letter a little bit, for brother Keller has a lot more intensely interesting things to say, but the editor of the department is nearly busting to make a "few" remarks on what has already been said, and if we print the whole thing this week we'll be shut out and up, and we'll be darned if we're going to stand for that.

Right in the beginning let us say that we met Major Grierson and had the pleasure of showing him around a bit here in New York. He impressed us as a man of real ability and one who welcomed addition to his store of knowledge, no matter whence the addition came, which is one mark of the really big, broad man.

We never did quite know what friend Keller went to England to accomplish for the company, whatever it was he must have delivered the goods, for he brought back with him a beautiful, solid cigarette case, engraved,

To a 100% Projectionist,

E. A. Keller,
from
Provincial Cinematograph Theatres, Ltd.,

And now to the story; for we shall comment freely and frankly, trusting that our English brother with a lot of history and criticism where it seems merited, though really there is very much to commend that our criticism will be almost lost.

First Off

First off, some of you United States tight wad exhibitors who give the projectionist a pair of carbons with a time and demand that the stubs be returned to you, so that you may be sure there is no carbon wasted, take a good long look at the two-ten-KW motor generator installation. Almost gives you heart failure, does it not? But please don't imagine I mean that all our exhibitors are like that. Most emphatically they are not, and the pinch-penny man is slowly being forced out and back into the grocery business whence he came.

As to the back-out-of-the-lamphouse stunt, why it used to be that way here, until a bunch of brand new "inspectors" came on the job and, not knowing anything at all about projection matters, imagining the open back looked dangerous, proceeded to "earn their pay" by ordering them stopped up tight because of imaginary additional safety.

With modern methods of piping the lamphouse to the open air or the ventilation system, we believe, however, that the closed lamphouse is better, in that it reduces the liability to sudden changes in temperature inside the lamphouse, hence reduces tendency to condenser breakdown. We know this matter is one open to argument, and merely state our own views.

By "no fixed optical center" friend Kel- ler means that a fact of framing alters the position of the projection lens, as was the case with one or two of our now obsolete United States projectors, and that proposition is very bad indeed.

Seems to us the addition of a guide roller or spring-heel shoe to hold film from moving sideways would be a comparatively small matter, and one which might well receive attention.

Long Tension Shoes Good

In our opinion tension shoes cannot be too long, if the length be under six inches, the shoes be in three sections, and the tension evenly distributed, which is not the case with the projectors in question.

In our judgment, very much better to have the necessary tension distributed over a large area, but it is essential that there be a short shoe at the aperture, else the effect Keller describes will inevitably take place when a thick patch goes through.

The lamps of one of the very first red-hot arguments we had with Nicholas Power, in the old days, when the Power projector had a short, flexible-spring tension. We argued that the tension should be in the form of a rigid shoe, and be lengthened.

Power got mighty angry with us, but finally had to give in and admit that we were right.

We have long known that take-up belts were not allowed in England. Well, there are quite some several thousand projectors with take-up belts operating daily in this Land of the Supposed to Be Free, and we have, up to date, had no serious trouble.

Cinematograph Electric Company Council has a revision of its guess in the matter coming. But anyhow the chain or direct drive is all right.

Lack of competent adjustment in condenser mount would be very bad, in that it makes for waste. I see the company, in one of its rules, demands that the lenses be placed with their inner surfaces not to exceed .0625 (1/16) of an inch apart, which is excellent.

The lamps may have no fixed angle, but all the same the rules sent out by the company to its projectionists give the correct angle of lamp with floor of lamphouse, thus set at 60 degrees.

The projection room two-circuit inverted bowl seems to us to be a splendid idea. It is commended to our own people right off the bat. But why the Sam Hill have not our English brothers advised us as to this stunt long ago? It is simple and perhaps obvious, but just the same we had not thought of it.

The projection room staff seems to be adequate. Presumably one projectionist and assistant work together, and there are two shifts. Is that correct?

The chief is, of course, boss over all, and the responsible one in that theatre. Looks like a stunt worthy of emulation, or at least serious consideration by our exhibitors here in North America.

As to those lenses, we wonder if the Dallmeyer folk would care to send the editor one lens for trial, to give them the size picture and projection distance. We would like to put it into competition with

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Was the PIONEER Motion Picture Generator. Always the most EFFICIENT. Eleven years CONTINUOUS SERVICE. Is now made for TWO ARCS in SERIES operation for those who prefer this type. Requires less frequent feeding.

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MOTOR GENERATOR

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Pres. and Treas.

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Vice-Pros. and Secy.
The words

"EASTMAN"
and
"KODAK"

are stencilled on the margin of the film that first made motion pictures practical.
the lenses now in use here to see which really is best.

**Screen Good**

The screen surface is one of which we most heartily approve. It is a surface as brilliant as can be obtained in any perfect diffusing surface discovered to date. And the P. C. T. folks have taken the right procedure in having the surface done over periodically.

That is the worst feature of the paint or calamine screen over here. Mr. Exhibitor, as a general proposition, coats his screen and imagines it is as good a year from that time as it was the day the coating was put on, merely because the surface has dulled equally all over.

Black velvet is the ideal screen mask, as we have repeatedly told our own exhibitors, but paint is cheaper, so we mostly have paint.

As to the company getting good results from the optical charts—well, man, what did you expect? We're just confident enough in the charts to say that only good results could be expected.

Would like also to commend the company for confining its amperage to about 65. Shows good judgment not to go above that figure, since beyond it added brilliancy is very expensive.

**Experimental Projectionist**

Only last evening we were in a large theatre in New York City. It uses about eighty amperes. We asked the projectionist if he had tried the diagram presented in the department recently for high amperage.

He had not. Said he believed in just "sticking things in an' trying um'! Can you beat it? And he is getting top wages, too.

The establishment of a "store" for such a chain of theatres is just plain common sense. That Major Greer and his staff are carrying on along scientific lines is no more than we would expect, after meeting the man.

Later, we will complete Keller's most interesting and enlightening letter. We hope to get over the pond this year, though it may (probably) not, and view things over for ourself. 

*(To be Continued)*

**G. E. Keeps Abreast with Times**

This department is in receipt of information from Schenectady setting forth details of improvements in the G. E. A. C. to D. C. Compensars and the A. C. to D. C. Compensarc motors, all of which we are glad to give space in the department, for the benefit of our readers, since G. E. electric equipment is almost invariably good equipment.

It is a well recognized, admitted fact that a perfect screen result is very much easier of attainment with good than with poor, or even mediocre, equipment.

It is admitted, except by a rapidly decreasing number of "square-head" exhibitors, that the best screen result either cannot be attained at all, or can only be attained at great expense if anything else than high class equipment be used for the various processes of projection, including, of course, the equipment necessary for receiving electric energy from the power station at line voltage, and delivering it to the projection arc at arc voltage.

It is true that this may be done, after a fashion, by transformers or motor generators of inferior design, but it will at the expense not only of increased bills for wasted electric energy, but of inferior screen results as well.

**Of Paramount Importance**

As applies to the motor generator used for projection work, three characteristics assume paramount importance. First comes ability to maintain a steady flow at the arc under varying arc resistance.

This is especially of importance, since with hand-fed arcs the arc resistance will inevitably vary, even under most careful handling, and may vary widely if the projectionist be careless, or if he be compelled to perform various other tasks while projecting the photoplay.

Under such conditions it is a great benefit to screen results if the amperage be maintained at steady value under reasonable fluctuations in arc voltage.

Second is the ability to make change-over with no visible evidence of the act upon the screen, which may only be done where the equipment is such that the addition of the second arc may be accomplished without in any degree affecting the brilliancy of the crater of the first.

This is best accomplished by a motor generator which carries the two arcs in "series," doubling the voltage with the addition of the second arc. The editor of this department had only watched the operation of a machine built along this line for about fifteen minutes when he turned over a page of his mind and wrote, in large letters, **THE THING FOR PROJECTION.** This was several years ago, but not for a moment has his view on this point changed.

**Electrical Efficiency**

Third comes the item of electrical efficiency, which must be satisfactory, else the current bills will be unnecessarily large.

But we have not so much insisted on this last item of late years, because it is extremely variable in a motor generator of inferior design delivering its maximum efficiency in the hands of a careful, competent projectionist. We have often found a motor generator having a normally high efficiency delivering very low efficiency indeed, because it was handled by a careless or an ignorant "operator," who prided himself on being an "operator," but did not know how to even properly operate the machine in his charge.

The General Electric has kept pace in the adoption of the series principle, which automatically takes in requirements "First" and "Second." The A. C. to D. C. and D. C. to D. C. motor generator compensars are wound for constant current under varying arc voltage (resistance).

They are very good insofar as concerns efficiency. The only criticism we have to offer on the whole G. E. proposition has nothing to do with the quality of its machines but with the application of the name "Compensarc" to their motor generator sets. This, we are advised, done by virtue of the value inherent in the trade mark "Compensarc," but inasmuch as the name was already thoroughly identified with the A. C. to D. C. projection transformer, it has caused considerable confusion where men write in for advice, merely saying they have a "G. E. Compensarc."

**Has Standardized**

During the past year, in response to the demand of many exhibitors for greater screen brilliancy, which, with the tendency to increased distance of projection, with consequent waste of light through unwise selection of lenses and improper
Grabbing money out of the air

You can do it, too

Yes, sir—

Right above your roof are millions upon millions of cubic feet of air that you could put to work making money for you.

And we’re here to tell you how.

Just clip and mail us the coupon below for full information.

You’ll be glad you did it TODAY

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Monsoon Cooling System, Inc.
Room 601, 70 West 45th St.,
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I want to know how I can “make money out of air.” Please send me your booklet, “A Better Summer Business.”

THE old, reliable Pink Label “Electra” carbon has been on the market ever since the beginning of the moving picture industry, and has always maintained supremacy as the world’s standard projector carbon. Carried in stock by all live dealers everywhere, in all standard sizes. Write for samples.

ELECTRA NEGA
COPPER COATED NEGATIVE CARBONS

This remarkable product represents the most scientific development of the metallically coated, negative carbon. It has several advantages over ordinary negative carbons. Used and recommended by discriminating theatres everywhere—including the great New York “Capitol.” Write for samples and booklet.

A. C. WHITE FLAME
"ELECTRA" LOWERS FOR A. C.

A supreme quality white-flame carbon made expressly for use as a LOWER trim for Alternating Current Motion Picture Projection. In combination with standard Pink Label “Electra” cored carbons as uppers, they give a brilliant, pure white light of absolute steadiness and ease of control—even on low frequency circuits. Write for samples and booklet.

For Sale by Live Wire Dealers Everywhere

HUGO REISINGER
SOLE IMPORTER SINCE 1890

11 BROADWAY NEW YORK

“ELECTRA”—the equivalent of carbon insurance.
relation of condenser to projection lens suited to local condition, has called for machines of larger capacity, the G. E. has standardized a motor generator compensarcc by means of which they may be started or stopped from the projection room, or from the office, regardless of the location of the set.

Remote controls are now available for G. E. motor generator compensators by the new accessories by which they may be started or stopped from the projection room, or from the office, regardless of the location of the set.

Power companies have objected to the use of motors for large sets which require heavy starting current. This has been taken care of by changing the motor to one which has low starting current requirement. A field rheostat of wide range is now used, which, taken in conjunction with a magnetic amalgamator mounted on the panel, enables the projectionist to vary his current to meet the requirements of films of widely varying density. The panel itself has been adapted to the requirements of modern wiring methods. A door at its side gives ready access to the connections for inspection, either immediately after installation or at any time thereafter.

The company has watched developments, has profited by experience and has kept abreast with the times in the improving of its motor generators, and making such changes as the changing conditions of projection have demanded.

Unique Projection Stunt

Dropping in at the projection room of the Rivoli Theatre, New York, we found two very unique stunts being pulled off, one a most excellent though rather weird sound effect proposition accompanying a Mutt and Jeff cartoon. We understand that a member of the Rivoli orchestra was responsible for its staging, and it certainly was good. It had the audience in a roar of laughter, and received uproarious applause when finished.

The other was planned by Joe LaRose, projection manager of the Rivoli, Rialto and Criterion theatres. It was part of a prologue that week, and consisted in projecting a six-foot picture, at the end of which the picture dissolved, the stage being lighted, revealing the figures just at the point of action where their shadow forms were when they faded from view.

The stunt has been done before, insofar as has to do with having the picture dissolve into the real scene. But this was different because it was called for the projection of a six-foot picture at approximately 130 feet.

To accomplish this a stereopticon lens was utilized for a projection lens and mounted on an adapter fourteen or fifteen inches long, which made the working distance about eighteen inches.

The revolving screen was mounted on a special spindle, which ran very well and without much vibration. It was about two feet from the aperture.

Of course there was an enormous light loss between the film and lens, but as the picture was only six feet wide, this did not matter, because plenty reached the lens to illuminate that area at least fairly well, though not very brilliantly.

Altogether it was a unique stunt, and friend LaRose deserves a lot of credit for it.

Atkinson Says No

Harry Atkinson, who for a long time has been the King Bee in the matter of projectionists' examinations to the state of Massachusetts, and whose views on matters electrical are entitled to the very highest respect, was very much guard'd to the placing of resistance in the neutral or outside wire of an Edison three-wire system:

"The question brought up with regard to the installation of resistance on the Edison three-wire system seems to me to have little value, when viewed from the standpoint of results. From tests made I have never been able to perceive any difference in practical results with the resistance on the neutral, and on the outside wire.

"It is customary, as you know, to connect resistance to the side of a D C projection circuit, and as you have specified resistance I assume you refer to a D C system.

"It will be observed that friend Atkinson says exactly what we ourselves said, viz., that there would be no difference in practical results, but because of our friendship for John Auerbach we will not be mean enough to say, "I told you so." Well, anyhow, let us hear from others. We were Atkinson on our side, and if you prove us both wrong you've got to get your prover polished up real nice and bright.

Cement Floors Offtimes Bad

Unless cement finish floors in projection rooms are very carefully made, indeed they are an extremely expensive commodity, because the top is constantly, though perhaps imperceptibly, wearing away and disintegrating into a very fine dust. This dust is one of the finest imaginable abrasives, and it gets into the projector and motor generator bearings, with which it proceeds to raise hallelujah.

Many a constant and heavy repair bill list is due to nothing in the wide world but a poorly made cement floor finish in the projection room. Such floors should have a top dressing of linseed oil, paint or bat-tleshop linoleum. The latter is expensive, but lasts a long while, and is cheaper than constant machine repair bills.

Oil

What kind of oil are you using, Mr. Man? Are you trying to lubricate your projector with 3-in-1? Have you made any sort of intelligent selection of oil at all? Do you know what kind of oil is best suited to such work in your particular climate in summer and in winter?

And what about that six-hundred-dollar motor generator? Using some of that thin-as-kerosene (and that is mostly what it probably is, too) stuff? If you are, better wake up on the oil subject, because doing things that way it will make it pay, friend Boss, to replace you with a better man.

4 K. W. Electric Generating Set

$9 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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UNIVERSAL MOTOR CO. OSHKOSH, WIS.

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Not because of its RIGHT PRICE but for the uniform first-class Splice it makes, it is exclusively used in the largest laboratories. All parts are Interchangeable.

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Automatically supplies only such voltage as are required. No waste of current in ballast.

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MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

The Gold King Moving Picture Screen Co.

will ship you a screen on ten days' trial in your own theatre under the condition in which you operate.

Try before you buy and be convinced.

Stock sizes: 9x12—$4.12
11.00—$4.18
12x11.00—$4.14

Stretchers included in the above prices.

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Fidelity Famous Motion Picture Machine

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$22.00

For alternating or direct current work we have a new and variable speed. See direct to us or through your dealer.

Upholstery to match the Decorative Motif—

BEAUTIFUL seat coverings—the final touch to a beautiful theatre.

Whatever your scheme of interior decoration there is a type of Craftsman Fabrikoid upholstery perfectly adapted to it. Fabrikoid comes in attractive blues and grays—beautiful shades of green—rich browns and reds. And in many different grains—the Moorish two-tone finish is very popular with decorators.

With Fabrikoid—you are assured of interior harmony—so necessary if your theatre is to be really beautiful.

And Fabrikoid wears as well as it looks. It is strong and lasting. Perspiration can’t rot it—for it is impervious to moisture. Because it is waterproof—it is readily washed with soap and water—easy to keep clean and spotless always.

We will gladly furnish you with samples of Fabrikoid and the names of theatre seat manufacturers who use it. Write to the nearest branch office.

E. I. du Pont de Nemours & Co., Inc.
Sales Department: Fabrikoid Division
WILMINGTON, DEL.

Branch Offices:
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Chicago
Columbus
Detroit
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San Francisco
21 East 40th St., New York City
Plant: Newburgh, N. Y.
Philadelphia’s New Fireproof Stanley Theatre Cost Approximately $1,500,000

The new Stanley Theatre at Nineteenth and Market streets, Philadelphia, which opened on the evening of January 28, was designed and constructed by Hoffman-Henon Company, architects and engineers of Philadelphia, who have one hundred theatres to their credit.

The building, which has a frontage of 140 feet on Market street and 176 feet on Main street, is fireproof and constructed of stone, brick, terra cotta and steel, being amply prepared to take care of its large capacity with forty-three exits, supplemented by fire escapes. Its cost is estimated at $1,500,000.

The imposing main entrance has ten double mahogany and glass doors and faces on Market street, the main artery of the business section. Two regular box offices and two others for emergency are on a line with these doors and fully equipped with National Ticket machines.

Extending along the entrance is a marquee covered with ornamental metal work and art panel glass which will afford ample covering and protection to those awaiting their turn at the box office.

Fifty thousand dollars has been spent on signs for the building, the largest being placed in front of the building bearing the name Stanley. The special lighting devices provided for have been arranged to give a brilliant illumination on Market street.

Auditorium Seats Four Thousand

The entrance lobby is wainscoted with Rose Tavernelle to the full height and the floors are of especially designed art terrazzo, with brass strip outlines.

The auditorium will seat 4,000 and has accommodations for 1,000 more. A striking feature is the balcony which has a capacity of over 2,000, while on the lower floor and all around the auditorium are spacious boxes and lofts where unusually comfortable seats and upholstered arm chairs are provided for the comfort of the patrons.

The chairs were specially designed for the house and each bears the initial “S.” The approaches to the balcony and lofts are through vomitories connected to the mezzanine floor and balcony foyer.

The auditorium is also wainscoted with Rose Kasota marble throughout and the balustrade around the mezzanine promenade well opening is of Italian marble.

Ceiling Highly Ornamented

The hangings and draperies are of silk velour and damask in harmony with the decorations. A rich velvet carpet covers the flooring throughout the house. The ceiling is of plaster highly ornamented and decorated. The main retiring rooms are located at the foot of the auditorium, being sumptuously furnished and highly decorated. The employees, numbering 115, having been taken care of with spacious retiring rooms. Among the many artistic features are the promenade and the mezzanine floor, the latter being furnished with period furniture and upholstered with beautifully designed fabric lighted with electroliers of exclusive styles.

One of the main features of the mezzanine is a mural painting by George Harding and his assistants, presenting “Le Carnaval,” with Pierrot, Columbine and Harlequin at play in a dream garden.

On the proscenium arch is an allegorical subject, representing beauty crowned by the muses, painted by Anton P. Albers. This panel is eighty by twenty-five feet and will be illuminated by flood lighting.

On the east and north walls of the auditorium are other paintings by the same artist. One panel shows, “Joan of Arc” leading her compatriots; the other has as its subject “Columbus Returning from His Successful Voyage.”

Largest Stage in Philadelphia

The stage is said to be the largest in Philadelphia and will be able to take care of any production on the road, such as “Ben Hur,” “Mecca,” etc. The stage setting, which was especially conceived by the Hoffman-Henon Company, is one of the most beautiful in the country. On the main stage is also a miniature stage on which spectacular tableaux may be shown behind the screen. The stage represents the landing place of an Italian garden lake.

The screen is a 15 by 20 Super-Lite, furnished by Lewis M. Swaab. The lighting system is dual—direct and semi-direct. The flood lighting with three-color effects is so arranged that one will diffuse with the other by a set of dimmers which will produce any lighting effect desired.

In the solid gold leaf dome of the auditorium ceiling, thousands of concealed lights radiate their brilliancy in the center of which is suspended an especially designed chandelier of crystals and gold.

The heating and ventilating systems are of indirect blower type, furnishing thirty cubic feet per minute air for each person in the theatre.

Concrete ducts and mushroom system outlets under each seat are also a part of the arrangement. A four manual organ costing $40,000 is located in front of the auditorium with the console resting in the orchestra pit which is large enough to accommodate a symphony orchestra of fifty pieces.

Simplex and G. E. Equipment

The projection room is located in the rear of the balcony and there is a throw of one hundred and forty feet from the projectors to the screen.
## TYPHOON Cooling System

### Addresses
- **Los Angeles, Cal.:**
  - 800 S. Olive Street
  - 1814 Camp Street
  - 12 Woodward Street

- **New Orleans, La.:**

- **Philadelphia, Pa.:**

- **Chicago, Ill.:**

- **New York, N.Y.:**

- **Other Locations:**
  - California: Los Angeles, San Francisco, San Diego, San Jose, Santa Monica
  - New York: New York City, Brooklyn, Queens, Long Island
  - Other: Miami, Boston, Washington, D.C., Baltimore, Boston, Detroit, Cleveland, St. Louis, Chicago

### Theatres

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### Additional Information
- **Write for Catalog "M"**
- **TYPHOON FAN COMPANY**
  - Ernest Glantzberg, President
  - 345 West 39th Street, New York, N.Y.

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Note: The image contains a diagram and text related to the Typhoon Cooling System, including addresses for various locations across the United States.
The projection equipment, which was furnished by Lewis M. Swaab, consists of the following items: Three Simplex type S projectors with nickel-plated metal boxes, bevelled glass, speed regulators, and various other accessories. The equipment also includes one Super-Simplex projector, one Klieg light, one projector for stereopticon, one Klieg spotlight, two hundred amperes 220-volt grid, and a set of Simplex slides. The equipment is capable of handling a wide variety of films and slides, and is designed to operate smoothly and quietly.

When you build a picture theatre build it right!

We specialize in the designing and engineering of every feature of moving picture houses, and our designs are always harmonious, up-to-date, practical.

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Architects and Engineers
Finance Building
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Radio Side - RADI0S - typed in minute-permanent results
50-Radios-$2.00

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1406 Broadway
New York City

Foamite Firefoam Company
FIRE FIGHTING APPLIANCES FOR THEATRES
200 FIFTH AVENUE
NEW YORK CITY

Building Operations Will Soon Be Started on Schenectady's Strand

DEFINITIVE announcement has been made of the type of house which the Strand Theatre Company will build in Schenectady between new and next January, at an outlay of $400,000. This house will be the eleventh in the chain of Strand theatres, the tenth having been opened in Albany last November, after being in course of construction for nearly sixteen months. The Strand Theatre Company will be one of the most beautiful in the entire group, and will be operated solely as a motion picture theatre.

The Strand Company has leased for a long term of years a plot on State street, the main business street of the city, which will give the house distinct advantages, one being on State street, the other on Liberty street, and the third on the Erie boulevard, which is to be improved. This newest of Strands will have a seating capacity of 2,500, the main floor accommodating something over 1,500 patrons. Tapestry screen will be used on that portion fronting on Liberty street, while terra cotta will be used on Erie boulevard.

A Magnificent Foyer

The grand foyer will be entirely in marble, both the floors and the staircases being of exceptionally beautiful design. This foyer will be no less than 105 feet in length and 35 feet in width, and will accommodate 200 people, including telephone booths and rest rooms, will be located directly off the foyer. The ladies' rest room will be paneled, carpeted with an early Colonial carpet.

The men's smoking room will be finished both in its floor and side walls in checkerboard tile of golden hue. The ceiling will be in a beamed effect, the fireplace in Rockwood tile. This room will be fifteen by twenty-five feet.

Ramps will lead from the grand foyer to the rear of the orchestra with marble balustrades at both sides. There will be a cross-over at the head with six loge boxes, these being capped with marble balustrades in carrying out the main effect. Steps from the center and at either side will take one from this cross-over up to the balcony proper with its two banks of loges. There will be four aisles in the balcony.

The color design throughout the entire house will be in amber and gold, relieved with marble, amber, panels of silk being inserted along the sidewalks, excepting in the center bay, where there will be large paintings at either side, enhanced by the installation of cove lights. The seats and carpets will correspond in color design.

A Striking Feature

One of the most striking features of the house will be in its overhead arrangement, with a dome measuring 65 feet across, the lighting system being controlled by dimmers. Vaultings from the four corners of the house will lead to this dome, there being also a half dome over the colonnade.

Particular attention will be paid to the projection room and its equipment, this room being thirty-eight feet in length and ten feet in width, including a section given over to rewinding and to toilets. The room will contain three projectors. The throw will be about 160 feet to a screen measuring sixteen by eighteen feet.

The stage will have a tableau-platform. When completed, the house will have eight dressing rooms adjoining the stage and for use of those who may be employed in prologues.

Coincident with the announcement of the new Strand Theatre for Schenectady, comes a like announcement from the Proctor interests, that they also will begin construction of a new house to be located on State street within a block or so of the Strand. It is expected that bids will be asked for the excavation of the Strand within the next few weeks, as every effort will be made to expedite its building.

Picture House for Paoli

Plans for a building at Paoli, Pa., and which will serve the purpose of housing the fire company, postoffice and providing a moving picture theatre have recently been completed.

The building will be owned by the fire company and will cost approximately $40,000. It will be situated on the Lansdowne Pike, in the central part of the town.

Constructions will be of brick over hollow tile, the entire building to be fireproofed.

A Philadelphia Sale

The motion picture theatre and store property adjoining at the northwest corner of Fifty-first street and Haverford avenue, Philadelphia, have been sold by M. & L. to S. Gilman. The lot is 125 feet long and of irregular width.

SPECIAL ROLL TIXEETS

Your own special Ticket, any color, accurately numbered; every roll guaranteed. Complete Tickets for women, etc., Drawings: 50¢. French, English, Cash. Get Catalog. Send diagram for Re- served Seat Orders. Tickets, prices, or dated. All dates must, conform to Government regulations and established prices of admission and tax.

SPECIAL TICKET PRICES

Five Thousand . . . . $3.00
Ten Thousand . . . . . 6.00
Fifteen Thousand . . . . 10.00
Twenty-Five Thousand . . . . 15.00
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STANLEY LOBBY EQUIPMENT

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French DEBRIE complete with eight magazines, two carrying cases, two and three-inch F3.5 lenses, set of masks, rewinder, sunshade and Debye or Precision Tripod as preferred. $1300.00

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GET QUOTATIONS FROM HEADQUARTERS BEFORE ORDERING

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Why Spend Your Money Unnecessarily?
When You May Buy TWO

TRADE MARK

MECHANICAL ARC-FEEDS

for less than the price of ONE complicated control?

Your dealer will be glad to demonstrate it for you, or write direct to

THE PROJECTOGRAPH CO.

2373 EAST 55TH STREET CLEVELAND, OHIO

Attached to Simepex
The Typhoon Fan Company is Now Ready for Big Business

A few outside of those closely associated with theatre construction and equipment realized the difficulties overcome during the past year by manufacturers of moving picture theatre equipment.

Immediately after the war it was necessary for many manufacturers to readjust their plants that the government had called upon to furnish war materials to produce which special equipment was installed. Such equipment had either to be changed or replaced in order to once again carry on the manufacture of regular line of goods.

This readjustment not only had the effect all down the line, but found the railroads in such a demoralized condition that it was next to impossible to move the manufactured materials when ready for the consumer.

When it was found that this condition was one not soon to be overcome, the Typhoon Fan Company of New York, manufacturers of the Typhoon cooling and ventilating system, decided to establish branch offices, factories and warehouses throughout the country, so as to overcome, not only the long delays in delivery, but also to make it possible to procure raw materials more promptly.

Typhoon Established Branches

As a result of this decision there were established during the past year, offices in Philadelphia, Los Angeles, Chicago and Raleigh, North Carolina. The year previous had witnessed the establishment in New Orleans of a factory fully equipped to turn out any amount of Typhoon systems on short notice. This year, new offices have been opened in Chattanooga, Tenn., while others are soon to be opened in Dallas and Atlanta. Today the Typhoon Fan Company, through the addition of these factories and warehouses, is in a position to deliver any size of equipment on a few days’ notice.

The accompanying illustrations show the exteriors of the Typhoon Fan Company factories, at New York and New Orleans.

For many years past there has been a habit among theatre building contractors to delay the ordering of certain theatre equipment and as a result when orders are finally placed, delays of one kind or other are bound to happen.

The Typhoon Fan Company, however, has anticipated this and in stocking its warehouses with motors and completed equipment, so as to be in a position to make prompt shipments.

Already wide awake contractors and theatre owners are beginning to order their Typhoon equipments and arranging to take deliveries now, so as to avoid possible delay.

Des Moines Film and Supply Co. Supplied 'Em

The Des Moines Film and Supply Company, 609 Mulberry street, Des Moines, reports that it found business good last month and that the spring outlook is rosy. Among December sales and installations made by the company the following may be mentioned: the new two hundred and fifty thousand dollar Strand of Waterloo equipped throughout, included in its outfit two Power’s type E projectors, a Hertner Transverter and a Minusa Gold Fibre screen.

A Power’s 6B and a Minusa Screen were also installed in the Family theatre of Pomeroy while a type E Power’s was put into the Amery, of Des Moines. The Red Oak school got one Type E, Power’s, the Strand, of Marshalltown, took one Hertner Transverter, and the Majestic, of Fort Dodge, another. Trinity Church, of Des Moines, purchased a Power’s 6B.

This would indicate that theatres, schools and churches are all on the Des Moines Film and Supply Company’s bill of fare when sales are to be made.

When the new Strand, of Des Moines, opens it will be with the aid of Power’s equipment and a Minusa screen, all Des Moines F. & S. supplied.

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The snowy crystals evaporate and will not stain.

Write for sample can.

IDEAL DISINFECTANT COMPANY
447 Ninth Avenue New York
Veteran Supply House Predicts Prosperity

The Co-operative Amusement & Supply Company which has been active in the mid-west for ten years and maintains headquarters at Springfield, Ill., has found many evidences of coming prosperity as indicated by numerous remodelings and buildings and the more than usual installations of new or improved equipment at this season of the year.

Among the recent improvements of some of its patrons has been the sale of Minusa screens to the beautiful new Lyric at Springfield, the Scholcer Theatre, Greenview, the Rex at Virden and the Yale Theatre at Shelbyville, while L. A. Tomlin, of the Liberty, Easton, Ill., has moved to larger quarters and put in a new up-to-date equipment.

A. W. Ackerman, the pioneer exhibitor at Mason City, has done likewise and Victor Gordon at Riverton and Donnica Fama at Kewanee have purchased new churns.

Following these activities Leo Barnes, who took over the Capitol at Springfield about a year ago and has rapidly built it up into a very lucrative investment, has placed orders for a new national ticket register with a million tickets to feed it and two power 6B machines.

Many other sales of more or less significance of the rapidly quickening growth of business in general have been made and all indications point to a year of fine returns for exhibitors.

"Business Good" Says Newman

"Business is very good," reports the Newman Manufacturing Company of Cincinnati. Some of the latest installations are as follows: Ewing Theatre, South Chicago; Walnut Theatre, Cincinnati; Palace Theatre, Cincinnati; Petit Theatre, Hamuy, Okla.; Upham Theatre, Oklahoma City.

Director Frank Lloyd is "on his head," figuratively of course, because he had to do contract work while making the torture chamber scenes in "The Water Lily," his new Goldwyn picture.
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WHY YOU SHOULD BUY FROM US
All Orders Shipped Same Day as Received—That's SERVICE!
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MANAGER, PICTURES OR VAUDVILLE—Ten years' experience; booking and advertising; a real business-getter; cost appearance; good education; thorough experience in vaudeville; in center of rich percentage; go anywhere. Box 181, Moving Picture World, New York.

FIRST-CLASS Movie Manager seeks position. In New York State twenty years' experience; a good organiser, advertiser; experience in booking salary not required. Address—Walter Leonard, 78 West 8th Street, New York City.

PROJECTIONIST—twelve years' experience, desires employment. Address—L. N. Hunt, 422 E. 55th St., New York City.


BUSINESS OPPORTUNITIES

ADVERTISING PAYS, and "Picture Theatre Advertising," by E. W. Sargent, tells how to make it pay more, and how tested schemes have worked out. Full information on all aspects of theatre ad-planning and ad-profitting. 200 pages; $2 postpaid. Chalmers Publishing Co., 105 Fifth Avenue, New York.

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OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pennsylvania.

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ALL KINDS used film; guaranteed good condition. Comedies, Serials and Features; also big stock theater programs. Write for list on request. General Film Company, EASTERN PHILADELPHIA, 1446 Broadway, New York City.

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MOVING PICTURE WORLD

Picture Theatres Projected

LOS ANGELES, CAL.—A. C. Martin, 430 Higgins Building, is preparing plans for three-story Catholic High School picture house to be erected at West Ninth and Green streets, to include auditorium, with stage and projection booth. Address Rev. J. Cantwell, 108 West Second street.

SAN JOSE, CAL.—Extensive improvements will be made at Liberty Theatre. Address James Beatty, manager.

SANTA MONICA, CAL.—C. H. Russell, Los Angeles, is preparing plans for municipal auditorium, to cost $375,000.

WASHINGTON, D. C.—George Nelson, 512 Four-a-half street, S. W., will erect one-story brick moving picture theatre, 28 by 12 feet, at 216 W. Second street.

*CLEARWATER, FLA.—John Phillip- son has contract to erect theatre, 54 by 115 feet, fireproof, tile floors, hollow-tile walls. Spanish style, stucco front with ornamental terra-cotta, cast cement and tile marquee, for John S. Taylor.

PENSACOLA, FLA.—Saenger Amusement Company, New Orleans, La., has purchased vacant lot at the corner of Main and brick concrete and brick in the main street. 80 by 200 feet; indirect lighting, cooling and ventilating systems, balcony, seating capacity 500; will be erected on Palafax, north of Intendencia street, to cost $230,000.

CHICAMAUGA, GA.—City has plans by W. H. Sears, 905 James Building, Chattanooga, Tenn., for a brick auditorium, 75 by 185 feet. Address Tom Lee, chairman building committee.

CHICAGO, ILL.—Pic-torula Corporation, 541 South Dearborn street, has been organized with $175,000 capital by Thomas J. Condor, Ralph F. Klein, Charles H. Meyer and others to manufacture and deal in moving picture films, machines, appliances, etc.

CHICAGO, ILL.—Karley Theatre Company, 404 Armitage avenue, has been organized with $40,000 capital by Louis Zabler, Sidney Oppenheim and Julius J. Zabler to maintain, operate, buy and sell moving picture theatres, films and moving picture theatre equipment.

HOOPSTOWN, ILL.—Rosslyn Boorde will erect moving picture theatre at north-east corner Fourth and Main streets, to cost $50,000.

*LOGANSPORT, IND.—H. R. Byerly has sold his lease on Nelson Theatre to J. Frank Bellinger.

*CARROLL, I. A.—H. H. Cone will remodel Indian Theatre.

JARSONS, KAN.—H. Strausburger has plans by J. R. Primmer, Nevada, for theatres, to cost $150,000.

BOSTON, MASS.—Black's Quincy Theatre Company has been organized with $110,000 capital.

LAWRENCE, MASS.—Contract has been let for erection of two-story moving picture theatre, 60 by 126 feet, for Dineen Brothers Company.

OAK HILL, MASS.—M. J. Keegan will erect moving picture theatre at foot Circuit street, to cost $10,000.

DETROIT, MICH.—Alvis Martens, 1113 Orion street, has plans by Building Service Bureau, 210 Brusk street, for one-story brick moving picture theatre, 30 by 100 feet, with seating capacity of 400, to be erected on Warren avenue between Hurlbut and Bewick avenues, to cost $12,000.

FARIBAULT, MINN.—Stock company has plans for building new moving picture theatre here, to be known as the Faribault.

HIBBING, MINN.—Edelstein & Sons, 218 Hine street, have plans by C. K. Shand, 620 Third street, for two-story brick and tile moving picture theatre, 25 by 120 feet, to be erected on Lincoln street, to cost $28,000.

*MINNEAPOLIS, MINN.—Central Amusement Company, 533 Palace Building, has plans by S. W. Beatty, 506 Fifth Building, for moving picture theatre, 175 by 175 feet, to cost $75,000.

SEDALIA, MO.—Jack Truitt has leased Lona Theatre.

IRVINGTON, N. J.—Joseph T. Castles will erect theatre at 1117 Clinton avenue, with seating capacity of 1,200.

NEWARK, N. J.—New moving picture theatre will be erected in Rossville section, with seating capacity of 2,500, to cost $500,000. Entrance will be located at 545 Orange street.

OCEAN CITY, N. J.—Lesley Headley, 815 Fifth avenue, is preparing plans for moving picture theatre, to cost $80,000.

VIRGINIA, D. C.—J. C. Brumfield's Theatre has been purchased by Steifle Amusement Company of Philadelphia, involving deal of over $100,000.

BROOKLYN, N. Y.—G. M. Laboratories, Inc., has been organized with $25,000 capital by A. O'Gady, 359 Van Buren street, B. J. Longstreet, 540 West 122d street, and C. F. Primmer, New York, to develop and print moving picture films.

CANAJOHARI, N. Y.—Patrick Benn-nett, proprietor, New York, will erect new building on West Main street into moving picture theatre, to cost $20,000.

DUNKIRK, N. Y.—Drehen Theatre Company has purchased 135-37 Central avenue for erection large playhouse, with seating capacity of 2,000, to be used for moving pictures and theatrical performances, to cost $25,000.

ZO Zone PARK, L. I., N. Y.—A. P. Soric, Jr., 363 Fulton street, Jamaica, L. I., is preparing plans for one-story brick moving picture theatre, 50 by 100 feet, to cost $15,000.

*TROY, N. Y.—Weinstein Brothers, 6 King street, have plans by M. F. Cummings & Son, National Bank Building, to erect large garage into moving picture theatre at 22 Fourth street.

ORRVILLE, O.—August Ambrieger has plans by John Q. Adams, New Southern Hotel Building, Columbus, for one-story brick addition to moving picture theatre.

RAVENNA, O.—Van Lee has plans by J. Fraker, Orrville, Ohio, to erect and extend an addition, 20 by 42 feet, to theatre on Meridian street, to cost $3,000.

*HERKIMER, N. Y.—H. W. Avery has assumed management Liberty Theatre, ORKLAHOMA CITY, OKLA.—Dick Film Company has been organized by W. H. Holm and Walter Benson.

HARRISBURG, PA.—Broad Street Theatre Company will remodel three-story brick building at 1302-4 North Third street and build an addition, to cost $20,000.

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The Representative Weekly Journal of the British Film Industry.

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WEEK
February 27-March 5

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"Ever since George Loane Tucker's 'The Miracle Man' I have been watching for its successor. Here is one that in my opinion far surpasses it in every way."

Maude Murray Miller, head of Ohio Board of Censors, says:

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The Passionate Pilgrim

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With Matt Moore and Rubye de Remer

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You’ll thrill with every romantic, pulsing moment of it!

By Samuel Merwin
Personally directed by Robert Vignola
“Judge not!” his Master had said

But he dared to call unworthy the girl who had won his love—and his power of healing left him.

And she whom he could not save, saved him.

Never has a picture been made with a greater spiritual and dramatic appeal.

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Scenario by Mrs. William Vaughn Moody and Z. Wall Covington

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PRESENTS A GEORGE MELFORD Production
"THE FAITH HEALER"
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VERA GORDON
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Story by Edward J. Montagne
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MARY PICKFORD'S

Newest Production

WRITTEN AND DIRECTED BY FRANCES MARION
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What more can a Distributor say about a picture when his Exhibitor-customers say this?

**TELEGRAM**

**RECEIVED AT:**

**23008P 28 YL**

SAN FRANCISCO, CA

Mack Sennett 1944

Mack Sennett Studios 1712 Allesandro St, Los Angeles, CA

Just previewed your SMALL TOWN IDOL. CONSIDER IT INCREDIBLY GOOD. OUR AM SURE WE WILL PLAY IT NOT LESS THAN TWO TIMES IN CAPACITY BUSINESS AT MY STRAND THEATRE.

M. L. Markowitz.

**TELEGRAM**

**RECEIVED AT:**

**2308P 20 YL**

SAN FRANCISCO, CA

Mack Sennett 1954

Mack Sennett Studios 1712 Allesandro St, Los Angeles, CA

 Preston, you small town idol deserves your best effort. These pictures have been done excellently. I commend your production for book throughout the my entire circuit.

Louis M. Greenfield.

**TELEGRAM**

**RECEIVED AT:**

**23408P 24 YL 2 Extra**

SAN FRANCISCO, CA

Mack Sennett 1943

Mack Sennett Studios 1712 Allesandro St, Los Angeles, CA

Just previewed your SMALL TOWN IDOL. CONSIDER IT ONE OF THE BEST SUPER COMEDY PRODUCTIONS I HAVE EVER SEEN. I AM BOOKING IT FOR ENTIRE TURNER BRANCH CIRCUIT.

J. J. Costello General Manager.

**TELEGRAM**

**RECEIVED AT:**

**23468P 32 YL 21 Extra**

SAN FRANCISCO, CA

Mack Sennett 1942

Mack Sennett Studios 1712 Allesandro St, Los Angeles, CA

Just previewed your SMALL TOWN IDOL and consider it your best effort. I am booking it with FRAN V. BEER, C. W. MIDGLEY AMERICAN THEATRE, OAKLAND; JOHN LEVIN, REX, MIDGLEY AMERICAN THEATRE, OAKLAND; and WILLIAM H. DANN, THEATRE, BERKELEY.

**TELEGRAM**

**RECEIVED AT:**

**23502P 33 YL**

SAN FRANCISCO, CA

Mack Sennett 2027

Mack Sennett Studios 1712 Allesandro St, Los Angeles, CA

Have just previewed your production SMALL TOWN IDOL. THUMBS UP, MACK! I CONGRATULATE YOU ON YOUR WONDERFUL SKIRTING AND LOOK FORWARD TO CAPACITY PACKETS WHEN I PLAY IT AT OUR NEW VICTORY THEATRE.

Joseph H. Levin.

**Mack Sennett Presents His 6 Reel Comedy-Drama**

**A SMALL TOWN IDOL**

featuring

BEN TURPIN - MARIE PREVOST

CHARLIE MURRAY - PHYLLIS HAVEN

**Associated Producers Inc.**

Home Offices: 723 Seventh Ave., New York City
"Leased a Second Theatre To Take Care of My Overflow"

**Telegram**

RECEIVED AT 226 WEST 520 STREET, NEW YORK CITY
1921 FEB 8 AM 5 04
F B WARDEN
ASSOCIATED PRODUCERS INC 729 7 AVENUE NY
LYING LIPS BEAT OPENING DAY RECORD BARELY A LITTLE DOLLAR WITH WEATHER CONDITIONS IN OUR FAVOR WE SHOULD DO RECORD NEXT WEEK EVIDENTLY PLEASED WITH PICTURE WE ALSO BEAT ALL RECORDS
S J GOLDSMITH

**Telegram**

RECEIVED AT 226 WEST 520 STREET, NEW YORK CITY
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S J GOLDSMITH

**Telegram**

RECEIVED AT
351 FEB 8 7 PROVIDENCE RI 1135A FEB 8 1921
ASSOCIATED PRODUCERS INC
242 W 15 AVENUE PHILADELPHIA PA
LYING LIPS TURNING HUNDREDS AWAY AT SOUTH BROAD STREET
LARGEST PLATFORM EVERYONE TALKING ABOUT IT I CONSIDER THIS A TRUE BOX OFF PICTURE WILL PLAY RETURN ENGAGEMENT
W S VERNON
1229 P

**Telegram**

RECEIVED AT
94 FEB 8 7 WILMINGTON DE 314 FEB 8 1921
EDGAR MOORE
ASSOCIATED PRODUCERS INC PHILADELPHIA PA
WE EXPECT TO PLAY LYING LIPS THREE DAYS BUT WE OPPOSED TO ONE OF BIGGEST HOUSES IN WILMINGTON AND FOUND SECOND DAY EVEN BETTER THAN FIRST AND EXTENDED ENGAGEMENT FOR NEXT WEEK
QUEEN THEATRE
JAMES O'NEILL
400P

**Thos. H. Ince's Vivid Drama of Life and Love**

**LYING LIPS**

By MAY EDINGTON

All star cast featuring House Peters and Florence Vidor

Associated Producers Inc.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
The PRODUCTION

CHAS. BANN

F.E.F. of A.

THE SERVANT

An H.O. DAVIS

NOTHING WE COULD SAY ABOUT MEAN AS MUCH TO THE EXHIBITOR AS

READ THEM

NOW AT

FEDERATED FILM

of AMERICA

WALGREENE FILM

WALTER E. GREENE,

EXTRACTS FROM

MOTION PICTURE NEWS

"THE SERVANT IN THE HOUSE"

PICTURE OFFERS RICH ENTERTAINMENT IN EVERY DEPARTMENT

It has been some time since Charles Kean's famous play "The Servant in the House" was brought to the stage. Those who have seen it in the original production will find in the present version a work of tremendous importance—a subject which maintains its vitality, its forceful message and its powerful characterization, despite the absence of the human voice. For the audience behind it is rich in entertainment values. Best assured of this is the author, who has never seen the original. Those who have never seen the original will marvel over a production which carries such a vital theme and will leave the theatre with deep impression.

It is a perfect adaptation and while it may reveal certain unimportant details which might have been left out for the sake of compression, still the spiritual quality is so strong, the story so vividly told, the interpretation so splendidly real, that criticism seems like a harsh fault finding. "The Servant in the House" carries a message which never becomes propagandized because the truth is so very blunt. The author's theme is subtly interwoven with the dramatic contents. "The Servant in the House" is a story of the modern church for its commercial stunt, working his message out in the form of symbols. And it cuts deep and will make people think.

EXTRACTS FROM

MOVING PICTURE WORLD

"THE SERVANT IN THE HOUSE"

A DRAMA OF SINCERITY SKILFULLY ADAPTED FROM THE FAMOUS PLAY

Reviewed by Louis Reeves Harrison

An intensive idea-play, "The Servant in the House"—the author has been guilty of no preaching; rather he makes an appeal big with meaning in terms of the drama. "The Servant in the House" is produced for screen presentation by H. O. Davis, and its sincerity is beyond question. The action is admirably portrayed, especially that of penetrating the source of corruption. Director Hugh Ryan Conway has displayed a high quality of skill in evolving such an amount of artistic appeal. The entire cast is splendidly typed. The production in general is big with significance at this time.
OF 1921
KENNEDY'S
IN THE HOUSE

PRODUCTION
THIS WONDER PICTURE WOULD
THESE REVIEWS REPRINTED HERE
AND ACT

BOOKING
ALL
EXCHANGES
INCORPORATED

CORPORATION
PRESIDENT

WONDERFULLY WELL DONE SPIRITUAL DRAMA THAT
ENTERTAINS TREMENDOUSLY

"THE SERVANT IN THE HOUSE"

DIRECTOR: Bush Ryan Connors

SCENARIST: H. A. Rham Kennedy

ACTION: 

CAMERAMAN: 

AS A WHOLE: Splendidly performed, a moving and moving story. 

STORY: Besides spiritual element it contains a strong personal plot and considerable 
delightful comedy.

DIRECTION: Excellent

PHOTOGRAPHY: Excellent

LIGHTINGS: Excellent

CAMERA WORK: Good

LEADING PLAYERS: All splendid; characteristics of Jack Coen and Harvey Clark

EXTERIORS: Typically English

INTERIORS: Just right

DETAILS:

CHARACTER OF STORY: A Christian soul whose spirit is the brotherhood of men
restores order and peace to the lives of several who are living in despair.

AN UNUSUAL ATTRACTION
ONE FOR A REAL SHOWMAN TO HANDLE

Box Office Analysis for the Exhibitor

The day of the spiritual picture and of pictures with the spiritual touch seems to be
here. "The Servant in the House" is possibly one of the greatest dramas ever conceived
entertainment—an entertainment with a gripping theme of its own.

In fact there is no doubt about the entertainment power of this picture. It remains
merely for the exhibitor to handle this to the best advantage. It is understood that the
Motion Picture exchanges of America are to carry this as a road show in some quarters
while they will also release it through their own exchanges with the option that
they control the method of actual distribution. But if it comes within reach
you certainly ought to grasp it. It is something far out of the ordinary and
something in the way of entertainment that will really send the crowds out
feeling better.
STATE RIGHT BUYERS

Swamped Me with Inquiries upon My First Announcement of this Wonderful BOX OFFICE HIT

If I have not acknowledged your inquiry, it is because I could not get to it

PLEASE HAVE PATIENCE

INQUIRIES ANSWERED IN SEQUENCE OF RECEIPT

Trade Paper REVIEWS Next Week

THE SUPREME PASSION

By ROBERT McLAUGHLIN and CHARLES T. DAZEY
AUTHORS OF "THE HOUSE WITHOUT CHILDREN" AND "IN OLD KENTUCKY"

PLAYED BY

FLORENCE DIXON

and a Notable Cast

POSTERS BY RITCHEY

TERRITORY SELLING VERY FAST

SOME STATES STILL OPEN

ROBERT W. PRIEST, Pres't.

THE FILM MARKET, INC. Phone Bryant 6548 No. 503, TIMES BUILDING
ANNOUNCEMENT EXTRAORDINARY

David P. Howells
Has Acquired the U.S. and Canadian Rights for the

15 Episode Serial

THE HOPE DIAMOND MYSTERY

FEATURING

GRACE DARMOND

The Most Sinister Jewel in History...

For 400 years this famous diamond has worked its sinister influence on the lives of those who owned it. The most exciting and vivid story ever told Syndicated in all the Hearst papers with millions of readers.

IT IS A BOX OFFICE CLEAN UP

Produced By KOSMIK FILMS Inc.
Directed By STUART PATON

STATE RIGHTS

U.S. and Canadian Rights
DAVID P. HOWELLS
729 - 7th AVE.
Booked By
The Blue Mouse Theatre,
Baltimore, For An
Indefinite Run

And it's worth an extended run
in any theatre for it's the type of
picture the screen needs,—a com-
edy with a thought behind it.

The situations are ludicrous but
real,—and the laughs come thick
and fast.

And each member of the talented
cast knows how to extract from the
story the last bit of humor that its
gifted author wrote into it.

It's a whale of an "audience"
picture. Play it and see!

Rockett Film Corporation
presents

The TRUANT HUSBAND
by
Albert Payson Terhune

With an All Star Cast
including

MAHLON HAMILTON - BETTY BLYTHE -
FRANCELIA BILLINGTON

Directed by - Thomas N. Heffron

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

and

PATHE Exchange, Inc.
NEXT WEEK

"EAST LYNNE"

A HUGO BALLIN PRODUCTION

Distributed by
HODKINSON

thru PATHÉ Exchange, Inc.
"Everybody's Picture"

Drascena Productions presents

WELCOME CHILDREN

Directed by Harry C. Matthews
Enacted by a Superlative Cast

An Unusual Feature
Comedy-Drama
Which Will Prove of
Universal Appeal

Watch for Release Date

Distributed by
NATIONAL EXCHANGES INC.
398 Fifth Avenue
New York City
# Personnel of National Exchanges, Inc.

**EXECUTIVE OFFICES:**

398 FIFTH AVENUE, NEW YORK CITY

<table>
<thead>
<tr>
<th>CITY</th>
<th>ADDRESS</th>
<th>SUPPLIER</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATLANTA</td>
<td>63 Walton Street</td>
<td>Savini Films, Inc.</td>
</tr>
<tr>
<td>BOSTON</td>
<td>60 Church Street</td>
<td>American Feature Film Co.</td>
</tr>
<tr>
<td>BALTIMORE</td>
<td>420 East Lexington Street</td>
<td>Independent Film &amp; Supply Co.</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>25 East 7th Street</td>
<td>Superior Screen Service, Inc.</td>
</tr>
<tr>
<td>CLEVELAND</td>
<td>2163 East 9th Street</td>
<td>National Exchanges, Inc., of Ohio</td>
</tr>
<tr>
<td>CINCINNATI</td>
<td>201 Broadway Film Bldg. National Exchanges, Inc., of Ohio</td>
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</tr>
<tr>
<td>DALLAS</td>
<td>1913(\frac{1}{2}) Commerce Street</td>
<td>R. D. Lewis Film Co.</td>
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<tr>
<td>DETROIT</td>
<td>505 Film Building First National Film Exchange</td>
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<tr>
<td>DENVER</td>
<td>(To be announced)</td>
<td></td>
</tr>
<tr>
<td>KANSAS CITY</td>
<td>12 East 17th Street</td>
<td>Allied Exhibitors, Inc.</td>
</tr>
<tr>
<td>LITTLE ROCK</td>
<td>1114 Markham Street</td>
<td>R. D. Lewis Film Co.</td>
</tr>
<tr>
<td>LOS ANGELES</td>
<td>514 West 8th Street</td>
<td>All Star Features Distributors, Inc.</td>
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<tr>
<td>MINNEAPOLIS</td>
<td></td>
<td>Loeb Arcade First National Film Exchange</td>
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<td>MILWAUKEE</td>
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<td>Toy Building First National Film Exchange</td>
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<tr>
<td>NEW YORK CITY</td>
<td></td>
<td>729 Seventh Avenue CLIMAX FILM CORP.</td>
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<tr>
<td>NEW ORLEANS</td>
<td>121 N. Basin Street</td>
<td>S. T. Stephens Film Dist. Co.</td>
</tr>
<tr>
<td>OKLAHOMA CITY</td>
<td>112 Hudson Street</td>
<td>R. D. Lewis Film Co.</td>
</tr>
<tr>
<td>PHILADELPHIA</td>
<td>1321 Vine Street</td>
<td>Metro Film Exchange</td>
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<tr>
<td>PITTSBURGH</td>
<td>(To be announced)</td>
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<tr>
<td>PORTLAND, ME.</td>
<td>85 Market Street</td>
<td>American Feature Film Co.</td>
</tr>
<tr>
<td>ST. LOUIS</td>
<td>3317 Olive Street</td>
<td>Independent Film Co. of Missouri</td>
</tr>
<tr>
<td>SAN FRANCISCO</td>
<td>191 Golden Gate Ave.</td>
<td>All Star Features Distributors, Inc.</td>
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<tr>
<td>SEATTLE</td>
<td>(To be announced)</td>
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<tr>
<td>CANADA</td>
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<tr>
<td>TORONTO</td>
<td>12 Queen Street, East</td>
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<tr>
<td>MONTREAL</td>
<td>437 Bleury Street</td>
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<tr>
<td>ST. JOHN</td>
<td>167 Prince William Street</td>
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<tr>
<td>WINNIPEG</td>
<td>445 Main Street</td>
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<tr>
<td>CALGARY</td>
<td>Elma Block</td>
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<tr>
<td>VANCOUVER</td>
<td>Orpheum Building</td>
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</tbody>
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**To Exhibitors:**

NATIONAL EXCHANGES, INC., will distribute annually only such pictures as possess unusual merit and unlimited box-office value. Each picture we release will receive the intense exploitation which its quality will deserve, and in a manner which will revert to the ultimate profit of the Exhibitor. The first production to be released under our plan is:

**WELCOME CHILDREN**
WALTER E. GREENE

ANNOUNCES

The formation of his own organization for the distribution and sale of Productions of Quality.

Every Independent Producer desirous of securing efficient distribution and sale of their product are cordially invited to communicate

Walgreene Film Corporation
220 West 42nd Street (Candler Building, Suite 606) New York City
Associated Exhibitors Inc.
presents
Mr. George Arliss
in
"The Devil"

Directed by James Young
Produced by Harry Leonhardt and Andrew J. Callaghan

Three Houses, Three Records!
"The Devil" continues its perfect record of record breaking!

Joe Plunkett of New York's Strand, beat a record considered unbeatable with—"The Devil." Harold Franklin of Buffalo's Criterion bettered the house record with—"The Devil."

Andrew J. Cobe of the Rialto, Lawrence, Mass., the third to play this sensational success, has just done the same,—in zero weather with—"The Devil."

ASSOCIATED EXHIBITORS Inc.
25 West 45th Street, New York

PATHE Distributors
Mr. George Arliss
in
“The Devil”

Every exhibitor is demanding “bigger and better” pictures.

Every exhibitor says “My house is always open to really big pictures,—but I can’t get enough of them.”

Here is a picture which on its proven record is really “bigger and better.”

It was made by exhibitors for exhibitors in full knowledge of what constitutes box-office value; it has star, story, direction, production, cast and title.

It is then the perfect type of the production which every exhibitor realizes is necessary to his interests. As such it is of very great importance to you.

Associated Exhibitors Inc.
25 West 45th Street, New York

Associated Exhibitors
Pathe Distributors
It's the voice of your golden boyhood days calling to you over the years.

The magic of it! To see yourself a boy again, care-free as a colt, with every hour a golden coin to be squandered.

Booth Tarkington's "Edgar Stories" have won a genuine place for themselves in the big heart of the American public.

Exhibitors the country over call them the biggest, cleanest short reel features ever made.

Goldwyn Presents

Booth Tarkington's Edgar Stories

The Adventures and Emotions of Edgar Pomeroy

They Keep Getting Better And Better—
Edgar's Feast Day
Edgar's Country Cousin
Edgar's Little Saw
Get-Rich-Quick Edgar
Edgar The Explorer
Edgar Camps Out
Edgar's Sunday Courtship
Edgar Takes The Cake
Edgar's Jonah Day
Edgar's Hamlet
Edgar and Teacher's Pet

"The writer is inclined to regard as among the most significant works of the year the Edgar comedies from the pen of Booth Tarkington, produced under the direction of E. Mason Hopper and Mason N. Litson, with Johnny Jones as Edgar. More imagination has entered into the making of these comedies than may be discerned in any other production seen in 1920."

Moving Picture Editor of the New York Times
To all women! To all men!
To everybody!
The William Fox production.

BLIND WIVES

Based on Edward Knoblock's famous international stage success
"MY LADY'S DRESS"
offers the most absorbing entertainment the screen has known. It is setting new attendance records everywhere.

Directed by Charles J. Brabin.

It's a knockout in star, story and production.

William Fox presents

BUCK JONES
in
The Big Punch
A smashing drama of the western hills

STORY BY
JULES G. FURTHMAN

DIRECTED BY
JACK FORD
A screen drama of primitive people and turbulent passions.
William Fox presents
PEARL WHITE
in
The Mountain Woman
from A PAGAN OF THE HILLS
by Charles Neville Buck
You will see a new and even more captivating Pearl White in this different picture.
Directed by Charles Giblyn

The exquisite star in the daintiest of pictures.
William Fox presents
SHIRLEY MASON
in
WING TOX
A story of dreamy old Chinatown and love

Story by
PEARL DOLES BELL
Directed by
HOWARD M. MITCHELL
JUSTINE JOHNSTONE
in
"THE PLAYTHING OF BROADWAY"


It's a Realart Star Franchise picture—and that means that it is a showman's bonanza.

"She Belongs to Me!"

They were face to face in her presence—

One had come to take her back to Mallory Court—to the slum children who loved her; the other to drag her once more into the jazz and abandon of Broadway.

Which man,—which life was this lovely plaything of the "Thirty Club" to choose?
A. H. Paxson, Valdosta Amusement Co., Inc., Valdosta, Ga.—
"I received cash refund for difference due me. This is the squarest deal I ever had. This little incident of fair play increases my franchise value 100% in my estimation."

—THAT'S ANOTHER REASON WHY

*There'll be a Franchise everywhere*

---

**When in Doubt Play a First National!**

For every First National Picture is a trump card. It will take every trick. The reason is that First National releases none but pictures made by the best producers and artists. It refuses to give the public poor or mediocre pictures. Look over this list. Every one is a proven money-maker—and a picture that will please any audience.

<table>
<thead>
<tr>
<th><strong>Lionel Barrymore</strong></th>
<th><strong>Not Guilty</strong></th>
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<tbody>
<tr>
<td>in one of the most unique comedies ever screened; a Whitman Bennett production directed by Kenneth Webb—</td>
<td>A powerful production with scenes taken all around the world. Harold McGrath's story of love, romance and adventure.</td>
</tr>
<tr>
<td>The Great Adventure</td>
<td>Sydney A. Franklin Production</td>
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<tr>
<th><strong>The Truth About Husbands</strong></th>
<th><strong>Love, Honor and Behave</strong></th>
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<tbody>
<tr>
<td>A smashing drama adapted from &quot;The Profligate,&quot; by Sir Arthur Wing Pinero, and directed by Kenneth Webb.</td>
<td>A Big Special Comedy Feature in 5 riotous reels. Something more than a slapstick.</td>
</tr>
<tr>
<td>Whitman Bennett Production</td>
<td>A Mack Sennett Production</td>
</tr>
</tbody>
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<thead>
<tr>
<th><strong>Habit</strong></th>
<th><strong>The Scoffer</strong></th>
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<tr>
<td>A Louis B. Mayer Special and a dramatic story of a woman who lived only for fashion.</td>
<td>A Mayflower Photoplay Corporation presentation of a powerful drama of a man who defied God.</td>
</tr>
<tr>
<td>With Mildred Harris</td>
<td>An Allan Dwan Production</td>
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<thead>
<tr>
<th><strong>Unseen Forces</strong></th>
<th><strong>Lionel Barrymore</strong></th>
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</thead>
<tbody>
<tr>
<td>A Mayflower Photoplay Corporation presentation of the strongest love story ever screened.</td>
<td>is one of the most thrilling and powerful dramas of the year, and a Whitman Bennett Special directed by Kenneth Webb.</td>
</tr>
<tr>
<td>Sydney A. Franklin Production</td>
<td>The Devil's Garden</td>
</tr>
</tbody>
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**First National Attractions**
Listen to the Crashing of Box Office Records!

They're Echoes of

THE BIG 5 PRODUCTIONS

Reverberating Across the Entire Country

You'll get them from the Théatres!
You'll get them from the Trade Press!
You'll get them from the News Reviews!
You'll get them from your patrons!

Play a Grand Pictures Season

WITH

Pola Negri in "Passion"
A Mighty Epoch of the Screen

Charles Chaplin in "The Kid"
Written and Directed by Charles Chaplin

Dorothy Phillips in "Man—Woman—Marriage"
Allen Holubar's Drama Eternal

R. A. Walsh's "The Oath"
Presented by Mayflower Photoplay Corporation

Anita Stewart in "Sowing the Wind"
Directed by John M. Stahl

FIRST NATIONAL ATTRACTIONS

Never Were There Such Money Makers!

Five Powerful Reasons Why

'There'll be a Franchise everywhere
The Good To Come

These are stirring times in the business of moving pictures, particularly in what is sometimes called its political department. The word politician has an unpleasant sound, but it is properly applied to those who are seeking a supreme leadership and a complete authority over the affairs of the screen. There is politics and there are politicians.

We do not, however, regard the tour of William A. Brady, president of the National Association, as in any sense political because Mr. Brady's desire, as openly set forth, is not to destroy but to build; not to disrupt but to improve. Thus far his appeals to the several elements of the industry to get together on a broad, common basis for co-operation in dealing with all problems that concern our business as a whole have met with constructive results, and present reports indicate that Mr. Brady's efforts will achieve greater good than ever has been secured toward co-operation in the history of our industry.

The State organizations of exhibitors which are growing stronger, more responsible and more effective than at any previous time, are being personally informed of conditions and co-operation, wherever co-operation is possible, is being effected. Such differences of opinion as may exist, such misunderstandings as may prevail, such temporary obstruction to the broad plan as may be offered, will disappear in the coming weeks once the exhibitors are thoroughly satisfied that there is no Ethiopian gentleman lurking in the woodpile.

Efforts to describe Mr. Brady as a "hireling" of the terrible producers, or a tentacle of some awful octopus which is seeking to strangle its customers, has the dual quality of being pernicious and ridiculous at the same time. Mr. Brady has been big enough to recognize the necessity for unity in the industry and broad enough to attempt to solve the problem openly, frankly and with only the best interests of all the industry at heart.

Any one who knows Mr. Brady and is acquainted with the unselfishness of his mission will not be misled by the efforts of those who in seeking to discredit him are really injuring the greatest chance in years for friendly co-operation.

In any event the result of this effort is bound to be good and the ensuing weeks will demonstrate the effectiveness of the effort.
At Last Co-operation Is Secured

Committee of Fifteen Representing Big Majority of Producers and Distributors Combine to Eliminate Improper Pictures

At last the moving picture industry has gotten together. The important and representative producers and distributors having taken due note of present conditions are now organized as a unit to deal with all problems concerning the industry as a whole.

Growing out of the dinner to William A. Brady, prior to his tour in behalf of co-operation, sentiment has been crystallized and a committee has been appointed. This committee will meet frequently and discuss problems as they arise.

Already their work is of the utmost importance because they have taken a decisive step for clean pictures. Although appreciating the fact that moving picture production has grown better and more worthy in the last several years, these producers and distributors have as their purpose a 100 per cent. clean picture schedule, and the following action has been taken:

All directors will be instructed that no picture of a salacious or suggestive character will be permitted.

All advertising departments will be instructed to eliminate any salacious or suggestive copy, pictorial or written, advertising the moving picture to the trade or to the public.

Suggestive titles in any way smacking of sex will from now forth be eliminated.

Most important of all, any theatre which accepts and runs pictures of a salacious or suggestive character will be refused service by all members of the committee.

This action, broad, far-reaching and tremendously important to our business, could not have been taken had not harmony and co-operation prevailed. The committee does not seek to deal with such matters as have to do with legitimate business rivals, but it will unite on a broad platform for the betterment of the industry. Co-operation has been sought many times, but not until now has it been secured.

The committee includes such important producers as Famous Players-Lasky, Associated First National Pictures, William Fox, Selznick Enterprises, Metro Pictures Corporation, Associated Producers, United Artists, Goldwyn, and in fact an almost complete majority of the big producing and distributing concerns.

The most constructive and the most practical blow to censorship is to remove all possible cause for censorship, and in uniting on the present basis these producers and distributors have done more for the moving picture business, present and future, than ever has been done before.

Subsequent action and discussions of the committee will be told of in the columns of Moving Picture World, as the committee has our enthusiastic and cordial support in the following out of its constructive program.
Riesenfeld Dinner Sets the Pace
Movement for a Cleaner Screen Formally Launched at Dinner
Given to New York Impresario at Delmonico’s

In recognition of his success in the presentation of moving pictures, Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, New York City, was given a dinner at Delmonico’s on Tuesday evening, February 8, by Famous Players-Lasky Corporation.

The occasion was notable in that speakers, including a number of prominent producers, went on record in favor of the elimination of all pictures which in treatment or effect unduly stress the question of sex, or which countenance salacity.

The dinner was attended by representative men in the business, and it was observed that none of the guests were unimportant in the picture business.

Ezek. J. Ludvig was toastmaster and speeches were made by E. F. Albee, Dr. Frank Crane, John Emerson, Daniel Frohman, Otto Kahn, Jesse L. Lasky, Richard A. Rowland, Adolph Zukor and Mr. Riesenfeld.

Given a Watch

In the course of the evening Mr. Riesenfeld was given a watch done in platinum and diamonds. Dr. Crane spoke on behalf of the people who visit theatres. Mr. Albee, the actor of vaudeville, paid his respects to the guest of honor. He was followed by John Emerson and Mr. Frohman.

Otto Kahn, patron of the opera and a man widely known in finance, in paying a tribute to the guest, also paid a tribute to the screen. He called attention to the fact that no other art and no other influence reached so far and so effectively with the people as the moving picture. Begun by men of the people, it had developed as an institution of the people and never lost its hold upon the people.

It would be a fine thing if Mr. Kahn could be called before the various legislative bodies which seek to impose censorship, because his ability of expression, his breadth of view and his appreciation of the screen would open their minds to a new channel of thought. Every man in the room felt proud of his association with the screen as Mr. Kahn sat down.

He was followed by Richard A. Rowland, president of Metro, who spoke facetiously on the influence of Dr. Riesenfeld on the stock prices of Paramount-Lasky Corporation, and pointed out, to the glee of his hearers, that when Dr. Riesenfeld took a vacation the stock went down; that when he was on the job the stock went up.

Mr. Lasky confessed that in the past he had been sponsor for certain pictures which would now be inappropriate, and pledged himself to speak at all gatherings where it was possible in behalf of the clean picture. He was roundly applauded and the sentiment of the gathering was unmistakably with him.

Mr. Zukor paid a tribute to the sincerity of Dr. Riesenfeld, and then took up the line of thought which seemed to be in the minds of everyone for a definite co-operation, looking toward a screen that not only was 90 per cent. clean, but 100 per cent.

Three Orchestras Mated

A surprise came toward the midnight hour when the members of the orchestras of the three theatres arrived and played en masse as a compliment to their chief. More than 100 musicians were grouped in the ballroom, and with a background of eight bass violos made an impressive picture. The music they played was delightful and several conductors led them. Finally, at the request of the diners, Dr. Riesenfeld took the baton and demonstrated his skill as a musical director.

The occasion turned out to be more than a mere dinner to the individual and resolved itself into a definite launching of a campaign within the industry for a cleaner screen.


Others Present


Hoover Fund Results

No complete returns on Motion Picture Day were available at press time this week from C. C. Pettijohn, chairman of the committee, and the National Association of the Motion Picture Industry, and it was said that while indications pointed to very satisfying results, figures might not be issued for some time. The committee is swamped with checks from individuals for small amounts.

Correspondence of Moving Picture World shows that Minneapolis theatregoers contributed $10,890 on January 26. The Blue Mouse Theatre led with a collection totaling $1,101. Big results are expected from the Saturday matinee. Seattle reports $2,500 for the relief fund. Providence last week reported $12,500 and Spokane $3,000. Thirty-three picture houses in West Philadelphia got $2,034.16.

Theatrical Protective League Elects Officers

Minneapolis, Minn., Feb. 9, 1921.

(To Telegraph to Moving Picture World)

At a meeting of the Board of Directors today of the United Theatrical Protective League, Harry Dryer was elected vice-president; V. F. Vallee was elected secretary and H. B. Jacobs was appointed executive secretary. The executive board was increased to ten members, adding Theodore L. Hays. President William A. Steffes was voted a salary of $10,000 a year and expenses.

A. L. PICKER,

Executive Board Chairman.
Censorship Thought Beaten in Chicago

WILLIAM A. BRADY, who is touring the country for the sole purpose of bringing about harmonious co-operation in the moving picture industry, so that united action may be possible on all matters which concern the business as a whole, is meeting with gratifying success, despite the handicaps supplied by the rumor factor.

Prior to Mr. Brady's visit to Chicago the rumor merchants retaliated a lurid story that his trip had as its object the destruction of the M. P. T. O. of A. Acting on this red hot tip, leaders of that body to the number of seven made haste in getting from New York to Chicago, where they were pleasantly surprised to find that Mr. Brady's trip had no such purpose.

What these leaders will do to the rumor demon who sent them post-haste on such a long journey on a false clue can only be conjectured. But in any event they returned to New York, and Mr. Brady is continuing on his way.

The itinerary has already covered Washington, Baltimore, Chicago, Milwaukee, Minneapolis and St. Paul, and next stops include Omaha, Lincoln, Kansas City, St. Louis, Indianapolis, Cleveland, Buffalo and Rochester. The further schedule will be announced as soon as it is arranged in detail.

The news of the Chicago activities is detailed as follows by the Chicago correspondent of Moving Picture World:

Loaded with courage, sincerity and a broad knowledge of the drama its educational as well as entertainment advantages, President Brady came to Chicago in defense of the motion picture, on trial at a censorship meeting held in the City Council on Thursday, February 3. Fighting for the freedom of an art and a young business, his love for which dominated his every expression, he was a figure both dramatic and impressive. Mr. Brady asked for nothing more than a square deal. The meeting was the second this season and has been called by the judiciary committee to hear an open discussion of the drastic censorship ordinance drawn up by the Chicago Censorship Commission.

A Difficult Test

Neither Mr. Brady nor anyone else in sympathy with the industry had anticipated such a scathing, one-angled attack as was made upon him personally and upon the motion picture, by the members of the censorship commission. It was an occasion on which to write the last word in wit and patience, and Mr. Brady's facile mind and ingratiating personality stood the difficult test. It offered a striking contrast to the whip-handle methods of his opponents. While no decision was arrived at, the judiciary committee showed a marked disposition to be open minded and even sympathetic with Mr. Brady's views. The feeling among those connected with the industry is that the ordinance will not pass.

Atkinson Talks

In Dr. Sam Atkinson's address, which opened the session, he said, in part:

"Fundamentally we are opposed to censorship as being un-American. We are not opposed to law. This proposed ordinance does not provide for the three directors to view pictures, but merely that they shall be heads of the department, that they shall regulate their machinery, not according to law but according to belief.

"I defy anyone to find an obscene picture, or a sacrilegious, salacious, unpatriotic picture, as are mentioned in the proposed ordinance. I maintain that every father has the right to look after his own family, that he has a chance to meet personally the manager of his neighborhood theatre, and that children should be allowed to see moving pictures, because everyone, child or grown-up, should be taught to use his imagination. The proposed ordinance is biased. It is not law. What we want is law!"

Mr. Brady's Speech

Preceded by a great burst of applause, Mr. Brady began: "I don't want any of you gentlemen to feel that there is a New Yorker coming to Chicago to tell you how to run your city. I rather regard myself as a national character. I am president of the motion picture industry of the United States, and have held this office for five years. I am probably one of the oldest producing managers in the United States. So I can speak to you gentlemen rather in the position of an expert, with but one point in mind."

"I am asking for a square deal for the movie. It is a young industry; it is only about seven years old. We who have had children know that a kid becomes incorrigible at times. We do not brand it as a lawbreaker, but that is what you do to our industry when you pass the censorship bill. You do something to the motion picture industry that you do not do to any other industry—you prejudice it.

Pastors Indorse Pictures

The Christian Council, of Atlanta, composed of ministers and laymen, have passed resolutions indorsing the class of motion pictures shown in the Atlanta, Ga., theatres, saying, "The commission realizes the great importance of the motion picture industry and that, owing to frequent attendance of young people, much good may be done by them."

"Suppose some shopkeeper on Michigan avenue exhibited some half-dressed woman in his window, what would happen? The policeman in the block would arrest him. That is the way in which our industry should be treated."

Mr. Brady then read a letter from Woodrow Wilson, written June 28, 1917, in which he paid a high tribute to the educational merits of the moving picture.

What A. Bonar Law Said

"That was written one month after the outbreak of the war, and I call your attention to the fact that there have been no Congressional investigations into our conduct during the war. Our record is clean. It is a fine one, a patriotic one, and it has excited the admiration not only of the American people but of every people in the world.

"While in London, A. Bonar Law, vice-premier of Great Britain, said to me: "You people are Americanizing the world. You are doing more to spread freedom and righteousness and the influence of the American people than any other instrument in the world, and we fear you and dread you, and we want to know how you do it."

"So, gentlemen, do not brand an instrumentality of good. If cholera broke out in the United States—which God forbid!—and it was necessary to install into every poor man's mind the means for stamping out that terrible disease, what would be the quickest way of doing it? What medium would be used? What, but the moving picture?"

Reinforcing His Arguments

Mr. Brady here mentioned a list of well known screen subjects that have brought messages of intense patriotism, and followed this with excerpts from the official document of the Methodist Episcopal Church, in which the importance of treating the moving picture seriously was urged upon every pastor of the church.

"Now then," he continued, "how can you take a proposition that can do as much good as the movie does and brand it? I am not going to plead that there are not pictures that should be suppressed, but I say that you do not prejudice the newspaper nor do you prejudice anything else."
Brady Wins Over Reformers at Hearing

"I have President-elect Harding's view of the influence of moving pictures, but I will not take the time to read it. I have Mr. Gompers' opinion. I have Mr. Bowly's opinion. When Mr. Bowly appeared before the New York legislature against moving pictures, I said to him: "Wait a minute, Mr. Bowly, have you ever been in a moving picture house?" "And he said: 'Good God, no!'"

**Attack Ignorantly**

"I claim that most of the fanatics who are attacking pictures do not see what they are attacking. Children are being shown on the screen how the caterpillar is turned into the butterfly and all the wonderful things of creation, flowers and animals. Cannot we get a few credit marks for that?

"Believe me the screen has no politics. All it wants is to be the poor man's amusement. It takes no part in any political campaign—but it could! What I am asking you for, gentlemen, is a square deal. Let us censor ourselves. Give us a chance and we will make good. We know what is happening. We know we are partially to blame, but we call attention to our youth, and we ask as one man to another, give us a square deal and don't brand us."

**Pastor Grills Brady**

At the conclusion of his address, Mr. Brady offered to answer any questions, whereupon Rev. W. S. Fleming, vice-chairman of the censorship commission, who has made a tireless search for vice in the movies and is still on the hunt, subjected Mr. Brady to a sizzling grill. He had been proceeding at a fair rate of speed, and had arrived at the denunciation of a picture which carried as one of its sub-titles, "To Hell with the Churches!" when Mr. Brady stopped him with:

"Rev. Fleming, will you answer just one question? As long as full power is at present in the police department, why didn't you report this discovery to the police?"

Cheers followed in such a furor that Mr. Brady was compelled to ask moving picture sympathizers to remain quiet.

Judge Hurley presently had the floor and made his plea against the showing of sex pictures and scenes of brutality, bewailing their influence on children.

**Brutal Shakespeare**

"Did you ever have Shakespeare in your home?" asked Mr. Brady.

"Yes."

"Do you believe that he is the greatest dramatist that ever lived?"

"I believe he is."

"Could you produce Macbeth without the murder of Duncan, or Romeo and Juliet without the suicide scene?"

"Ye-es in a modified form." (Laugh-ter.)

Judge Hurley then directed his attack to a current feature comedy in which a child is shown throwing a stone at a window.

"Do you believe that children should be taught to break windows?" he asked Mr. Brady, who replied: "Did you ever see Humpty Dumpty? Judge Hurley, or Fred Stone? Is it possible to construct drama without drama?"

But the high point of comedy reached in the proceeding, which was decided not without its farcical value, was touched by Mr. Hurley in making a charge against the popular picture, "The Kid," recently released, which he said displayed the extreme ignorance of parental neglect, in showing a mother leaving her child in an ash barrel.

**The First Big Laugh**

Here Watterson R. Rothacker rushed to the rescue of the cinema.

"She didn't leave it in an ash barrel," he cried. "She left it in a limousine, which is quite a difference!"

Whereupon Mr. Hurley shifted to his right heel, and said, without attempting to be funny: "Well, is there any difference between a limousine and an ash barrel?"

And the first big laugh of the meeting was had by all.

One of the fairest methods of cleansing the screen was suggested by L. S. Brunhild, Chicago exhibitor, who said:

"Let the public be the censor. My box-office tells me when I have showed a picture that is objectionable. My receipts fall and I make it a point to be more careful next time. If the man who patronizes the theatre doesn't like an immoral picture, the exhibitor doesn't want to show it, and consequently the producer doesn't want to make it. The question of censorship should not be in the hands of three men, each trained along one special line, and each looking through but one pair of spectacles."

**Walker Wins Friends**

Senator James J. Walker, national counsel for the M. P. T. A., who had come from Albany to assist Chicago theatre men in the struggle, succeeded in driving home some most important points in a rousing address which concluded the session. His non-antagonistic attitude won the confidence even of his opponents.

"I am not finding so much fault with the proponents of the amended resolution," he began. "I feel that they have been guided by the best of intentions. But is it fair to make of the three persons designated to comprise the motion picture department a court of last appeal?"

"The power of decision is too great to be vested in any three persons without the right of appeal. Therefore I propose to make pictures safe for the morals of Chicago, but that is not a real remedy. If a picture isn't good enough for Chicago it isn't good enough for anyone."

**All a Studio Trick**

"Then, the matter of crimes on the screen, which has been mentioned today. Do you remember that in showing a small boy in the act of breaking a window, no window is actually broken? That in showing a baby abandoned by its mother and placed either in a limousine or an ash barrel, no baby is actually abandoned? That the whole thing is a studio trick and hence that there is no real evil in the movies themselves? I for one do not think that up to the age of 16 a child should be barred from scene moving pictures. Whether 16 or 66, everyone has a right to be entertained. The charge that the posters are often objectionable when the picture is not, is true in some cases. But that can be cured by your police department. Any honest exhibitor will see the justice of that."

"But what he does not want to be submitted to is the judgment of what may be an arbitrary committee of three who have been assigned by a few to represent a big, wonderful city like Chicago!"

**Means Confiscation**

"Should a man's business be wrecked overnight by so small a minority, even though they be sincere, without the right to appeal to someone else? The proposal is wrong in principle. It means confiscation. The standards of the three in power today will differ radically from those of the three for tomorrow. More than that, you won't be able to get even these three to agree with each other!"

Senator Walker concluded with a tribute to the extreme patience of the judiciary committee in giving their interested attention to the long and arduous discussion. The meeting adjourned with a motion to hold the next session Thursday, February 17.

Previous to the censorship meeting, a luncheon was given to Mr. Brady at the Hotel Sherman by the film exchange men of Chicago. A number of exhibitors and members of the industry press were also present. Mr. Brady gave an interesting address, every sentence of which urged co-operation.

"We are facing concentrated opposition from those who are looking at the moving picture as their natural trade. They select as their victim because they know we are divided. Let us not assemble in an arbitrary committee and slander each other, one body shouting 'I'm it!' and another organization answering, 'No, I am it!'"

"I am here for but one purpose—to impress exhibitors with the necessity for cooperation. I am no man's man. I am not here, as some suppose, to tear down any other organization. I left New York on Wednesday and will keep on for one month or six months, whatever it takes to fulfill the mission on which I started."
Why Worry About Censorship

Here's a Man Who Is Certain That It's All Fixed and Settled

Censorship? What? Why there's no need to even think about it. At least there is no need to bother if Monsieur X is right in his calculation claims and positive assurances.

Let us begin rightly. There is to be no publicity about this man's real name nor about the name of his firm. He is to be announced as the "advertising manager of one of the largest distributing companies in the film business." This gives you eighteen guesses, but whether you guess right or wrong we shall be no more conversational than the Sphinx, nor yet more chatty than the Pyramids about it until, well—say sixty days.

If at the end of that sixty days' period we find censorship lying prone on the ground with its eyes glazed and its pulse silent we will acclaim this man and failing of a photograph we shall reproduce a pen impression of him so that the screen may do him honor and remember him throughout its days.

It's so simple a situation that it seems odd that it never was taken care of before. But the obvious is always overlooked by a rushing world.

How does it stand? Well, be seated stranger, and listen with close attention. The women of the United States achieved the ballot through the leadership of a well organized, brainy, able and active set of women who for want of a better term were called "club women." There were others who helped but the leaders were of this recognized group.

Having turned their minds to the affairs of the nation and being stirred to interest by the columns of discussion about censorship they began to inquire into it. They then wanted the facts. It so happened that a leader or perhaps several asked Monsieur X over the tea table or at dinner about the subject and he gave them the information. Monsieur X told the truth, stripped of all mystery and nonsense and minus any tinge of propaganda.

He told them that they could have the sort of pictures they wanted by telling the exhibitors at first-hand and personally just what was in their minds. The exhibitor would in turn relay this information to the distributors and producers, and book pictures that met the public requirements.

There was not only no need for a legalized body, overpaid and expensive, and in so many instances grafting as well, but the women would secure for the nation the sort of pictures it should have without hampering the growth and development of the art, industry and business which produces them.

The leaders were impressed and Monsieur X was prevailed upon to set forth the facts to 3,000,000 organized club women who in turn would in endless chain fashion cause the women of the country to get in personal touch with all the exhibitors and thus end forever the censorship question.

Monsieur X stipulated that he was to remain unidentified. His facts were to stand as such, on their own feet and without sponsor. On the same reasoning that the rising sun needs no human endorsement or human claim of discovery to establish itself, so the facts were to shine out and enlighten the women of our nation.

Following out his plan Monsieur X wrote a first-class fact article for "The Woman Citizen" and kept his name out of it. There was some mention, of course, of certain brands of pictures which Monsieur X is satisfied are good. We won't quarrel about that because we wish him every success. We hope the work he has underway will ring the knell of censorship. We want to be in on the wake.

And, as we said before, we are here to proclaim this man as worthy of our entire respect as an industry. We will, as we have said, give you all the works on the subject if the project succeeds. Until that time he will work quietly and you can guess considerably regarding his identity.
The Giant and the Lilliputians
By Monte Crews, Exhibitor of Fayette, Missouri

But Just Wait Until He Gets Fed Up!
THE Star Popularity Contest, conducted by Moving Picture World with the co-operation of Associated First National Pictures, Inc., has passed through one of its biggest weeks, the results having been received from St. Paul, Minn.; Louisville, Ky.; and Bridgeport, Conn. Nearly 20,000 votes were polled in St. Paul. Returns from the other places are not complete, but it is estimated that Louisville polled around 15,000 votes and Bridgeport about 11,000 votes. The way in which the contest took hold of the people in these cities can be understood when the populations are given as follows: St. Paul, 234,595; Louisville, 234,891; Bridgeport, 143,538.

The result of the heavy voting is felt considerably by the different contestants. While the first three men and women maintain their places, Anita Stewart passes Katherine MacDonald and Eugene O'Brien goes nearly 2,000 votes ahead of Douglas Fairbanks. Elaine Hammerstein jumps into sixth place, passing Gloria Swanson and Dorothy Gish. Dorothy also passes Gloria. While William S. Hart remains in sixth place, William Farnum and Tom Mix go into seventh and eighth places, respectively, displacing Harrison Ford. Mary Miles Minter and Pearl White pass Marguerite Clark and stand ninth and tenth. Richard Barthelmess moves from fourteenth to tenth place.

Norma Talmadge has increased her lead over her sister from 11,526 to 18,810 votes. Constance's lead over "Little Mary" has been cut from 2,840 to 300 votes. Charles Ray has cut Wallace Reid's lead from 2,525 to 1,070 and increased his lead over "Tommy" Meighan from 5,252 to 9,288 votes. Full returns from cities which previously had sent incomplete returns—such as, reporting on the voting for the leading five or ten—are partly responsible for these changes.

### The Standings to Date

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<tr>
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<tbody>
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<td>Alice Joyce</td>
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**Total Votes:** 118,978

**Total Votes:** 134,570

The results attained at St. Paul, Minn., by the co-operation of the Pioneer Press with theatres of Finkelstein & Ruben show very clearly what true co-operation will accomplish. The Pioneer Press boomed the contest to the tune of nearly 20,000 votes. Two hundred and twenty-nine candidates were nominated. Norma Talmadge and Wallace Reid were found leading the field at the end of the first day and were never headed. Charles Ray and Mary Pickford held second places until a flood of votes were cast at the eleventh hour for the two Selznick stars, Eugene O'Brien and Elaine Hammerstein, winning them that honor. Marjorie Wayne and Joe Ryan received 995 votes each. They are husband and wife and the former was born in St. Paul.
## Make Big Gains in Week of Heavy Voting

Louisville polled well over 15,000 votes. Here Norma Talmadge and Charles Ray were elected to highest honors, with the two Selznick stars taking second places again. The Evening Post and the Strand conducted the contest. Norma and Ray also captured the laurels in Bridgeport, with Dorothy Gish and Wallace Reid in the second places. Mary Pickford and William S. Hart were good thirds. Bridgeport polled around 11,000 votes, thanks to the Times and Poli’s Theatre.

### St. Paul Results

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### Louisville Results

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<td>Alla Nazimova</td>
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### Bridgeport Results

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Editorials Against Censors and Blue Laws

THE National Association of the Moving Picture Industry's campaign against state and municipal censorship and against the Blue Laws is in full swing. President William A. Brady is touring the middle west in the interest of the campaign.

Constant calls are being made upon the Association for data to be used both in opposition to state censorship measures and in fighting proposed blue laws. To meet this demand two pamphlets have just been compiled, embodying the most forcible arguments against legalized censorship and the official restriction of personal liberty on the Sabbath.

Editorial expressions from newspapers and magazines, quotations from leaders of thought who are familiar with the status of the movement, and pertinent extracts from the news columns of daily papers opposing censorship and unreasonable Sunday restrictions are reproduced in these pamphlets. These pamphlets have been sent by the Association to producers, distributors, exchange men, exhibitors and others identified with the industry, as well as to legislators, educators, clubs and various organizations which are championing the cause of the motion picture.

Censorship Un-American

"Motion Picture Censorship is Un-American," is the heading under which are grouped the editorials, comments and news stories in one of the pamphlets. "Why pick on the Movies?" is asked in a reproduced editorial of the Omaha Excelsior. Prominence is also given to an editorial in the Saturday Evening Post which, under the heading "No Public need for Censorship," says:

"Motion pictures are a new art, and a complicated system of censorship is growing up round them. There is no particular reason for censoring motion pictures more than anything else.

"A lot of state and city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail to become in the end an impertinent nuisance."

Editorial comment as that of the Lawrence, Mass., Eagle, which says—"A body of non-expert guardians of public morals is a sore and needless irritation to the public," is used in the pamphlet, together with this from the Indianapolis News:

"Off-color films are relatively rare these days, and public taste is making them rarer and will in all probability eventually eliminate them."

Reasons Against Censorship

The Boston American, which has ably supported the campaign against censorship in Massachusetts is quoted as follows:

"There are two good and sufficient reasons against a legal censorship of moving pictures. It is not necessary. And it would produce more evils than it would cure."

"Blue Laws Deny Happiness to the Poor," is the heading of the second pamphlet, which deals with Blue Laws and the opening of the theaters on Sunday, and it continues: "National-wide condemnation by press and pulpit of propagandists—attempts by professional reformers to take the sunshine and smile out of the Sabbath Day resented by leaders of all classes." And under this are group statements by men of such prominence as President Wilson, President-elect Harding, Samuel Gompers, Bishop Manning of New York, Arthur Brisbane and many other leaders of thought in America.

Movie Day in Rochester Brings Out 15,000 Persons to Welcome Film Folk

ROCHESTER'S Movie Day, Tuesday, February 8, was the greatest ever—a grand success. Movie stars and magnates are not exactly new to Rochester, but never before in the city's history did so many film folks step off the screen and into the life of the city. When George Eastman entertained the big business men of the industry in 1919 Rochester was the capital of movie-land for one day, even if the public did not fully realize it. But on this Movie Day the city was nothing less than a popular resort for some of the most noted of the film folks—the player folks.

Movie Day started when Marcus Loew announced his intention to visit the city and to bring along a number of players. Mr. Loew has control of three of the biggest downtown movie houses, secured a few months ago, and owns a splendid site on which he proposes to build a fourth.

He said he had really not made his bow to Rochester people and he wanted to do it in style, putting all previous "personal appearances" in the shade. He agreed to conduct personally a galaxy of film stars to the city and the city as a whole showed its keen and enthusiastic endorsement of the project.

Changed Plans

Mr. Loew originally planned that he would have eighteen players appear at Loew's Star, the Regent and Piccadilly theatres, but as the plans of Rochester organizations rapidly took shape Mr. Loew increased his party. Instead of merely appearing at these theatres, the party put in a busy day doing nothing else but appearing. First, soon after the arrival of their train they made their initial appearance at a public reception at the New York Central Station. This was followed by a parade through the principal streets to the City Hall for an official reception by Mayor-Hiram H. Edgerton and the city fathers.

From the City Hall the party went to the Hotel Rochester, where the members were guests of the Ad Club at luncheon. The dining hall was packed to capacity, every ticket being sold more than a week in advance. From the Rochester the party went to the Hotel Seneca, where at 6 o'clock they were guests at a formal dinner, at which were present Rochester's most prominent citizens. During the afternoon and evening the party made trips to the three Loew theatres and at 11 o'clock were taken to the Armory, where they led the grand march of the Hospital Happiness ball.

Brilliant Feature

The ball was perhaps the most brilliant feature of the entire day, and the players found particular interest in it as it was for the benefit of Rochester movie fans' own pet charity. Hospital Happiness is the name of a fund to which all good movie fans in Rochester contribute. A box is placed conveniently in the lobby of every picture house, where fans may drop their pennies, and the latter provide movies for every hospital, orphan asylums, home for the aged and like institutions in the city.

Eager to Help

When the player folk learned of Hospital Happiness they were eager to participate. At the armory they were greeted by all the officers of the local National Guard and Naval Reserve outfits, uniformed, a citizens committee and about 15,000 persons. In fact, the crowd was so dense that it was hardly possible to dance. But to the music of a large band at one end of the huge drill hall and an orchestra at the other, everybody kept moving and in the highest of spirits. As a result, Hospital Happiness received the greatest financial boost since its inception.

The details were worked out by John J. McNerney, general chairman of Hospital Happiness, and Erwin J. W. Huber, chairman of the executive committee. It was Mr. McNerney who originated Hospital Happiness and Mr. Huber who put it into operation. Mr. McNerney is attorney for the National Association of the Motion Picture Industry and the New York State Motion Picture Exhibitors League and Mr. Huber is the head of the Huber Publishing Company.

Ready to Fight Blue Laws

A corporation, to be known as the Liberty League of America, filed the necessary papers of incorporation with the secretary of state's office at Albany, Saturday, February 5, outlining its purpose as being to combat any Sunday "Blue Law" legislation. The directors are given as George C. Craft, Union Hill, New Jersey; Adele S. Eberhardt and Louis Bennett of New York city.
"You Can't Buy Silk at Calico Prices,"

Says John Himmelein of Sandusky

T

hat productions extraordinary, such as "Passion," "Way Down East," "The Miracle Man," "The Kid," "Man-Woman-Marriage," "Kismet," "Humoresque," and others of like calibre, justify a higher scale of admission prices than the ordinary feature commands, is the belief that sometime since found lodgment among the exhibitors of Sandusky, Ohio, and a wide area surrounding, and has since prevailed.

"There is no room for argument," said John A. Himmelein, of Sandusky, when asked the question. "You can't buy silk at calico prices and the public realizes this fact, has realized it and always will realize it."

Himmelein, mayor of Sandusky, is an old-timer in the show game. For twenty years he maintained from one to half a dozen repertoire companies on the road in addition to stock organizations in from half a dozen to dozen cities in the East and Central West. Since he quit the road ten years ago he has been managing the Sandusky Theatre, of which he is the owner. While he has never specialized in pictures he knows the movie game from "a to z."

Educate Patrons

"However," Mr. Himmelein continued, "you've got to educate your patrons and these patrons must have the wherewithal that education makes essential. By wherewithal I mean the money."

As he spoke, Mr. Himmelein was keeping tab on the ticket-seller in the Sandusky Theatre box-office. "Way Down East" was the offering of the day. It had been given three night and two afternoon presentations and was just beginning to draw.

"The reason is," said Mr. Himmelein, "that the people of the community I serve have not been using to paying more than 50 cents at the most to see a picture and they're stunned when more is asked. When we advertised "Way Down East" at $2 for the choice seats they were staggered. Of course, business is rather slack at the present time and to this fact I attribute the further fact that we are way behind; in other words, that we haven't taken in anything we thought we would."

Silk at Calico Prices?

"I maintain, notwithstanding the fact, that if we're going to keep on making and offering bigger and better things, we've got to get more money, and if the public demands these things—as it is and has been—it's got to expect to pay more money. As I've said, you can't buy silk at calico prices."

Victor Ovid Woodward, manager of Himmelein's Elyria, Ohio, theatre; Frank Boles, assistant manager, and George M. Dihel, manager of the "Way Down East" production the Sandusky Theatre was playing, all of whom were present when Mr. Himmelein voiced his sentiments in the matter of the extraordinary screen presentation, quite approved the Himmelein logic.

George J. Schade, owner and manager of the Schade Theatre, Sandusky, one of the finest and most popular theatres in Ohio given over exclusively to the silver-sheet, is quite in accordance with the better pictures-and-higher-prices program.

Sandusky Too Small

"If you can put it over it's a great stunt," he said when questioned. "Were I located in a city of the size of Cleveland or Detroit or even Toledo I wouldn't hesitate a minute. Sandusky, however, I have established a top price of 30 cents by day and 35 cents by night and I absolutely know that I have gone the limit. "I've played 'Kismet,' 'The Miracle Man' and a number of other big shows and I've played them at my prices. I'll admit I haven't made any money to speak of on them, but I'm a peculiar sort of a fellow, I guess, for I'd rather lose on a picture than have my patrons go away feeling that I had jipped them."

"I've set my prices at what I feel the greater number of my patrons can afford to pay, and while I expect to offer all the big things I can land, I don't see how I am going to convince myself that I will be justified in boosting them even a little bit.

In Thorough Accord

"But don't get me wrong; don't think for a minute that I am not in thorough accord with the suggestion of better prices for better movies. I'd boost my scale in a minute were it not for the knowledge that I can't do it and get away with it. I've been in this game a good many years. However, I am only talking about my own business for in all the years that I've been a movie man I've been minding my own business strictly."

William J. Fettel, manager of the Plaza Theatre, quite agrees with Mr. Schade, who owns the Plaza.

William R. Seitz, Jr., owner and manager of the Star Theatre, considers Mayor Himmelein's logic sound. He does not believe, however, that he would be able to advance prices much if indeed any beyond a 50 cent top and get the business, and especially in a city like Sandusky; a city of approximately 25,000 people and the keenest kind of movie competition.

Succeeded with "Humoresque"

Seitz, however, has presented features upon several occasions at slightly advanced features upon several occasions at slightly advanced prices and has cleaned up. He had "Humoresque" not long since, and although he presented it twice each afternoon and twice each evening for four days and at a 40-cent instead of the usual 25-cent top, he packed them in and kept them lined up in front of the Star to the end of the engagement.

All in all, the exhibitors of Sandusky and surroundings are quite agreed that if the public persists in demanding par excellence in its movies the public will have to pay the bill, keeping in mind the fact that—as Mayor Himmelein so tersely puts it—"You can't buy silk at calico prices."

And now there comes from Harry Crandall, of Washington, D. C., a demonstration of the public response to the call of quality from the screen. Mr. Crandall booked "Passion" into the Metropolitan for the week of January 16. The theatre's regular admission scale is 20 and 25 cents for matines and 25 cents (balcony) and 40 cents (main floor) for evening performances. The house record up to January 16 for one week's business was $13,600.

Crandall's "Mistake"

For the run of "Passion" Mr. Crandall raised the matinee price to 55 cents for the entire house and to 80 cents for the evening. At the close of the last show on Saturday night, January 22, the week's gross receipts totalled $28,829.41. Not a complaint about the prices was heard and some patrons said they would have cheerfully paid $1.50.

"Our only mistake," said Mr. Crandall, "was that we did not charge 75 cents for the matinee and $1 for every seat at the evening shows. It is true that we did advertise the picture well and exploit it properly. For this we spent $5,300. The newspaper campaign started with small ads and worked up to three-quarter pages on Sunday. We got every one of the twenty-six twenty-four sheet stands available in Washington, and we put 100 '24s,' 3's and 6's in towns within twenty miles of the capital. We increased our orchestra from twenty-three to thirty-five pieces."

Repeated at Cumberland

Mr. Crandall extended the run of "Passion" for a second week and predicted that the gross total for the two weeks would be at least $50,000. Word-of-mouth advertising and very favorable newspaper reviews were helping him.

At Crandall's Strand Theatre, Cumberland, Md., the picture in three

(Continued on page 913)
Nicholas Power Dies at Palm Beach; Headed Projector Company Until 1917

Nicholas Power, inventor of the basic principles of the projection machine which is named for him and until four years ago president of the Nicholas Power Company, died after three days’ illness on February 7 at Palm Beach, where he had gone for a vacation. Death was caused by heart trouble. He was 67 years old. Mr. Power leaves a widow and two daughters. The funeral service will be held on February 11, at 8 p.m., at Leavitt’s chapel, Brooklyn.

Mr. Power was one of the pioneers in the field. He organized the Nicholas Power Company in 1898, and incorporated it in 1907. About four years ago he resigned and Edward Earle was elected president. He belonged to St. George Lodge, No. 1. F. & A. M., of New York, and was a life member of Kismet Temple, Brooklyn. He lived at the St. George Hotel, Brooklyn.

Oregon Film Men Fight Bills Hitting Industry

One of the most forceful lobbies ever seen at the Oregon legislature appeared at Salem February 1 to fight the three proposed bills aimed at the moving picture industry. It was a very successful lobby, too, and if the passing remarks of the legislators who heard the arguments mean anything, all three bills will fail.

Speakers for the picture men were: Dan Malarkey, for the Jensen & Von Herberg interests; Mrs. Alexander Thompson, of the Portland censor board; C. S. Jensen, Melvin Winstock, of the First National; George Guthrie, Oregon Theatre, Salem; Si Danz, Star, Astoria; R. Kuhn, Lebanon, and A. H. McDonald, Eugene.

Kuhn voiced the sentiment of the small exhibitors, namely, that the bill against showing certain kinds of pictures would put the small fellow out of business. The proposed bill provides twenty-four hours’ notice to the public that a film proposed to be shown contains train robberies, hold-ups or killings. Kuhn explained that the small exhibitors’ films arrive just a few hours before show time and that such notice was impossible.

No action was taken by the legislative committee.

Godsol and Bowes Small Investors with Shubert

Denying reports that F. J. Godsol and Edward J. Bowes are actively interested in the affairs of the Shubert Vaudeville Circuit, the Goldwyn Pictures Corporation has issued the following statement: “F. J. Godsol and Edward J. Bowes have no active interest in the affairs of the Shubert Vaudeville Circuit; the Goldwyn Pictures Corporation has no interest, financial or otherwise. Messrs. Godsol and Bowes are merely investors to a very limited extent in this new vaudeville enterprise, and this small investment should not be confused with their motion picture affiliations, particularly as they are active executive officers of the Goldwyn Pictures Corporation.”

One for Daytona

Daytona Beach, Fla., will have a new 800-seat house. J. W. Canack will build and operate it.

BLUE SUNDAY A TOPIC OF ABSORBING INTEREST IN SMALL TOWNS

Hoosier cities and towns, other than Indianapolis, are centers of discussion on the Sunday show question. The question of the resurrection of the old Puritanical Sabbath so far appears to be purely a local one—that is, while Sunday shows have been closed by act of law in some places, in others, where the authorities and residents are favorable to them, the shows go on unmolested.

Huntington, in the northern part of Indiana, experienced its first “Blue Sunday” on January 30. Newsstands, restaurants and hotels were the only places of business which remained open during the day. The weather was decidedly bad and the citizens, for the most part, had to content themselves by remaining at home. The “Blue Sunday” resulted from an edict issued by the prosecutor recently.

At the invitation of one of the Huntington newspapers, the citizens there are going to have an opportunity to vote their sentiments on the matter of “Blue Sunday.” Ballots are to be printed in the paper each day for a certain period and ballot boxes will be placed at convenient places in various parts of the city. The voters are asked to sign their names to each ballot in order to prevent duplication.

Mrs. Francis L. Gates, of Chicago, a well-known W. C. T. U. worker, has arrived in Lepore to assist several organizations there in their efforts to stop Sunday picture shows, dancing and other “sinful” activities. Efforts also are being made by the Ministerial Association of Portland to close the theatres there on Sunday. Two exhibitors have been arrested and are to be tried at an early date.

A temporary restraining order against the United Theatres Company, which operates a picture theatre at Princeton, has been sustained by Judge R. C. Baltzell in the Gibson county circuit court. The effect of the court’s action will be to prevent the operation of theatres in Princeton on Sundays until after the court has ruled on the matter of making the restraining order permanent.

The action for a temporary injunction was brought a short time ago by the Princeton Law and Order League and the restraining order against the theatre company was issued by Judge Clements, at Mt. Vernon, during the absence of Judge Baltzell, in whose jurisdiction the theatre is situated. When Judge Baltzell returned to the bench this week, he sustained the injunction.

The defendant company was named in the injunction suit after it had opened its theatre on Sunday. Announcement was made at the time that the proceeds derived from the shows would be given to charity. The court held that “charitable performances” on Sunday did not, in his opinion, constitute “works of charity” within the meaning of the law.
Public Hearing on Picture Censorship Called for February 28 in Washington

The persistent efforts of the International Reform Bureau to bring about censorship of motion pictures for the District of Columbia has resulted in the call for a public hearing before the commissioners of the District in the board room of the District Building at 2 o'clock on the afternoon of February 28. Some time ago a brief hearing was accorded to Dr. Wilbur F. Crafts, of the bureau, but it terminated without action. Just what is really responsible for this new outbreak does not appear on the surface, but the following announcement has just come from the office of the commissioners:

"The commissioners believe there is need of some further regulations or censorship of motion pictures exhibited in the city of Washington. Under an act of Congress approved March 1, 1901, the Commissioners are authorized to terminate the license of any theatre or other place of amusement whenever it shall appear to them, after due notice, the person holding such license shall have failed to comply with such regulations as may be prescribed by the Commissioners for the public decency.

"While no specific regulations governing exhibitions of films have been made, there are regulations prohibiting other performances offensive to public decency.

"The commissioners have no doubt that they have power to extend these regulations to govern the exhibition of films which violate decency. They have no desire to do anything that will work an undue hardship on those engaged in the motion picture industry, but they feel their responsibility to the people of Washington to see that what is shown on the screens does not violate the regulations which they have adopted.

"While most films exhibited in Washington have passed some sort of censorship, this has not been rigid enough to prevent the exhibition of some very objectionable films. In order to afford an opportunity for a full and free discussion of this matter, both on the part of those engaged in the motion picture industry and those representing the citizenship of Washington, they have decided to hold a public hearing on the 28th of February, at 2 p.m., to which they extend this invitation to you to be present to make suggestions as to what, if any, restrictions should be made upon the display of films which will tend to better regulate this industry."

Protest to Governor on Censorship Board

A protest against the vigorous censorship of the members of the present Board of Motion Picture Censors in Maryland was made to Governor Albert C. Ritchie at Annapolis, Md., on Tuesday, January 25, by a party of men, including William A. Brady, Gabriel L. Hess, F. L. Elliott, all of New York; Jack S. Connolly, of Washington, D. C., and Charles E. Whitehurst of Baltimore. The four former men represented the National Association of the Motion Picture Industry, Inc., and had attended a reception at the Hotel Emerson, where they had addressed a number of exhibitors.

The basis of their protest was that any situations which are accepted in books or magazines in this state or which are portrayed on the "legitimate" stage should not be condemned when like scenes are shown in moving picture productions and they urged that a fair policy be adopted. They made it plain that they were simply asking that they be treated the same as the speaking stage and the publishers. The Governor made no comment on the protest.

Silks vs. Calico

Continued from page 911

Ministers Tell Governor They Oppose Blue Laws

Governor Miller has made no public comment upon a resolution which has just reached him and bearing the signatures of 150 ministers, which recently attended a conference of Seventh Day Adventists

The wonderful imported Swiss cheese wrist watch is awarded this week to Eleazar J. Rumor, the most active man in the moving picture business. Mr. Rumor devotes his entire time to our industry and he begins on a new schedule every day. Surely such a hard worker is entitled to recognition.
This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

It is a pleasure to welcome back to our hospitable shores no less a man than Randolph Lewis, who, in behalf of Pathe and as the personal ambassador of Paul Brunet went to England to collaborate with Rudyard Kipling in the preparation for the screen of several of Mr. Kipling’s most important stories. Mr. Lewis reports that Mr. Kipling grasped the technical side of continuity construction with the same readiness and ease with which this wonderful man acquainted himself with the details of mechanics before he sat down to write about engines and steamships.

This was to be expected especially when his collaborateur was so well equipped a man as Mr. Lewis. The screen may look forward to the Kipling productions with pleasurable anticipation because the task of putting so famous a man into life action will undoubtedly be carried out with the same ability with which the foundations have been laid.

In another part of this number of Moving Picture World there appears a report of the first really successful effort within the industry for co-operation among the producers and distributors of moving pictures. Not only have these gentlemen gone on record for a cleaner screen, but they have in a practical way developed a plan for its successful working out.

Apparently it has remained for this publication to recognize the importance of the producers and distributors in our business, having played fair to all elements of the industry, and having given each a square deal, it is only just to state now that the source of supply is so essential and so important that it is entitled to full and complete recognition by the industry.

Our situation is this. The artist who contrives a work of art makes it possible for the art dealer to enter into a profitable business, and without the artist and his work the art dealer would be defeated.

Moving Picture World numbers among its readers the heaviest percentage of the exhibitors in the United States, and is in a position to tell the truth upon any subject and any problem. We are, therefore, moved to compliment and fully praise the producers and distributors on their concerted movement for an evener break and for a real basic activity which will end defeat censorship. All who seek for petty reasons to make sensational statements, which really deals only blows at our business, should stand up and be counted. They have no legitimate place with us and should be dealt with according to the infamy of their works.

The public, according to tax returns, pays one billion dollars annually to the box office of moving picture theatres, and the producers and distributors receive of this amount one hundred million dollars. This condition analyzed will give a sane business man cause for thought, and we present it for what it is worth.

It is with sincere regret that Moving Picture World learns of the sudden death of Nicholas Power at Palm Beach. Though for four years Mr. Power has not been associated with the company which bears his name, the industry remembers him clearly as one of the fathers of the projector and as such he will always be remembered. If our memory serves us aright, it was Mr. Power and the Edison Company who, as competitors in the early days, raised the standard of projectors and projection year after year, all the time keeping pace with the development of the motion picture. When Mr. Power resigned as president about four years ago, he was succeeded by Mr. Edward Earle, who has carried on the work by introducing improvements in accord with the times.

Dramatizing a Cult

The moving picture is as variant as the waters of the sea. The foam at the wave’s crest, elusive, fleeting, scattered in a twinkling, may be considered easy of standardization in comparison with the whimsies of the human mind translated to the screen. We are moved to these observations after seeing the strangest of dramas, “The Faith Healer.” It is contrived by George Melford from the play by William Vaughn Moody, and its chief roles are in the capable hands of Ann Forrest and Milton Sills. Paramount is releasing it almost immediately.

We are curious to know the nature of the reception which will be accorded it by the public, because in its story it intermingles supernatural healing of the sick with the natural love of an able-bodied man and a pretty, young woman.

It cannot be called a sermon, nor yet propaganda for the faith healers. Rather is it a dramatization of a phase of life intermingled with a miracle theme. As a drama we would describe it as preposterous. As an entertainment it has a certain value because of its suspense. The hero, a healer, works two apparent miracles and then, losing his power, finds himself helpless to duplicate these miracles in quantity. Later it is left for the spectator to imagine that he has his heavenly power restored.

A strange confusion obtains in the mind as to what the story set out to do. Its emotional appeal is strong, but even spiritual emotion must have something tangible on which to extend itself. Beautifully presented, charmingly photographed, definite in its characterizations, it is nevertheless the most fantastic drama the screen has had for many a day. It could easily be a sensation. Certainly it is a novelty, positively it is a mysterious effort.

ARTHUR JAMES.
Cleryman Uses Screen to Quicken Community Interest in His Church

Up Williamsbridge way there is a clergyman who believes in the screen and has proven, in a series of exhibitions, that moving pictures can be made to serve the church in quickening community interest. Rev. Lincoln Holister Caswell, pastor of Crawford Memorial Church, on White Plains avenue, at 218th street, makes use of his Sunday school room every Saturday night for the display of some specially selected film and on Sunday night he preaches a sermon with the photoplay as his text.

Bolte Brothers, managers of the B. and B. Theatre, not far away, take a friendly interest in Reverend Caswell's work and, instead of combating him, and envying him the crowds he attracts, help him by running slides on their screen announcing his attractions. Williamsbridge is "farthest north" in Greater New York, and to get his films was, at first, a task for the clergyman who was compelled to make individual trips downtown to pick up at various exchanges, his news reel, his comedy and the feature he runs as the weekly offering under his church roof.

To further show their friendliness Bolte Brothers arranged for the delivery of the church films to their theatre along with the regular supply that comes to the B. and B. for exhibition. Now Rev. Caswell has only to make the preliminary arrangements for his program and the rest is done by Bolte Brothers, who have the films picked up and delivered to their theatre where the clergyman gets them, runs them and takes them back to the B. and B. to be picked up and returned to the exchanges.

One hand washes the other out Williamsbridge way and Rev. Caswell never fails to mention, in his Sunday night addresses, that Bolte Brothers are friends of Crawford Memorial Church; that wholesome pictures are shown at the B. and B. and a frequent vote of thanks to Bolte Brothers goes up from the congregation. The congregation is enthusiastic about the idea Rev. Caswell is putting into successful operation.

A Community Spirit

Crawford Memorial Church is the last house of worship within the northern line of New York City. Rev. Caswell took charge the beautiful brick structure was generally empty at Sunday services and through the week remained locked. The clergyman had come to upon that a church building should be used by the community as a center of assemblage, and to get the neighborhood thinking his way he adopted the moving picture method of advertising.

"We can't prevent people going to motion pictures," said Rev. Caswell, "but we can show them what we think. The best way to do that is to show pictures which are full of the values of life."

To accomplish this Rev. Caswell soon found the initial accommodation for 500 inadequate. Now the sliding doors are pushed back every Saturday night and close to 1,000 people see the pictures from the church pews and assembly rooms.

"Most of the picture crowd comes back Sunday night to hear me speak on the morals of the scenes they have seen," said Rev. Caswell. "Where the church used to be sparsely filled at other services we now have large congregations and the fame of the Crawford Memorial Church has spread through all the communities for miles around. Thousands of motors pass along White Plains avenue and machines by the hundreds halt in front of the church to read my advertisements and announcements of church services and the picture show."

Rev. Caswell, of course, picks his own subjects—but he gives a complete show of news reels, comedy and feature. Some films he has not been able to screen, but in those instances he has been provided with slides from stills and in two instances has had actresses who played prominent roles in pictures he has discouraged to make personal appearances and also address his congregation on Sunday night. Both Lillian Gish and Mary Carr have been his guests on these occasions.

Saturday evening, February 5, Rev. Caswell offered as his feature the Selznick-Ralph Ince production, "The Highest Law," in which an incident in the life of Lincoln is pictured. Rev. Caswell had both an open and subtle purpose in showing this picture as especially appropriate in stirring the patriotic spirit of the community almost on the eve of Lincoln's birthday.

Tall and swarthy, Rev. Caswell bears a striking resemblance to the Lincoln and descriptions of Lincoln as he is known to this generation. Beside this the clergyman is intensely patriotic and has carefully studied the life of Lincoln, his life and works, and has made him his ideal among humanitarians. "The Highest Law," accordingly, furnished a patriotic picture for Ralph Ince as Lincoln's prototype upon the screen—with a man resembling Lincoln to speak upon the picture the next evening.

In his remarks Sunday evening, follow-
Consensus of Published Reviews

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

Paying the Piper
(Featured Cast—Paramount—5 reels)
M. P. W.—Has such a high sum of merits that it can be considered an excellent entertainment wherever exhibited.
E. H.—A lavish production, presented with the usual George Fitzmaurice care for details.
N.—All in all it is a picture that should find favor with any audience that doesn’t insist on too much action.
T. R.—Talks well with some fine settings and colorful atmosphere, will probably find much favor in the brilliant scenes of “Paying the Piper.”
W.—Depends wholly on its visual appeal.

Pleasure Seekers
(Elinee Hammerson—Selznick—6 reels)
M. P. W.—Pleasingly entertaining in the beginning of its promise of a plot that involves heroine and father-in-law in an interesting struggle toward reaching an understanding. “Pleasure Seekers” suffers a slight relapse during the last half when the story becomes more commonplace.
E. H.—A brisk domestic comedy-drama with romance alpine.
T. R.—A picture of absorbing interest. Its charm lies in a well constructed plot, plausible and containing a rich vein of human appeal, relieved by timely touches of comedy.
W.—Interesting story of married life. Well directed, well acted and carries a punch.

The Silver Lining
(Featured Cast—Metro—6 reels)
M. P. W.—Is easily the greatest production so far as vitality of theme is concerned that Metro has ever released, and it is not far behind in splendid story construction and skill in handling.
E. H.—An unusual story following a conventional trend, but made interesting through incidents which demonstrate methods employed by pickpockets and confidence workers.
N.—Should interest every picture-goer who sees it.
T. R.—It should prove an attraction of welcome drawing power.

Tiger True
(Frank Mayo—Universal—4,689 feet)
M. P. W.—An unusually interesting story of the underworld is found in “Tiger True.”
E. H.—A colorful story of New York’s underworld, very well acted and deserving of the highest praise in direction and staging.
N.—Rather crude, but carries a punch.
T. R.—Differs agreeably from the ordinary sort of underworld melodrama, in that it does not strain possibilities to an absurd extent for the sake of putting over purely sensational thrills.
W.—Average production, well enough acted, but with no outstanding features of merit.

Why Trust Your Husband?
(Eileen Percy—Fox—5 reels)
M. P. W.—The comedy as a whole seems to belong to the rapidly receding jazz era, like so many others of late. It will entertain in a mild way, but seems hardly strong enough for a leading feature.
N.—The title might attract them—that’s all.
T. R.—The escapades of two erring young husbands, who thought they were getting away with something, and the ruse used by their wives to get even, furnish the foundation for an amusing farce.
W.—Weak farce comedy.

Broadway and Home
(Eugene O’Brien—Selznick—5 reels)
M. P. W.—A picture that will please the O’Brien clientele.
E. H.—Scenically interesting and attractively staged, but vehicle is rather weak. Will please O’Brien fans.
N.—Eugene O’Brien’s latest is pleasant entertainment.
T. R.—Selznick has made out of this rather conventional plot a good picture, in so far as fine acting and beautiful production is concerned.
W.—Good production and fine acting in story of city’s high life.

Rich Girl, Poor Girl
(Gladys Walton—Universal—5 reels)
M. P. W.—Will undoubtedly make a good audience picture.
E. H.—Should prove entertaining because of star’s winsomeness and story’s romantic trend.
N.—The elements which compose Gladys Walton’s latest photoplay are sure-fire in their appeal and there is no doubt that “Rich Girl, Poor Girl” will meet with popular approval.
T. R.—Admirers of Miss Walton will enjoy this picture because the double part gives her the opportunity of appearing on the screen almost continually, in two very likable parts.
W.—Sort of fairy-tale picture that will please younger audiences.

Her Husband’s Friend
(Enid Bennett—Thomas H. Ince—5 reels)
M. P. W.—Ince production handled well, but story moves slow between big situations.
E. H.—A domestic drama giving a new and novel twist to the time-honored triangle situation.
N.—Rather hectic in spots, but keeps the interest.
T. R.—Is not lacking in heart interest, despite the handicap of a trite and somewhat illogical plot.

His Own Law
(Hobart Bosworth—J. Parker Read—Goldwyn—7 reels)
M. P. W.—The smooth union with which the members of the cast work, the rhythmical progress of the theme and the appropriate use of the dull focus in getting exquisite photographic effects, all contrive to make the feature a highly finished, artistic production.
N.—Trite story makes poor screen material.
E. H.—An average picture that will please the general patronage.
T. R.—Presents an intensely human story, rich in dramatic situations which carry conviction, beautifully screened and skilfully directed.
W.—Star dominates this with strong portrayals.

Mammy’s Affair
(Constance Talmadge—First National—5 reels)
M. P. W.—Is a smooth running, amusing and thoroughly interesting feature that interprets a story with more of a psychological twist than, is generally seen on the screen.
E. H.—While generally pleasing it is quite talky and therefore falls short of the usual screen comedy-drama in which we have become accustomed to see Miss Talmadge.
N.—Constance Talmadge has serious moments here; picture fairly interesting.
T. R.—The comedy is thoroughly entertaining and can be listed as a desirable booking attraction.
W.—Will get by with star’s admirers but not with those who don’t know her.

The Flame
(Featured Cast—Stoll—5 reels)
M. P. W.—Fails to measure up to the good standard set by their previous releases.
N.—A good production with foreign settings.
T. R.—A picture with a better story than we usually find, and the settings in different parts of Europe will appeal if cleverly exploited.
W.—Not at all unusual but will probably satisfy.

IN LONESOME LAND
Tom Santschi in “LaRue of Lonesome Land,” one of the series being released by Pathé
Albert E. Smith and George Randolph Chester Go to Coast to Make “The Son of Wallingford”

Alice E. Smith, president of the Vitagraph Company, and George Randolph Chester left New York for California a few days ago, and immediately upon their arrival in Hollywood will make arrangements for the filming of Vitagraph's big special, "The Son of Wallingford." Mr. Chester will personally direct the picture which he first wrote in novel form. This is to be published in Collier's Weekly and shortly after the final chapter is printed in that publication the story will be published in book form and the film production will be ready for release.

Mr. Chester left for California on the second anniversary of his entering the motion picture industry. It was just two years ago that he joined the Vitagraph studio forces at Brooklyn as editor-in-chief, and while he and Mrs. Chester have made many trips to Hollywood at that time, "The Son of Wallingford" will be their creation from the first line of the story to the final fadeout of the film itself, as Mr. Chester will write, adapt and direct it.

"The Son of Wallingford" is announced as not being in any sense a sequel to any of the previous Wallingford stories written by Mr. Chester.

Douglas Fairbanks Will Produce Dumas’ Famous Story “The Three Musketeers”

The next vehicle for Douglas Fairbanks, following the publication of "The Nut," his fifth United Artists' production scheduled for release about April 1, will be Alexander Dumas' world-famous story, "The Three Musketeers." Probably few stories ever published offer the screen possibilities embodied in this remarkable novel, dealing as it does with the daring adventures and amours of three soldiers of fortune who through their intense but amusing escapades earned for themselves the appellation of "The Three Musketeers."

It is the intention of Fairbanks to engage one of the world's best known dramatists to adapt this tale to the requirements of the camera, and though no definite announcement has been issued the report has been persistently abroad that the writing of the scenario will fall to the lot of Edward Knoblock.

The assemblage of players being arranged for will constitute what amounts to an all-star cast. As soon as all engagements have been closed publication will be made of the names.

An elaborate and extensive campaign of research now in progress at the Fairbanks studio, the purpose of which will be to insure the utmost accuracy and faithfulness of detail in every episode of the picture. In the beginning it was intended to make this picture in Europe. Owing to the fact that so much time would be required for the trip that it would be impossible for Fairbanks to complete his 1921 production schedule this idea has been abandoned. But in order that the pictures may be embellished by the correct locale, arrangements are being made to send two cameramen abroad, one to England and the other to France for suitable exteriors.

No announcement has been made yet as to who will direct this screen feature, but it is understood that a deal is now being closed with one of the most capable men in the industry. It is believed the camera work will be carried out by the same staff of photographers that filmed "The Nut."

Paramount Managers Meet in Convention

A convention of district managers of the Paramount sales organization was held at the home office of the Famous Players-Lasky Corporation this week at the call of S. R. Kent, general manager of distribution. This convention is an annual affair, the object being to bring all of the district managers into direct touch with the home office officials and with each other so that the various problems of distribution may be settled.

At 12:30 each day all of those in attendance went to the Hotel Commodore for luncheon, while the evenings were given up to social engagements, of which there were many. Tuesday evening all attended the dinner given to Hugo Riesenfeld by the corporation and on Wednesday evening they were the guests of Mr. Zukor at a banquet at the Hotel Commodore.

Several new appointments were made by General Manager Kent at the convention, and these will be announced later.

Andrew J. Cope’s Prologue to “The Defil”

This enterprising manager of the Rialto Theatre, Lawrence, Mass., played the Pathe production, with George Arliss, to standoff business in zero weather.

For a prologue a contortionist led a quartet dance.
Hector Turnbull’s “The Cheat” Is Now Running in Paris as an Opera

By EDWARD WEITZEL

FRIDAY, February 4, 1921, marked a new era in the art of the screen. On that date an operatic version of the photoplay, “The Cheat,” was produced at the Opera. The scenario, written by Hector Turnbull, had been turned into libretto form by Paul Millet and Andre Lourdre. Camille Erlanger, the composer of “Aphrodite,” furnished the score. The opera was given the title of “Fortiture,” the French composer dying shortly after his part of the work was completed. Vanni Marcoux played the part originally destined for the screen by Sessue Hayakawa. As the infatuated Japanese who falls in love with a putative scene-dock, incapa-citied to consider the condition of the girl, he will be recalled, gave a performance of great power.

Hector Turnbull, who left New York for Los Angeles on February 9, is naturally considerably elated over his part in this significant relationship between the screen and the operatic stage. It is the first case on record where a librettist has gone to the screen for material and founded his book on the plot of a photoplay.

“Foriture” Is Its Title

Referring to this fact, Mr. Turnbull remarked in the course of an interview that there was every reason to believe that “Fortiture” would be produced in New York next season by either the Metropolitan or the Chicago Opera Company.

Some time ago,” said Mr. Turnbull, “the prophecy was made by Jesse Lasky that the stage and the opera would be seeking for original material from the screen quite as generally as the moving pictures were to the spoken drama for a part of its plots. The new opera now running in Paris proves that Mr. Lasky was right. A drama for the stage is now being written in the French capital on ‘The Cheat.’ As a usual thing the French and the Russian stages do not take kindly to our dramas. They prefer more quick-tempered, hot-blooded tragedy to the square inch or running foot than is popular in this country. ‘The Cheat’ is liberally supplied with red pepper, you may remember.

“Everything for Sale”

Speaking of his latest work for the screen, Mr. Turnbull was evidently very enthusiastic over having Mae MacAvoys for the heroine of “The Lady of the House,” which is now being put into form for Paramount. Another of his screen dramas promised for the near future is “Everything for Sale.”

Knowing that the author of “The Cheat” had been closely connected with the stage by reason of his experience as a dramatic critic on one of the New York dailies and that he had had a great deal to do with building up the Paramount scenario department, many books, plays and original stories having been passed upon him while acting as head of that department, I put this question to him:

“What do you think of this gradually changing stage of the photoplay? Of its constant approach to the structural outlines of the well-made play of the footlights?

“It is one of the strongest reasons for the steady improvement of screen drama,” was the reply. “At the start, when the producers realized that they had practically all outdoors to screen, they demanded stories that hopped, skipped and jumped the characters all over the map. The more long shots the better, and they bridged over the

weak spots by running in a cute baby picture or intimate views of domestic animals. One day it began to dawn upon the makers of pictures that human interest was the most valuable element in their product, just as it is in all fiction, and that the only way to sustain interest is to tell your story in the most direct manner possible. Certain grades of moving pictures can be told, and better told, with the same economy of settings as is used on the stage.”

“You believe then that the screen has as wide a scope as the stage?”

“Precisely. Pictures of a spectacular nature will always be in demand, but the main output of the screen will be the dramas and comedies that reflect life truthfully and incisively.”

First Aid Hospital at Paramount Studio Handles 600 Patients in Three Months

The making of motion pictures in many instances is a strenuous occupation, as a glance at the records of the first-aid hospital at the new Paramount studio on Long Island. In the three months time that the hospital has been in operation more than 600 cases have been treated. Most of the cases were minor ones, such as bruises, cuts and sprains, although there have been some of a more serious nature.

Probably the most unusual case that has been treated at the hospital was that of sunburn from electric lights. While making “The Teaser,” a picture starring Dorothy Dalton, several of the extra girls in the dance hall scenes had to take positions near the big Klieg lights. They wore long neck dresses, and the rays from the powerful lamps gave them a better case of sunburned backs than Coney Island and a July sun could ever do.

Torchy Comedies Starring Johnny Hines to Be Distributed Again by Educational

E. W. HAMMONS, president of Educational Films Corporation of America, has announced that a contract has been signed with Master Films, Inc., whereby Educational acquired a second series of Torchy Comedies, made from the stories by Sewell Ford and starring Johnny Hines. This will be the second year of the distribution of these pictures through Educational Exchanges.

The current February release is “Torchy’s Night Hood,” the eighth of the series, while the ninth and March release “Torchy’s Big Lead” has already been delivered to Educational. Work has been completed on the tenth picture which completes the first contract and on April 1 initial delivery under the second contract for twelve pictures will be made. The schedule is so arranged that Educational will have all prints six or seven weeks ahead of release schedule, assuring the fullest service to exhibitors.

The New Contract

The new contract calls for exclusive services of Johnny Hines, musical comedy star. Master Films controls the entire screen right to the Sewell Ford stories through the publishers, Dr. Cloyd.

“The Torchy pictures have been particularly pleasing to us because each release has shown a considerable gain over the previous one,” says a statement from Educational.

“We selected Educational to distribute our pictures,” says Charles C. Burr, of Master Films, because we recognized Educational as the real specialists in the short subject field.”

Buys Post Story

Allan Dwan has purchased the rights to “Johnny Cucabod,” the Saturday Evening Post story by Wilbur Hall, and work on the picture will be started immediately at the Hollywood studios.

Allan Dwan just completed “A Perfect Crime,” his second Associated Producers production which is scheduled for a late February release.
Hugo Ballin Says Public Taste Has Changed; Subtle Stories Succeed Mere Strenuousness

HUGO BALLIN, who has just finished his modernized version of "East Lynne," for release by the W. W. Hodkinson Corporation, says he has demonstrated the soundness of his theory that the stress of physical acting and indeed the whole physical element in the production of motion pictures has reached its peak and that the public is slowly but surely turning away from this style of entertainment, which, at its best, he states, is often crude and primitive. In an interview with a representative of the press, Mr. Ballin, who had won international fame as a painter before entering the motion picture field, said:

"I believe the time has come when we must react to the standards of screen values. Because motion on the screen was a sentimental novelty we suffered much from exaggerated motion in the early days of the industry. Indeed, we all remember that the first motion pictures aimed at nothing more than the reproduction of motion as such and that to be sure was novel and startling enough. We had galloping horses, express trains, the flight of birds, athletic and gymnastic exercises—in short all those activities which either consisted of motion or accentuated motion.

Attempted Something Subtler

"It was but natural for us to import this tendency to emphasize motion into our early screen drama—a fact which to my mind accounts for the tremendous and sustained popularity of so-called "Westerns." From time to time we attempted something of the subtler type. When we started to translate popular fiction into the vocabulary of the screen we began to realize that the over-emphasis of motion was a fatal defect.

"We all remember that at one time the foreign pictures, especially the picture of Latin, or to be specific, of French origin, had a tremendous vogue. Ten years ago the popularity of the foreign picture reached its height. Patrons still looked for plenty of motion almost for its own sake. From that day forward, i.e., from 1911, the foreign made picture began to decline and while in 1909 and 1910 at least one-half of the average American motion picture programs consisted of pictures of foreign origin, in 1915 the foreign made picture represented a negligible quantity.

"This fact can be explained only in one way—the people who patronized the motion pictures had become tired of the mere novelty of motion and desired something more subtle and refined. The American producer was quick to sense this popular demand and by responding to it reduced the foreign picture to insignificance.

"I believe that we are still in the initial stage of this revolution from the over-emphasis of motion. We have, I believe, now arrived at a point where the majority of our patrons enjoy a picture in proportion to the subtlety of its appeal. This means above all things a profound change in the nature and quality of acting before the camera and likewise in the nature and quality of the successful director.

Pathos and atmosphere today count for more than ever in the history of motion pictures. Beauty and lavish settings have become factors, though I believe that the latter are very near reaching their peak and will no longer "impress" themselves add much to the value of a picture.

"In 'East Lynne' I have sought to respond to the demand for the more subtle appeal, for the more spiritual kind of acting—of the innuendo and intuition rather than the brash rhetoric of the sub-title.

"The well-known scene in 'East Lynne' in which Captain Levison abandons Isabel Vane used to be a rather violent affair on the stage—probably it had been burlesqued so frequently for that reason—I have tried to convey the sentiments of the man and woman without recourse to violence. I know it is impossible to photograph this, but I do not think it is impossible to catch the fleeting, yet very real, expressions that move the human heart in moments of great distress and depict themselves on the human face.

"I have mentioned this scene because it is typical of my plan to impart more of the spiritual values to the screen. I believe, too, that something must be left to the imagination of the patrons. I know of no more delicate task than that of sympathy. If it is over-done in the slightest degree it will react unfavorably. We can hope for little more than a stirring of sympathy and that must always seem to come in the most spontaneous fashion, otherwise we lose our aim. I do most heartily believe in the effect of art and beauty. Here, too, however, the appeal dare not be too obvious. Art and beauty can never be obscured on an audience; like mercy they must fall upon the hearts like 'the gentle rain from heaven.'

"With these ends in view and fairly confident of the new mood of the public and their changed attitude toward their favorite entertainment have ventured to depart from many a hoary tradition and it may be that I have defied time-honored melodrama, tales of evocation, and exegesis. The verdict of the public will be recorded in due time and none of us may anticipate anything with certainty.

"There is no doubt, however, that a variation of the dramatic part of the motion picture entertainment is demanded by the public and that the old molds are wearing out. Nothing is constant in this industry which is both a fine and useful art. Nothing is constant but change. We need a new lure for the public—my version of 'East Lynne' represents my plan to provide this new element."

D. P. Howells Gets American and Canadian Rights for "The Hope Diamond Mystery"

FOLLOWING his successful distribution of "The Son of Tarzan," David P. Howells of Chicago has acquired United States and Canadian rights for another big serial, "The Hope Diamond Mystery" featuring Grace Darmond.

The final papers in the transaction were signed recently and work has already been instituted in getting the picture ready for the market. The Hope Diamond is undoubtedly the most sinister jewel in the history of the world. It has an authentic history dating back 1,400 years with a story of disaster and misfortune linked with it. Every person who has actively been connected with the diamond during that time has met disaster in some form, it is stated.

"The Hope Diamond Mystery," the picturization of this story in a fifteen episode serial, is based to a large extent on the life of Marie Vane who hit the full force of the sinister curse of the famous jewel. Starting as the daughter of a poor dressmaker in Philadelphia she scaled the heights of fame and fortune on the musical comedy stage until she became a peeress of the realm of exclusive British aristocracy and was in line to wear the strawberry coronet of a Duchess. But with marriage to Lord Francis Hope, the famous Hope diamond entered her life and after a short period of happiness the curse of the jewel started to work.

In order that the picture may be marketed in a thorough and efficient manner with the maximum amount of service to the states rights buyer and the exhibitor, Mr. Howells has caused to be created a state rights department which will be separate from his export business. This department will be under the active management of William Fait, Jr., who has formerly been in charge of the South American activities of the Howells organization. The advertising publicity and exploitation will be under the direction of T. O. Eltonhead.
A ROMANCE tinged with a charming sadness comes to light in the announce-
ment of the engagement of Tom Moore, the Goldwyn star, to Renee
Adoree, the dancer. While Moore was in town last week making exterior
scenes for a forthcoming picture, Miss Adoree was engaged for an important role
and she returned to the Coast with the company. With the announcement she
speeds East with a rapidity that places the match in the love at first sight class.
Coincidentally the picture the couple were working in this month is titled "Maid in
Heaven," which probably applies to the match as well. The wedding day has not been
set as yet.

Can it be that we are going to have a bstorath issue this week? Besides the
above note, comes the hand announce-
tment of the engagement of Natalie Talm-
dadge, sister of Constance and Norma, to
Buster Keaton, former vaudeville and
now motion picture comedian. It is said a
telegraphic proposal was transmitted across the continent marked the culmi-
nation of the engagement. Miss Talmadge, who is wintering in Palm Beach with her mother, her sister, Norma, and her brother-in-law, Joseph Scheen,
states that she did not know when the mar-
riage would take place, but thought that it
would occur in the spring. Keaton is com-
ing East in May.

According to Miss Talmadge, she met the
comedian four years ago, but has not seen
him for two years. When she was asked
if the courtship was conducted through the
mails she merely smiled. However, Mrs. Schenck, said that she had no idea the
engagement. Miss Talmadge was an employee of the Western Union Telegraph
Company had benefited to a far
greater extent then the postal department,
most of the corresponding being done via
night and day letter.

The indescribable Charlie McClintock, di-
rector of exploitation for Selznick, has re-
turned from a tour of the New England states in behalf of the Select spe-
When he arrived in town Charlie rode from
the station to his office in a taxi cab,
the darning dude.

While on the subject of the members of
the Selznick staff, this might be a good
time to express sympathy for old Walt
Hill, purveyor of bright quips for that organiza-
tion. Walt is suffering from a fashion
exacerbation and a chromatic complex. In
a recent issue of his snappy clip sheet the
erstwhile Rambler of the World goes into
paroxysm in outlining the details of various gowns worn or recently
purchased by the stars of his company,
such, for instance, as this: "Like a flocy
cloud plucked out of a summer day a
beach cape which Zeena Keefe, etc. We
cannot go further in the fashion depart-
ment. As for the chromatic outrages listen
to some of the Selznicker creations in
Algonquin brown, pimc green, cub grey and folly red. Our heart
is breaking for Walter, and our sympathy
goes out to Mrs. Hill.

Amelita Galli-Curci, the famous opera
singer, who recently married her accom-
panist, Homer Samuels, in her conversation
with newspaper men at the time of the
wedding intimates that she would not be
averse to entering motion pictures if an
opportunity were offered.

"The Chances Wives Take," the working
piece of the first picture produced by the
new firm of Walsh and Fielding, is likely
to remain as the name of the film when it
is placed upon the market. The picture
is recently completed in the company's
Glendale studio and is now being cut and
edited by Walter Smith and Tom Walsh.
The latter directed the production.

Walsh and Fielding have not made a de-
cision as to the manner in which the film
will be released as yet. As soon as "The
Chances Wives Take" is released the firm
will commence the production of another
feature.

James Dent recently signed a long term
contract as general manager of the Selz-
nick Fort Lee studios.

"Who am I?" asks the title of one film.
"Who Cares?" sharply retorts another.

The annual dinner to be given by the
Associated Motion Picture Advertisers at
the Hotel Biltmore on March 4 is desig-
nated under the title of "The Naked Truth." It
is learned that the conversation and
speeches at the dinner will closely follow
the title of the affair, as the matter of the
doings of the motion picture industry.

"The Naked Truth" dinner is to be a
yearly occurrence, as you probably know, and it promises to become as successful,
interesting, and famous an affair as the well-
known functions of the "Amen Corner."

Walter S. Rand, who has been sales man-
ger of United Artists Corporation's Los
Angeles branch since the organization be-
gan its operations, has just received from
Hiram Abrams, president of the company,
substantial recognition of his good work.
Mr. Rand will hereafter travel the west
cost offices of the Big Four, representing
the home office. His territory will include
the offices in San Francisco, Los Angeles and
denver Exchanges.

Mr. Rand's promotion has brought about
some other advancements in the ex-
change personnel of United Artists Corpo-
ration. H. D. Buckley, who has been Kan-
sas City sales manager since the organiza-
tion of the company, becomes Los Angeles
sales manager.

T. Y. Henry, who has been sales manager
at the Denver offices from the beginning,
has been transferred to the position of sales
manager at the Kansas City office.

H. D. Cassidy has been appointed sales
manager at the Denver office.

Several new offices have also been opened
to accommodate the growing business of
United Artists Corporation. W. A. Shalit,
who recently made an enviable record for him-
self as one of the assistants in the Boston
office of United Artists' Corporation, has
been appointed sales manager at St. Louis
and is establishing a new office in that city
for the Big Four.

A new office has also been appointed at
Montreal, with E. A. Brown as manager.
Mr. Brown was transferred from the
Toronto office of the Big Four to his pre-
sent post.

It is a noteworthy thing, indeed, that
with no single exception, every change re-
corded in this announcement was a promo-
tion. Mr. Abrams has made it a point in
building the organization to select his men with the sole idea of their perma-
nent connection with United Artists Cor-
poration and the fact that he has been able to fill every post by promotion is splendid
testimony to the mutual satisfaction that
has resulted in the association of United
Arts Corporation's men and the
company.

Are moving pictures being chased out of
fifth place in American industry by the
rum runners?

Albert E. Smith, president of Vitagraph,
and George Randolph Chester, head of
the scenario department, have gone to Cal-
ifornia. They will spend all their time at
the west coast studios supervising some
cost productions now being made in Los
Angeles.

At Lincoln, one of the cast of "Determi-
nation," has achieved one of his many am-
bitions. His maiden effort as a playwright
is to be produced in vaudeville by Joseph
Hart in the near future, with George
Howell in the leading role. The playlet is
a one-act psychological drama, entitled
"The Criminalist."

The male members of the Selznick or-
organization held a backstage dinner at
Fielding's on February 11. The committee
in charge of the affair, which proved a huge
success, included J. W. Schlieff, C. C. Petti-
ton, Randolph Bartlett, E. V. Durling and
Warren W. Lewis.

Miss Frances, well known to the trade
and a member of the Cine-Mundial staff,
clipped Wednesday evening. The exciting
details will appear next week.

(Continued on page 922)
EXHIBITORS!
A FRIENDLY NOTICE!

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from time to time it has been stated to us by various people that we have never clearly explained just why a tax on music, where it is played for purposes of profit, is equitable and fair, and

BECAUSE

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American Society of Composers
AUTHORS & PUBLISHERS
56 West 45th Street, New York City

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TOPEKA
The postponed production of "Cognac," the play David Arnold Balsh thought up right out of his head, will be shown to the public for the first time since its revamping and recasting at the Shubert Theatre in Brooklyn, Monday evening, February 14. Balsh, you are aware, is one of Jack Meador's handy men up in the Metro offices.

Saturday, February 5, was the sixteenth wedding anniversary of Mr. and Mrs. C. L. Yearsley. Mr. Yearsley is the director of publicity and advertising for First National, as you probably already knew. Mrs. Yearsley met her husband on Saturday afternoon to go to a dinner in their honor at the home of Mr. and Mrs. Earl Hudson. As they stepped from the door of the building on Forty-eighth street eight or ten fauns emerged from the shadows of the edifice and showered the couple with rice. Also on Mr. Hudson's waiting automobile was a sign on the radiator reading "We are on our honeymoon and the side was "just married" and tied to the rear end with long white ribbons was a pair of old shoes. The guests at the dinner included, beside the blushing couple and Mrs., and Mrs. Hudson, Mr. and Mrs. J. D. Williams and Robert Dexter.

Jimmy Callahan, who is producing in Atlantic City, a series of two-reel comedies in which he is both star and director, took a run up to New York last week. Robert W. Priest, who is to distribute the series, says they are clean situation comedies without slapstick and that the first three to be completed are "knockouts." Carol Towbridge, assistant general sales manager of United Artists, has gone to Buffalo, where his firm has just opened a new office.

General Manager Shaw, of the Apex Feature Film Company of Pittsburgh, was a recent visitor to the offices of Arrow, as was Bob Lynch, of the Philadelphia Metro exchanges. It was a business visit, however, as are so frequent that he suspects he has a commutation ticket.

John P. Fritts has resigned as director of advertising and publicity of Realart Pictures Corporation. Mr. Fritts had held this position only a few months as the company organized, and for some time he and Arthur Kane comprised the greatest part of the payroll. He has not definitely decided upon his future plans, that is states that he will have an interesting announcement to make in the near future.

Jack A. Pegler, formerly eastern district manager of exploitation for Mayflower Pictures Corporation, has assumed the directorship of the house and has formed the New Bedford Theatre Company at Newark, of which Jacob Fabian is president.

Harry J. Naughton, formerly studio manager for the Vim and Billy West comedies, and now assistant general passenger agent of the C. S. Company, in New York last week, passing through following a vacation visit to his home in Worthington, Ohio, where he spent mostly in the Orient. He is now stationed at the home office in San Francisco.

The news recently stated that Douglas Fairbanks broke his hand. Now the technical details of the accident are at hand. The bone in the thumb broke is the third metacarpal bone, busted in two places.

Bruce C. Kixmiller, Associated First National franchise holder, of Bicknell, Indiana, is visiting New York. Mr. Bicknell, who is interested in coal mines in his locality as well as his theatre interests, is in close touch with the censorship situation in Indiana. He told us the other day that there is no cause for worry over censorship in the Hoosier state as there is not a change in the world for the present measures to pass in the legislature.

One of Charles Urban's Science Series will be shown on Sunday evening, February 13, at the monthly Lambs Gamlol in their clubhouse in Forty-fourth street. Jack Hazan and Fritts are the basis of an illustrated lecture, so the chances are that it will not be quite as serious a reel as the Science Series usually are. Mr. Urban has edited a special reel for the Gamlol and it will be retained permanently as Kineto Review No. 76. It mixes the serious and the humorous, including a monkey who illustrates "My Favorite Drink" and a science study called "Dexterity and Mimicry of Insects." Just imagine the material these subjects will provide for one of his famous speeches.

Alvah G. Talbot, vice-president of the Bishop-Cass Theatres Company, Denver, is in town for a week or ten days. Talbot is the owner of the American Theatre, Denver, where "The Kid" played to a total patronage of 44,000 persons last week. Naturally, the picture was held over for another week.

On the evening of February 2, just prior to his sailing for England, Felix Orman, publicity representative for J. Stuart Blackton, was host at a dinner at Keen's Chop House to representatives of the trade press. Blackton made an interesting speech telling of his production plans for producing in England, stating he would make not more than two films a year. Blackton has just returned from England after confessing that he was both in that country. Arthur Kane, who handles the American distribution of the Blackton English-made pictures starring Lady Diana Manners, also spoke.

There were no particular difficulties in the success of the new undertaking and "bon voyages" for Mr. Blackton, Mr. Orman and other members of the staff who sailed the following day on the Mauretania.

F. A. Beach, comptroller for United Artists, has just returned from a trip to Chicago and Kansas City.

R. Cecil Smith, with Mrs. Smith, members of the Selznick scenario department, left last week for a month's sojourn on the West Coast. The first leg of the journey is in the Atlantic Orient Liner, the New Orleans, from which point they will proceed by rail to Ocean Park. On route to the coast Mr. and Mrs. Lynch will prepare the continuity of a John Lynch story. According to present plans, they will return East by the first of March.

It is expected that Edward L. Hollywood, who is associated with C. A. Weeks in the Cawood Pictures Corporation, will leave for California next week to commence production of the first of a series of four productions which are to be shot at the Castle, for release by W. H. Hodkinson.

Dawne Laughlin has been appointed manager of the Detroit branch of the Pioneer Film Corporation. Laughlin succeeds Ed Fontaine in the position. He is well known and well liked in the Michigan territory and officials of Pioneer are confident of his success.

Robert Hodkinson, son of W. W., left for the South last week, making Atlanta his first stop, on a trip that will include an observation visit to the various branches in the district. Bob is receiving a thorough schooling in all departments of his father's company. He wants to give his brother Kenneth a run for his money when it comes to knowing the business.

The Equity Shop was explained and discussed at a meeting of the motion picture branch of the American Federation of Labor in the Hotel Astor last Sunday afternoon, February 6. John Emerson, president of Equity, who went to Cleveland with his wife Anna Louis, to attend the opening of the new Marcus Loew Theatre, returned in time to preside at the meeting.

Metro's production of "The Four Horsemen of the Apocalypse" was shown before an invited audience in the Plaza Hotel on Thursday evening, February 10. The exhibition was a simple one, a row of photographs ready for a review of the picture and an account of the affair to be published in the current issue. Both will appear next week.

Dwight Perrin, assistant sales manager of Associated Producers, Inc., left town February 7 on a trip to the various exchanges of his organization located in the eastern seaboard district.

Samuel Goldwyn returned to New York on Monday from Bismark to the coast.

Expansion made it necessary for the Popular Film Exchange to seek larger quarters. Hence their move from the sixth floor of the Godfrey Building to more spacious rooms on the seventh floor.

Albert W. Hale, who is widely known in motion picture and theatrical circles as a writer and director, is recuperating at the Arlington Hotel, Hot Springs, Ark., from a severe appendicitis operation performed at the Mayo Brothers Sanitarium, Rochester, Minn. Mr. Hale has had a hard siege during the past few months, his illness and operation making heavy drain on his resources. He writes Robert W. Priest, president of the Film Market, Inc., that he is urgently in need of employment at work which can be performed at hours until he has recovered. Mr. Hale is an able continuity writer.

E. K. Lincoln, accompanied by his wife, sailed for Europe last week on the Cedric. The couple will combine business with pleasure, the trip will take in England, France and Scotland. Being dog fanciers and owners of the Greenacre Kennels at Fairfield, Conn., they will attend numerous dog shows, with a view to purchasing a few specimens.

On February 15, at eleven A.M., in the Capitol Theatre, there will be held a mass meeting of the Motion Picture Committee of the European Council, of which Herr Bertel Holm, I. G. Film Trust, is president. Senator James J. Walker and Samuel Rothafel will address the exhibitors and workers in the recent drive. Rothafel will have a report to make of which the committee may be proud.
Director Rex Ingram of Metro Appraises “The Four Horsemen of the Apocalypse”

By EDWARD WEITZEL

REX INGRAM is Dublin born. A graduate of Trinity College, where his father is a professor, he has a slight touch of the Irish in him, and may wonder when he first spoke if he wasn't distantly related to Brian Boru in spite of his name. The director of “The Four Horsemen of the Apocalypse” is a young man who has seen life from the high to the low, having been a sailor and a sculptor, an actor and a scenarist writer, and done his seven months’ bit overseas as a member of the Royal Canadian Flying Corps. None of these diversified means of gaining either fame or fortune makes one a model, or necessarily command­ed. A steady-eyed, quiet-spoken chap with a large reserve of determination, sense of form, love of beauty and physical endurance, it is easy to understand that Metro is congratulating itself on having intrusted him with the making of the screen version of Vicente Blasco Ibanez’s powerful novel.

Played a Fine Line of “Bits”

“Where did you begin your screen career, Mr. Ingram?” I asked, after the Metro publicity man told me to study modeling with the American sculptor, Lee Lawrie, and of his fondness for the art.

“At the old Vitagraph studio in Brooklyn,” was the reply. “I had acted some before coming to this country, and I played a fine line of ‘bits’ my first engagement in the movies.”

“Where was your next engagement?”

With William Fox, I stayed with him eighteen months, wrote scenarios and di­rected Betty Nansen and Robert Mantell. After my discharge from the flying corps I went to Universal and was associate director of “Unravel Crimson Skies.”

“Then what followed?”

“T was engaged to take full charge of “Broken Petters,” starring Violet Merser­eo, and also directed “Black Orchids,” with Cleo Madison as the star.”

“How did you and Ibanez get along when he was helping you and June Mathis on the scenario of “The Four Horsemen of the Apocalypse?”

“Splendidly! He doesn’t speak English and I don’t speak Spanish but we under­stood each other perfectly—when his secret­ary was there to translate,” he said.

This is, of course, the biggest picture you have ever made.

Mr. Ingram looked at me quite seriously.

“If I weren’t a modest man,” he replied, “I should say it is the biggest picture anybody ever made.”

A Sculptor and His Synopsis

“Has your experience as a sculptor helped you in your work as a director?”

“Yes, indeed! Practically the same laws apply to the production of an artistic film as to the making of a fine piece of sculpture. Motion pictures must be as plastic in a plastic medium or on paper by the sculptor has its parallel in the synopsis of the motion picture. The complete scen­ario comes next, for without a well-con­structed script the efforts of a director will fail to convince. He may have the human note, well composed pictures and

good lighting but unless he tells his story convincingly everything else stands on a foundation that wobbles.”

“How does a sculptor make his synopsis?”

Rex Ingram was out of his chair by this time and illustrating his words by looks and gestures which betrayed his deep interest in the subject under discussion.

“The figure or group of figures first takes form in an armature, a firmly con­structed framed composed of steel braces, wood and lead piping, all wired together. The clay is then roughly massed upon it. Just as the moving picture director must have thorough knowledge of scenario con­struction the sculptor must be familiar with this part of his work. Unskilfully put together the armature will not support the great weight of clay put upon it. The armature is the sculptor’s scenario.”

The Importance of Form

“You spoke of the importance of the story. It is, of course, the only excuse that fiction has for existing at all.”

True. There is a tendency in film production, however, when one is striving to make something of beauty, to sacrifice or lose sight of the story theme. In moving pictures this is particularly dangerous. In sculpture and painting, although the finest examples of both arts have a theme—certainly a meaning—neither is linked so closely to literature as is the screen.

“Do you think, Mr. Ingram, that the screen pays enough attention to form?”

“No, I regret to say. As with clay and paint, form is the most vital adjuncts to the film. Take the closeup: Without knowledge of the construction and form of the human head it is only by chance that the director can light it in such a way that the modeling is brought out. Lack of modeling will make a head thrown up on the screen appear to be flat and without character, and in doing so weaken the characterization of the player. It is modeling, obtained by judicious arrangement of light and shade that enables us to give something of a stereoptic quality to the soft, mellow-tone close-ups, which take the place of the human voice on the screen, as if we were intimate with the characters as if we had known them all their lives.”

“The screen is very personal for the part being understood.”

“Yes, The most noticeable racial character­istic of the Chinese head is the high brow structure that gives, a peculiarly that will be accentuated by the source of light coming from above at all times when cinematographing this particular character. The top light, by throwing a shadow under the high cheek bones, makes them more prominent than any high-lighting a clever make-up artist may use in his efforts to gain the same effect. Sculpture teaches that color is deceptive, and the fact that from a life mask or a fine portrait bust of a friend we invariably learn more about the sculptor’s skill than we knew before proves that the theory has something of truth in it. Except in the rare cases when both sculpture and film are excellently done, the sculptor and director are working in a monotone medium, and both are striving for the same result: The sculptor in the round, the director simulating the form which is not there by an arrangement of light and shade calculated to create an optical illusion.”

The Splendidly Simple in Art

“You put the screen on a level with the rest of the arts, of course?”

“And why not? The making of fine moving pictures is as surely an art as is poetry, it is not an art to model an inferior stature or write bad music. The big thing in all art we know are the simple things, those which are stripped of all pretenses and affectations of the artist. John Sargent’s frieze of the Prophets in the Boston Mu­seum and the Saints in the reredos of the Church of St. Thomas on Fifth Avenue, New York, by the sculptor, Lee Lawrie, are among the finest examples in America of the splendidly simple in art. In­side we see what lies beneath the surface rather than the surface itself. When the screen shows us what lies behind the eyes and the head, the reflections are thrown upon us, then it also is accompl­ishing something toward that end.”

Court Refuses Injunction

Supreme Court Justice Edward R. Finch has denied the application for an injunction of Vitagraph, Inc., restraining the Eskay Harris Feature Film Company, Inc., from producing the motion picture pictured as “Black Beauty.”

The Vitagraph company which claimed the exclusive rights to the picture, is to produce its production of the same at the Strand Theatre on February 20. The defend­ants denied the contention of the Vit­agraph company to extend their claim and said that its version of the screen play does not conflict with that of the plaintiff.

“First Born” Popular

“The First Born,” starring Susse Haya­kawa, according to Joseph Plunkett, man­aging director of the Strand Theatre, New York City, ran second in actual receipts to “Kismet,” which holds the house record. Both pictures are Robertson-Cole produc­tions.
C. H. Dunning Says That Independents Can Give His Company Best Possible Service

WITHIN a very short time all Prizma products will be entirely in the hands of the independent exchange in every territory of the United States, according to an announcement by Carroll H. Dunning, vice-president of Prizma, Inc., who was in Chicago January 31 and February 1.

"I have been making it a point recently to have personal interviews with prominent men in the independent market, and have concluded that they can give me the best possible service," Mr. Dunning said. "I have had a chance to know my man in each case, before negotiating, and feel confident that any exchange man who is the head of his own organization must necessarily feel a real interest in Prizma before he decides to handle Prizma."

"In making Prizma features we are giving more and more attention to subject and less and less to footage," Mr. Dunning further stated. "We are concentrating on the art of making each subject a gem, as near perfect as possible, whether it measures a full reel in length or not. It is an easy mistake to lengthen out a scenic to such an extent that it bores the spectator instead of diverting him."

"From now on they are to be released at the rate of one every two weeks instead of one a week. They will consist of a scenic and a novelty alternately. Through the medium of this 'novelty' subject we are going to exploit all of our latest discoveries in the matter of color transference. For instance, one of our just-completed numbers is 'If,' in which we show what a drab, uninteresting life this would be if there were no color in the things about us. A heap of cherries is photographed in black and white and gradually the color comes into them until they are brilliant red. Another interesting way of getting the same effect is to show the suffusion of color into the human countenance."

"To make Prizma subjects desirable to the most discriminating exhibitors in the country is our aim. In striving to perfect them we are catering pre-eminently to the theatres that specialize in presentation and deluxe programs."

Music Score Will Soon Be Ready for "The Kid"

Complete musical scores for "The Kid" will be ready for distribution about February 20, announces Paul Bush, manager of the Chicago offices for the Synchronized Scenario Music Company which is engaged in supplying music scenarios for many new feature productions. These scores are being prepared at the rate of from twelve to fifteen every week, so that by March 15 it is expected that one for every current release will be available.

Mr. Bush, who has charge of sales in northern Illinois and Indiana, reports that the new product is creating a great deal of interest among exhibitors. Rental of these scores for one week will range from $5 to $25. A complete score for every instrument goes with each collection.

A. J. Sharick Spends Few Days in Chicago

A. J. Sharick, who was recently advanced by Louis J. Selznick from the position of traveling exploitation representative to assistant director of sales promotion, arrived in Chicago February 1 and remained for a few days.

His new duties consist of touring all Select exchanges throughout the country, outlining sales and exploitation campaigns and methods for stimulating business generally.

Mr. Sharick has succeeded in updating the editorial traditions of the Daily News to some extent by completing arrangements on February 2 for printing a series of stories on motion picture stars. Altogether this will mean about fifteen columns of publicity, to run for about ten weeks on the Woman's Magazine section, and will consist of special articles written by feminine stars of Selznick productions.

New Chicago Theatre to Open February 12

Labliner & Trinx expect to open their million-and-a-half-dollar house, the Senate, on Madison street, near Kedzie, Saturday night, February 12.

A detailed description of the theatre has not yet been given out, but all advance reports indicate that the building and its equipment will equal anything in the way of moving picture palaces as yet unveiled to Chicagoans.

The Senate has a seating capacity of 3,400, out of which 2,200 seats are on the main floor. The floor space of the lobby alone measures 63 by 62 feet. Super-programs will be given, exclusively, a special presentation and prologue accompanying each picture. Ward Johnson, well known for his conducting of orchestra programs at the Strand Theatre, Chicago, and at the Strand and Capitol theatres in New York, will be in charge of the music at the Senate. An orchestra of fifty pieces has been engaged.

Rogers at Brady Luncheon

Frank B. Rogers, general manager of J. Stuart Blackton Features, Inc., spent Tuesday and Wednesday in Chicago on his way to New York. He was present at the luncheon, tendered William A. Brady, by the Chicago trade on February 4.

Praises Hodkinson Films

In these days when so much is being said in criticism of the motion picture in the press and elsewhere, it is refreshing to note that the well-known Catholic monthly known as "The Holy Name Journal" has come out with a list of "Desirable Pictures" which is headed by two Hodkinson releases, "The Kentucky Colonel" and "The U. P. Trail." "The Holy Name Journal" has a large circulation and occupies a high place in the list of religious publications.

FERA GORDON HELPING THE FUND FOR THE STARTING CHILDREN OF EUROPE

She is starring in the Selznick picture, "The Greatest Love"
George Clark in America to Get Acquainted and to Launch Campaign for His Two Stars

Mr. Pettijohn was asked to address the meeting because he is a college man who has used his special training to exceptional advantage. It will be recalled that, before he entered the motion picture field, he had been a leading law practitioner in the state of Indiana. He was particularly qualified to present an enlightening address to the Writers' Guild on a subject in which he is expertly advised.

British Movie Influence Negligible in Manitoba

In an address before the Provincial Chapter of the Imperial Order of the Daughters of the Empire at the Port Garry Hotel, Winnipeg, Manitoba, on the subject of "The Influence of Motion Pictures on National Life," Mrs. Vallance Patriarche, a member of the Manitoba Board of Motion Picture Censors, declared that, in so far as Manitoba is concerned, the British influence in moving pictures is practically nil.

Screen News Syndicate to Be Bureau for the Distribution of Film Information

PATTERNED after the system of distribution used by farmers, ranchers and fruit growers in the Far West, and having in mind the many benefits enjoyed by the members of these co-operative and modern-day distributing companies, Charles Donald Fox and Charles Reed Jones announce the formation of Screen News Syndicate.

It will be a central bureau for news of the screen and its players and its function will be to distribute feature stories to newspapers, magazines and programme publishers throughout the world.

Many features of more than usual interest are now in the making and the first of these "Film Favorites," written by both Mr. Fox and Mr. Jones, has already been contracted for by a chain of newspapers stretching from coast to coast.

T. Hayes Hunter is now in the second week of production on his adaption of Irving Bacheller's "The Light in the Clearing." The entire cast has been filled, with many notable screen artists, among whom are Clara Horton and Eugene Besserer.
Charlie Chaplin in His Six-Reeler "The Kid"
Smashing House Records All Over the Country

CHARLIE CHAPLIN appears to have lost none of his popularity by the long elapse of time between the release of "The Devil" and "The Kid," according to the turn-outs of fans in all cities where that comedian's first six-reel productions have been shown.

"Thus, February 6, established a new house record for the Strand, replacing that made recently by "The Devil," and Manager Joseph L. Plunkett decided to extend the showing for an extra performance on February 7, a day for the week, one at 10:30 A.M. and a final show at eleven B.M."

It is estimated that an average of 20,000 have witnessed "The Kid" every day. The picture will continue at the Strand during the week of February 13, and if the attendance holds up during the second week, Chaplin's latest feature will have played to nearly 300,000 persons at this house alone.

Tuesday, February 8, at 10:10, a line of waiting fans extended from the box-office around into Forty-seventh street and the house was opened to prevent further sidewalk congestion. Lines at the box office have been repeated occurrences throughout the week.

The Randolph Theatre in Chicago reports that on the opening of the fourth week of the run of the production business was up to the notch established during the first week. The first week it was shown the week's business was nearly forty-five per cent. above the previous week in the history of the house. The Randolph has a seating and standing capacity of slightly more than 2,200, and in the attendance at the end of the third week has topped 112,000. The American Theatre in Denver has also reported its first week showing of "The Kid" on February 3 with a turn-out for attendance of 44,000. It was held over for a second week with business undiminished.

Theatres in Atlanta, Milwaukee, Minneapolis and St. Paul which started runs of the production at the same time as the Denver theatre report capacity business for the week.

Indianapolis had its premier on "The Kid" February 6, and reported capacity business on the opening day at every performance, with the turnaways nearly equaling the number which succeeded in getting inside the theatre.

"The Kid" opens in Boston on February 13. Eighteen theatres in the Hub city have booked it for runs of various lengths, none less than a week, beginning on that date, and this unprecedented situation is said to have resulted in a preliminary advertising campaign which has never been equaled.

Pittsburgh is making extensive preparations for the reappearance of the comedian in that city. It is announced that the theatres which will have first runs have ordered nearly twenty thousand pounds of advertising matter and accessories than is usually used for complete bookings on attractions.

These figures are authentic and are supported by records at the home office of Associated First National Pictures, Inc.

Ernest Shipman Takes Over Additional Offices

To care for rapidly growing interests of himself and associates, Ernest Shipman has leased a suite of offices on the eighth floor of 17 West Forty-fourth street, New York, from which headquarters, the activities of the Renco Film Corporation, the Edward Hemmer Productions, the San Gabriel Producing Company, the James Oliver Curwood Productions, Inc., and the Winnipeg Productions, Ltd., will be cared for.

The other productions controlled or represented by Mr. Shipman will continue to be managed from their present established headquarters. A number of lesser interests have been disposed of, so that Shipman and his associates will be in a position to take on new enterprises of a progressive nature.

Ernest Shipman's associates now number twenty-one, to be found among the influential film people of recognized standing and S. T. King will continue in the capacity of general office manager.

Opening of Lorin Theatre in Berkeley,
Cal., Was Occasion of a Gala Holiday

T HE esteem with which the management of the Lorin Theatre, Berkeley, Cal., is held by city officials and civic organizations was demonstrated in a fitting manner on the occasion of the reopening of this house on January 27, after having been closed for rebuilding for a period of nearly four months.

When the date for the reopening of this house was set the South Berkeley Commercial Club assumed charge of the plans, inaugurated a three weeks campaign of celebration, arranged a parade in which decorated floats were a feature, induced business houses to decorate their stores and offer special bargains on this day to further attract attention to South Berkeley. The affair was a distinct success.

The parade lasted for two hours and was participated in by several of the public schools, with their bands, the mayor, the city council, fire and police departments. A concert by school children was given in front of the theatre and its formal opening. The dedicatory ceremonies were held in the evening when short talks were made by Mayor Louis Bartlett, Wells Drury, of the Chamber of Commerce, and others prominent in city affairs.

The Lorin Theatre is one of the pioneer movie houses in the east-bay portion of Greater San Francisco, having been opened by H. L. Beach and Will F. Krahn in 1908. It is conducted under the management of Will F. Krahn and has a seating capacity of about 1,500.

Ratifies Idle Hour Sale

The Circuit Court of Baltimore City has ratified the sale of the Idle Hour Theatre, 223 North Howard Street, which is managed by C. C. Waxley. This sale took place in December and the identification of the purchaser was withheld. The court action was necessary, due to the vested interest of a minor.

Book "The Spenders"

H. J. Terry, Hodkinson representative in Milwaukee, has just closed a contract with the Alhambra Theatre Company in Milwaukee, one of the biggest first run houses of that city, for a seven day showing of "The Spenders.

The theatre company is going to put the picture over with a huge advertising campaign in the newspapers for they realize just how big a production they have in this Benj. B. Hampton picture.

May Allison has discarded fashionable gowns, silk stockings and pretty shoes for a short time, and is now wearing a fur coat, woolen stockings and heavy shoes while working in "Big Game."

Mayor Gillen's Ultimatum to "Reformers"

MAYOR CHARLES P. GILLEN, of Newark, N. J., has come out strongly for Sunday motion picture shows by issuing the following ultimatum to advocates of blue, sour and funereal Sabbaths: "I believe Sunday movies are a great thing—the only form of recreation within the reach of the poor on their day of rest. What would these so-called reformers have them do—remain indoors all day Sunday looking out in fire-escapes and family washes hanging on the clothes-line? Sunday movies are not only a source of pleasure, but an actual necessity for the welfare of a large industrial community. These Blue Laws may be all right for rural communities, though I seriously doubt it. They won't go for cities like New York, Newark, Elizabeth and other large places with cosmopolitan populations.

"There is absolutely no harm in Sunday movies, dancing or any other innocent recreation when conducted decently. Half the profits of the movies and vaudeville shows here on Sunday are devoted to charity. I don't intend to permit anybody to interfere with them. The rich can ride around in their limousines on Sunday, play golf and indulge in other pleasures that only they can afford. But I don't intend that the poor shall be deprived of their little pleasures, no matter what these Blue Laws may say."

"The restoration of these Puritanical—or tyrannical—Blue Laws is absolutely un-American. I have as much respect for the churches as anybody, but I feel certain, as does most everybody else, that only the narrowest of the narrow-minded are advocating a Blue Sunday."
A horse came galloping into the tiny Western hamlet, and bound to his back was an unconscious child.

They, the people who had driven the mother from the place, knew her little son.

"It's the 'Sage Hen's' boy," they said.

But what of the mother? What had become of her, what tragedy had caused her to give up the only thing in life that she cared for?

Here is a fine out-of-door picture, made as Mr. Lewis makes all his pictures, with pathos, thrill, human interest and deep understanding.

A picture for your audiences.
Imagine a motorboat rushing at full speed toward a bridge.
Imagine a man leaping into the air from that boat, grabbing the timbers above, hanging there for a moment and then hurling himself into another speeding motorboat following behind.
That's another of Daredevil Hutchison's thrilling stunts in "Double Adventure."
Give your audiences a treat; show them this remarkable serial.
He did not dream that he, a man approaching middle age could arouse love in the heart of that fair young girl. He could not guess that she should see in him qualities that she failed to find in her fiancé, the young man he loved as a son, and whose happiness was dearer to him than his own.

Should he let her know how deeply he cared for her and thank heaven for his good fortune, or should he try to turn the current of her love back into the old channels again?

The stage success made famous by Nat Goodwin, now put into a truly superior picture.
Selling the Picture to the Public

by Epes Winthrop Sargent

Southern Enterprises “Big Week” Idea
Is Latest in Drives on New Business

Three weeks ago this department suggested a revival week to bring back to the theatre those who might have dropped away, and to put pictures more solidly on the map. A week later it reported a “Big Week” put over by one of the Selma houses. It was practically the same idea. Now Lemuel L. Stewart writes that all of the houses of the Southern Enterprises will have an anniversary week each year, and that “big weeks” are being planned for most of the houses for the immediate future.

This is not in copy of the idea suggested by Moving Picture World, but it is a powerful testimony to the value of the suggestion, for it is cleaning up in every town where it has been played. Apparently the credit for its use must be given R. B. Wilby, who wrote the “phonograph record” copy, which years ago was more instrumental in helping exhibitors boost over the 10-cent price than any single piece of copy. Then Mr. Wilby was manager for four houses in Selma. Now he is district supervisor for Southern Enterprises in Alabama.

Stewart Took It Up

Now Mr. Stewart, who is in general charge of exploitation, is spreading the idea to all sections of Southern Enterprises, and is good enough to send a report on the “Big Week” recently conducted by Manager Smart, of Gadsden, Ala. We are reproducing this letter in full. Many of the stunts have evidently been derived from suggestions previously printed in this department, but they are given that the campaign may be studied in its entirety.

The total cost of this “Big Week” was $218. It broke every record for the house, by day, by week and for attendance. The pictures used on illustration are not from Gadsden, but from Columbus, Ga., where L. R. Duval gave the big works at the Grand and Rialto. Here the total cost of exploitation was only $30 and the increase in business about 25% above the ordinary. Mr. Duval pinned his faith largely to street-car advertising and to lobby displays, the car carrying the 24-sheet being supplemented by banners on all cars of the system.

Mr. Smart’s campaign is the more elaborate, but both brought results. Mr. Smart wrote:

“Someone in advance the work was planned out for a ‘Big Week’ of pictures. The first actual exploitation began with a slide two weeks in advance. The slide announced that the Imperial was soon to do the biggest thing any motion picture theatre ever attempted in Gadsden. A few days later another slide followed saying that the Imperial was to do that biggest thing soon. And about ten days before the beginning of Big Week the announcement was carried on a slide that Gadsden was to have the biggest week of pictures she ever had January 17-22.

Simultaneously the newspapers carried special stories about the big week. Additional space and prominent locations were given on the ground that the big week would involve co-operation from many of the merchants, much advertising in the newspapers and would bring many persons to town during the week who would not otherwise come.”

Told the Features

Then the slides and the newspaper stories changed to announcement of three big programs that would make Big Week the biggest of picture weeks in Gadsden’s history. The programs were outlined and featured by “Something to Think About,” “Humoresque,” and “The Life of the Party.” Then the sales talk was made from the point of the three big programs. As the time for each program arrived, it was narrowed down to that program, mentioning the fact that that was one of the pictures that made Big Week the biggest week.

Theaters followed. One newspaper carried one on each page every day, one column two inches, and the other carried the same space expressed in two columns one inch. Each ad was different from the others, but carried Big Week in large type, featured. Such expressions as “Next week is the Big Week,” “The Biggest Week of Pictures Gadsden ever had is next week,” “Everybody is going to see the 3 Big Week programs next week,” “Give a theatre party big Week,” “Whoopee! Next week is Big Week,” “Everybody’s happy—Next week is Big Week,” were used. Slides giving an estimated cost of the three big programs and the time required to make them were carried, adding, “You can see all three programs for 80 cents.”

Special Work One

Especially made one-sheets in blue and red, covered Gadsden, Alabama City and Atalla, announcing the Biggest Week of pictures Gadsden ever had, at the Imperial. These were followed by half-sheet cards in the same colors, giving the programs by days, and used on posts, walls, fences, etc., and in nearly every window in the three towns. In many of these windows one-sheets also were used.

Saturday before Big Week the Journal carried a double page co-operative advertisement on the first picture, “Something to Think About.” This was gotten up by giving to each merchant taking a space ten tickets to the theatre for this picture, which he gave to customers. One merchant, selling coffee, found six women waiting for tickets when he opened his store Monday morning. For giving the tickets, the theatre was given without charge a double space in the center of the two-page lay-out, and the name of the picture was used across the top of the two pages.

Got Soda Fountain

On Saturday a campaign was started by the sign writer. Very nearly every soda fountain mirror in Gadsden, and the most prominent ones in Atalla, carried in large water color displays, the Big Week program. Exterior windows along the streets were used in the same way. The interior of the theatre was bright with the water colors.

Twenty-four sheet, six sheet, three sheet and one sheet sets were used on the three programs liberally.

Two Effective Displays for the Columbus, Ga., “Big Week” Campaign

Under the superintendence of L. R. Duval, of the Southern Enterprises, a drive was made to get everyone in town interested in the pictures for the special week. That on the left, for “Helen Hunt,” shows a sedan with a sitter, who marked the streets for this Paramount. The other shows the window display for Hart in “The Cradle of Courage,” with guns galore.
Selling the Picture to the Public

Six of the most prominent and spacious store windows were used for displays. Two were on Big Week, and the others on the specific pictures. Hand painted cards with such titles as these values and Big Week at the Imperial are alike: The best Gadsden ever had. Take in both," were used. Photographs from the pictures were placed in the windows, also cards and one-sheets.

Two big banners were used on the freight car that ran over the tracks of the traction company through the most prominent streets of the three towns. The car makes two or three round trips daily, and the banners were used on both sides of the car, being used during Big Week and the preceding week.

Hooked the Army

The "A-Boards" used by the army in the most prominent places were used in this way: They were covered with fancy green paper and the sign writer painted this on them: "Some Way to Think About: Join the Army Big Week." This provided locations impossible to get in any other way. The recruiting sergeant carried the cards for miles around and tacked them up along with his own cards.

A campaign aimed at people who do not attend motion picture theatres was carried on. The objects were three classes, first those who never had attended a motion picture theatre; second, those who had not attended one in a year, and the third those who had never been to the Imperial.

In one way or another passes into the hands of the last named. The passes were good only for the first picture of the week. Getting the second class was the means of procuring additional frontage newspaper publicity. The great improvements that have been made in the industry during the last year were pointed out to the editor of the Evening Journal, and he agreed to give front page stories. Elsewhere in the paper a coupon was carried, which when signed and clipped by a person who had not seen a picture in a year would admit them to the theatre, upon payment of the tax. This too was good for the first picture of the week. If they saw this one it was thought they would come back for the others. And a separate campaign was held for those who never saw a motion picture.

Druggists Gave Prize

For the publicity he would get out of it, a druggist offered a prize of five dollars' worth of drugs to any subscriber to Big Week who had never seen a picture. The theatre offered a six page 'triple' and a pass for one week to anyone who would bring such a person to the theatre. Feature stories were contributed by the papers. About twelve of these persons were found, one couple coming from 18 miles in the country. An interview written in the theatre office, with the first of these, was used in a double column, three-line head story at the top of page one in the Journal. It told what she thought of the pictures.

The Times-News offered three passes, one of these, one for two, and one for one month, for the three best reviews of any Big Week picture. This brought front page stories.

On Monday of Big Week a little army of boy scouts placed a two-colored herald on Big Week in nearly every white residence in the three towns. On that afternoon 155 school children covered the town with cards telling about Big Week and requiring the signatures of 10 persons, adults who had signed no other card. The school children and the scouts received passes exclusively for their work.

In the Lobby

Special attention was given the lobby for Big Week. A huge banner swung down the front of the marquee with "BIG WEEK" in large letters. The sides of the marquee carried similar ones with the title of the picture showing on top of the marquee cut-outs occupied the façade center with 6 ft. by 6 ft. banners about Big Week and the program showing. On top of the sides, facing up and down the street, six sheets were mounted on beaver board frames, these changing with the pictures. Below on the street were concentrated a large number of our best frames, with photographs, one prints 22 by 28, etc.

A mass meeting was held in the theatre on Sunday before the opening of the week. At the entrance, by which everyone entering the theatre must pass, was a table, and on it were small cards, 2 inches by 6 inches, about the three big programs. A "Take One" card on the table caused nearly all of the cards to be taken by the Sunday crowd.

Monday each paper carried a half page on the Big Week program, this space being divided into three display ads. The ads that followed were toned to the Big Week sales talk, saying, "Here's another of the Big Week pictures," or "This is one of the pictures that makes the week really big." The subsequent paid ads were small and had to do with the quarter." Three two-page layouts were used, one on each of the Big Week pictures, all three in the preceding week, and all were similar to the one on "Something to Think About," already outlined.

You might be interested to know that in selling the space in these three double trucks, the advertising manager of the Journal and paid the entire six pages without a turn-down from anyone we approached, up to the last space.

Our total expenditures for advertising were $218. A few dollars' worth of miscellaneous material was used that is not included in this amount. During the week we got more money in one day than ever before, more on one picture than ever, and the attendance and receipts were the largest the Imperial ever had.

Try One Yourself

It is clear that the "Big Week" is the vital exploitation stunt of the moment. Beat your competitors to it. If they have beaten you, follow them, but use it. It will revive business and give you a needed kick to your falling business or uphold your patronage if business is already good.

This Week

This week it was the Winter Garden and Clemmer theatres, Seattle, which bought up the early run of the afternoon paper, had it overprinted in red and distributed through the newsboys. As the cover page of the paper is printed on pink paper, the red does not show up as well as though it had been done in green or blue, but the idea is there and it put over Mary Pickford in "The Love Light."

But they didn't stop there. On an inside page of the entire issue was a pretty full page display, the culmination of a three week campaign which started with teasers and wound up with this page display plus. Edward James and Claude Odon, managers of the two houses, worked in concert, and divided the effort and the costs as the attraction was played jointly. It put both houses over to capacity.

Easy as Pie

A Goldwyn press story starts off with the statement that it is not easy to tie up "Earthbound" to a stationery store and then goes on to tell how it was hitched to the book peddlor spiritism. That really should be the first line of attack on a window campaign, for there are scores of books on the subject, and every store carries some of these.

TWO MORE DISPLAYS DEFIED BY MR. DUFAL FOR THE BIG WEEK DRIVE

The street car carries a 24-sheet mounted and hung to the roof of the car and prevented from blowing out by the drive of the wind with cords across the face. This covered every inch of track and put the Paramount attraction over to one of the records of the week.

The other half shows a street rider for "The Midnight Riders," who covered the streets the cars did not reach.
Harry Swift's Ambitions
Soar to Triple Windows

Harry Swift, who does the exploitation stunts around Albany for the Paramount exchange, used to get hopped up about a window showing, but now he has to speak in the plural to feel right. Swift seems to be forgetting that you can work just one window, and pretty soon he will be in the wholesale business.

His double window stunt was sprung for "Behold My Wife" at the Avon Theatre, Utica, and he really got something new. He got three windows in a large department store and drew down the curtains after planting signs which read to the effect that something interesting was coming off.

For two days he let them guess and then the signs were changed to read "Behold My Wife" at 7:45 tonight.

That night the space in front of the window was jammed. One side was unvelled, disclosing a woodland set with painted backing and a lot of greenery, with a tepee at one side.

Doubled Miss Scott

From the tepee came an Indian girl, a Miss Stevens, who looked singularly like Mabel Julienne Scott. She enacted a pantomimic prologue and retired into the tepee.

The crowd waited to see her come back, but instead the other curtains were raised to disclose a handsome English countryside interior and into this set came Miss Stevens in the last word in modish gowns.

It was a quick change that would have done credit to a Fregoli and the dual personality put the story idea over strongly. Later the same idea was used for a prologue for the play at the Avon, but in the meantime Miss Stevens made regular window appearances and at intervals the crowd was shot through the plate glass.

To get the last possible kick out of the stunt, these pictures were reproduced in the local paper with an offer of free tickets to anyone who could identify himself in the picture.

Hyman's Novelties at the Mark Strand

For the week commencing February 13, Edward L. Hyman again plays Victor Herbert for his trump card at the Mark Strand, Brooklyn. Two weeks ago a trio of Herbert selections was a riot for the second time, and so he will repeat, with new selections, but with the same general arrangement.

The bill starts off with Listz's Sixth Hungarian Rhapsody, with the cembalom solo featured. There might be a chance to work in a good Hungarian dance number here, for a production overture, but Hyman will play it straight, with the production stage curtains down and the orchestra in a lemon flood from the booth.

This is followed by "Leading a Dog's Life," a Grantland Rice Sport Pictorial, and this in turn gives place to the Victor Herbert number.

The stage is set with a futuristic interior, which is merely a set so simply painted that it does not detract from the figures. There is a scrim across the opening to give a picture effect. It does not materially interfere with the voices and does heighten the illusion. There is no light on the orchestra, and the house lights are in ascending and descending red, opening dim, going on full and dimming again. "I'm Falling in Love with Someone" is sung as a tenor solo, the singer getting a white spot from overhead. The dance is the waltz from "Princess Pat" with the girl in ballet costume. She is lighted from both sides in lemon and red. "Honomulus Eyes" closes, sung by a male quartet, with a spot from the booth.

The Topical Review follows, with a prima "Away Up Yonder," to lead up to the feature ("Isobel") under the original book title of "The Trail's End." This is the prologue especially devised for the feature, as it was shown at the press showing at the Hotel Astor. It was prepared for a prologue effect, but here it fades into a song prologue.

The set shows an Arctic outside with a log cabin at the right, with red illumination (as though from a fire), through the open door. Four men in mackinaws sing Bullard's "Winter Song," moving off as the final chorus is reached, their voices dying in the distance as the screen is dropped and the picture started. The orchestra is in blue with white on the stage; which is dimmed as the number closes.

The "Bell Song" from "Lakme" is sung by a coloratura soprano on the concert stage, and the comedy "High and Dry" gives place to an organ postlude which covers the exit of the audience.

It was the biggest window stunt Swift has yet pulled and he made the biggest clean-up with it. It made "Behold My Wife" the most talked-about play in town and the strongest buy. The only trouble is that Swift will have trouble beating his own record.

You don't have to be able to make productions to put over these suggestions from Eddie Hyman. If you use any sort of a musical program, and there are few houses which do not, you will find his selections suggestive of the better class of popular music and are safe in following his lead to the limit of your ability.

ON THE OUTSIDE LOOKING IN AND ON THE INSIDE LOOKING OUT WITH HARRY SWIFT

The Albany Paramount exploiter got three big windows and staged a lightning change pantomimic prologue to "Behold My Wife" for the De Luxe Theatre, Utica. The girl first appeared in one window as an Indian and almost immediately switched to the other for an ultra fashionable style show. Prizes were offered to those who could identify themselves in the window photographs.
Price Films Finds Something Unique in the Line of Colored Lobby Stills

S EARCHING for something new, C. B. Price, of Price Films, Inc., has struck upon a scheme which promises to develop a new line of lobby display. In general, photographic lobby displays are of three kinds, black and whites, sepia and colored prints or geletines. They are all along the same lines, and if there is anything away from the straight photograph, it is in the shape of an announcement card of the same size.

Mr. Price called to his aid C. J. Ver Halen, who made a study of the situation and arrived at these results:

There is too much sameness in the black and white display. One set is like all others. They do not stand out.

If colors are used, they are not always harmonious in their contrasts, the tints in one often clashing with those of another of the set.

There is a lack of explanatory matter in the brief captions, where captions are used at all.

Found a Remedy

Mr. Ver Halen went to work, and his study has resulted in a new and valuable form of lobby display. These are sheets 29 inches wide by 23 inches high, with four displays to the card, each display actually measuring 13 inches wide by 9 1/4 inches in face, with a proper margin. Mr. Ver Halen has profited by the use of color, but uses only one bright color to heighten the contrast with black. Other colors may be used, and a rotation of shades, such as blue, green, orange and purple, will serve to distinguish one set from another, where the sets are used in close rotation; but the red and black is always the best combination, as most advertisers know.

Plenty of Display

Illustrating another principle, that often white space is more valuable to an advertiser than a solid setting, Mr. Ver Halen uses plenty of open display, and on the third principle that cuts cannot sell as well as talk, he uses the caption to sell the story and the cut to illustrate the caption.

These three principles underlie the Ver Halen idea and mark the departure from the conventional sets of stills.

Great care had been employed in writing the captions. Often they are extracts from the sub-titles, but they may be other matter written in imitation of the general style. For “Your Daughter and Mine,” the titles in this striking play have been utilized because they cannot well be improved upon in getting the idea of the story.

Gets Contrast

The tint color, which in this instance is red, is very sparsely used. Too much tint becomes common, no matter how striking the shade may be. Here the color is used only to heighten the effect. In the sheet shown in the cut the ornaments are red and black in combination. The legends and cuts are wholly in black, and the face of the card is tinted gray to kill the coldness of the whites. Any one of these cards is equal in value to an entire frame of the usual colored prints; worth several frames of black and white, and as window displays have more than double the value of window cards or stills. The lettering is clear and prominent. It will be some time before this idea is imitated.

The displays have made an immediate hit with those in the trade who have already seen them, and already the idea has been carried to England by a visiting exhibitor who declared that they had nothing as effective on the other side.

New Planting Angle in Safe Deposit Box Stunt

It is not news that an exhibitor has won press work through the use of a safety deposit box for a feature film. That has been done several times and is stale as salt.

But John A. Schwalms, of the Rialto theatre, Hamilton, Ohio, did get a new planting angle when he worked the stunt. He made it twice.

He hired a deposit box for the reels of “Passion,” but he did not call up the newspapers and tell them all about it. He knows that the papers have reporters out on certain runs, one of which covers the various banking institutions.

The Bank Planted

He arranged with the bank people to tell the reporter that he had hired the box in which to store this First National “Big Five” over night. Then it ceased to be press work. It was live news, brought in by a staff man, and from a solid banking institution. Even the hard boiled editor who shoots dog stories on sight is apt to fall for the same stuff if it is planted differently. He might basket the theatre dope, but he will play up for the bank, and it doesn’t matter if the bank gets the big end. It is probable that the film title will be used. It isn’t a certainty that people will know that there is only one big film in town. Some may even take the trouble to look it up in the amusement columns, if they lack the personal information, and if they do, it packs all the bigger punch.

Worked Psychology

Mr. Schwalms worked psychology and pulled down bigger stories than the editor would have given him and still had a chance to ask something for the house.

What the theatre asks for is charged against the house in the general distribution of favors. If the story comes in as news, it is not charged against the favors done the house.

This gag can be worked through the bank. There are others which may be planted through the police run, the city hall run and other regular beats. And in each instance the story is apt to get a better playing up if for no other reason than the familiar legend of the theatre.

Officials Will Help

You can make the Mayor and the Chief of Police assistant press-agents and pay them in tickets.

This idea worked for “Passion.” It will work for the other four of the big five. Get the safe deposit people to arrange to hold the vaults open until after the night show. That’s news. It will be read again, and at the same time it will advertise the bank and the bigness of your film offering.
Selling the Picture to the Public

Lindlar Tells How the Trade Papers Aid Managers Who Need Exploitation

By WALTER P. LINDLAR
Assistant Director of Exploitation, Famous Players-Lasky Corporation

It happened in a small town in western Pennsylvania not so long ago. The president of the Chamber of Commerce was running a meeting somewhere. He stopped in front of a motion picture theatre where a traffic semaphore, with the "Stop" signal operating as to direct people into the theatre, had been set up in the lobby. A circular disk at the top of the semaphore carried the title of the picture which was playing at the theatre.

"Nifty idea, that. You don't catch the president of the C. of C. mentioned the exhibitor's name, "napping very much."

"Clever," I encouraged.

"Clever?" he snorted almost indignantly, "let me tell you that when it comes to originality it's the best thing within 500 miles. He don't have to follow others in his ideas."

Idea Was Borrowed

Silence was the only answer. I had just come from New York City. I had heard the stunt some time before had made its eastern debut. It had arrived there from Denver, making stopovers en route at Kansas City, Grand Rapids, and Detroit. It would have been brutal to have shattered the president's faith and tell him that the manager was either an assiduous reader of the trade press or had a clever exploitation representative who was up to the minute.

This is not an insinuation against the manager's ability or mentality. Perhaps he would have thought of the idea anyway; but he was simply one man attending to 30 details. And by simply following the trade papers he could have 30 men working for him, attending to this one item of exploitation.

How Trade Papers Help

The specific advantage of the trade paper exploitation section is that it is a clearing house of result producing exploitation ideas culled from every part of the country and placed at the disposal of exhibitors everywhere; and in this respect it supplies the most vital need of the isolated exhibitor today.

It was this thought which supplied the backbone of organization work when the exploitation staff of Paramount pictures was organized. It is not sufficient that a trained expert in exploitation is on the ground to supply his training and experience for exhibitors in his territory.

Covers the Country

One of the first steps in organizing the system was a chain of correspondence by which the representatives in the field kept in constant touch with each other. The moment a man, say in Portland, Ore., originated a new exploitation stunt that brought added patronage to a theatre, the idea was passed on to every other exploitation representative. Within a week this network of communication placed a successful exploitation idea at the disposal of every exhibitor in the country through the medium of the Famous Players-Lasky exploitation representative.

The exhibitor has not one, but 30 ex-

Al Campbell of the New Orpheum, Mexico, Mo., recently ran up to St. Louis to take up a sub-franchise for the First National. That made him feel so good that he went home and took a half page in which to announce the twin events, starting off with:

"When he returned from St. Louis Saturday, Al Campbell, manager of your New Orpheum, not only brought back a new wife, but some of the greatest contracts ever returned to a city of 6000 inhabitants."

Then he ran on to tell of the First National pictures and showed portraits of Dorothy Phillips, Anita Stewart, Marshall Nielan, Norman and Constance Talmadge and Charlie Ray, but he did not show a picture of the new Mrs. Campbell unless the editor put it in the news columns.

One Pair of Stockings Not Enough for Dummy

The cut is going to spoil the surprise of the statement that Roth and Partington shook San Francisco, even to the depths of Chinatown, with a model dressed on silk stockings. That would sound startling, only you can see that she wore more than one pair of stockings. The cut does not show the full costume, for her waist is made of stockings smoothly drawn to the figure, and the same tint as the wax, so that the dummy lady looks more bare than she really was.

Pipe Nick's Poetry

As Nick Ayer, publicity man, puts it in passionate free verse:

Twenty-eight sheets where the crowds are thickest!
In the heart of a busy shopping district!
That's the window display Nick Ayer secured in the Emporium, San Francisco, tying up with the showing of "Silk Hosiery," Emid Bennett's latest, at the California.

It was one of the several windows secured about town!

The window of the Emporium boasted a model dressed exclusively in silk hosiery. And the men looked, too!
Head dress! Skirt! Panties! Wait! All silk hosiery!
Did the California have a good opening?

Nick disdains to reply. He knows darned well that we know darned well that you will know darned well that they did. But to avoid misunderstanding we'll say they did.

MOST GIRLS THINK ONE PAIR OF STOCKINGS ENOUGH

But this wax lady in a window in San Francisco wore nothing but silk socks to advertise Emid Bennett in "Silk Hosiery" at the California. Just for once it was Nick Ayer and not the Paramount exploiter who did it.
Selling the Picture to the Public

Harry Rice Plants First Picture Ads in Five Million Telephone Directories

HARRY RICE, who formerly did the publicity for Universal in Chicago, has a brand-new one. He is planting the first advertisements for a picture star ever landed in a telephone directory, and he is going to put the features of Neal Hart into 5,000,000 books for a starter. It's just a starter, but it will serve as an ice breaker.

As business manager of the Independent Films Association, he had to popularize Neal Hart in connection with his releases from the Commonwealth Pictures Corporation. He wanted something new.

While he was scratching his head he happened to remember the face of George Dougherty, who runs a detective bureau in New York; and advertises on the back page of the suburban directory, which hangs in every hotel room. He saw it so often while he was using the phone that he came to have a feeling almost of intimacy.

Got Him Started

He figured out that if he got that impression from a phone book, there must be hundreds of others. Why not put Hart where he would be seen?

Next day he talked to Zierler, of the Commonwealth, of the idea and arranged with the company which prints most of these books to put Hart's advertisement in practically every one of the Bell System books, including New York, with a circulation of 850,000, and Chicago with its 600,000.

The advertisement is practically the same in all instances. The city advertisements tell you to call up the number of the local independent exchange. In the towns an effort is made to hook up with the exhibitor who uses the film. One of the displays, for example, starts off with:

"The Star Theatre, Elgin's most progressive show place, shows all Neal Hart 'America's Pal' productions first in Elgin. Call Ralph W. Croce, owner, 2571, and he will tell you when you can see his latest."

Expanding the Idea

It is Mr. Rice's idea to sell this scheme to a number of exhibitors and form a motion picture supplement. All advertisements will refer to the Harry Rice agency, and there will be one in each town. In time every Bell System book will list Harry Rice as a subscriber, and a call simply for Harry Rice will send the inquirer to the proper source.

The New York list will carry the announcement in the next issue. Even some this month, and others will follow as new books are issued. Meantime Neal Hart will go down in history as the first star to be exploited in the telephone books.

Rehearsal Postponed

Eddie Hyman hired a Chinese band for his prologue to "The First Born" at Mark Strand this week, told them to report last week for rehearsal. They didn't show up and Hyman worked the phone. He could do it without the wire. "This New Year. Busy?" and the receiver went up on the hook.

It was the Chinese New Year, and every one-string iddle in Chinatown had a date for a special merry-making. And Hyman's rehearsals had to wait. Hyman is glad now that he was not playing it last week instead of this.

Prologue Craze Extended to the Two Reel Comedies

Paul E. Noble, of the Liberty, Portland, Oregon, put a prologue recently for a two reel comedy, instead of the feature, figuring that company would have a chance to work in some good dialogue.

The offering was the First National's "Wet and Warmer" and the set was a small painting of a box car from which three tramps were supposed to have emerged to engage in an altercation with the yard watchman. There was some rapid fire patter following by the singing which got the crowd as the comedy quartet always does.

The Liberty is a Jensen and Von Herberg house, so the car was lettered "J. & V. H. Lines" and numbered 1921.

With Eddie Hyman using prologues to one reel news reels and Noble prolonging the comedies, it looks as though nothing were safe, for the next will be an end man minstrel with the Literary Digest.

Worked in Toledo

Personal calls over the telephone to promote an attraction is a stunt which is generally regarded as good for the small cities and the towns, but Harold F. Wendt, of the Rivoli, Toledo, worked it for "A Child For Sale," and put it over by each person who replied to the call, "Are you going to see a child for sale at the Rivoli next week?"

This was backed up by the usual newspaper advertising, street stunts, auto tags, window cards and throwaways, but Mr. Wendt thinks that the phone idea was the one which brought the crowds.

Instead of using his own phones he subsidized the operators in two of the large hotels to put in the calls in their spare moments. They were accustomed to the work than girls hired only for the job, and they used up the telephone list in a surprisingly short time. As it was money "on the side," Wendt was able to get trained service for what he would have had to pay untrained girls.

"Lady Rose's Daughters" Lack Family Resemblance

B. G. Salvini, of the Lyceum Theatre, New Britain, Conn., devised a scheme for "Lady Rose's Daughter," which is both effective and inexpensive. It is not the cost, but the results, which counts, and Mr. Salvini got results at small cost.

He wanted to put over "Lady Rose's Daughter," and had some sashes printed up with the title of this Paramount. These he draped over a quartet of girls and sent them out to distribute postcard pictures of Elsie Ferguson printed up on the back for the attraction.

Most persons got one of the cards, but no one could possibly overlook the sash, and the kiddies were kept busy these unusual sandwich women made a lot of business.

Mr. Salvini is a firm believer in exploitation, and he gets all there is out of his opportunities.

DO YOU THINK THESE GIRLS LOOK LIKE "LADY ROSE"?

B. G. Salvini, of the Lyceum, New Britain, Conn., put them out to distribute postcards in "Lady Rose's Daughter," and they made a big clean-up for this Paramount release, just because it was a different stunt.
Selling the Picture to the Public

**That McLean Front Is as Good for “Heliotrope”**

If you had a jail front for Douglas McLean in “The Jailbird” dust it off and use it again for “Heliotrope.” It works just as well. That’s what the Strand Theatre, Newark, did for the Paramount release, and it reports that it got a larger crowd the second time. Abner Robinson, who handles the exploitation for Paramounts New York territory, made the suggestion, and if it will work in Newark, it will work as well for you.

If you have a jail front with fake windows, put fans behind the windows and turn them on at showing times with a sponge moistened with perfume in front of it, to give the passerby a whiff. If you can make him either look or smell you get two shots at his pocket book.

**Mixed Lighting Gives Effective Lobby Show**

Careful attention to lighting gave more than double the effectiveness to this pretentious lobby display for Douglas Fairbanks in “The Mark of Zorro,” at the Pantheon Theatre, Chicago; one of the Lubinier and Trinz theatres.

Will Morrison, advertising manager, had the painting made and framed in with a false proscenium. At the bottom he placed a row of colored foots, and to the right and left he used 500 watt bunch lights, screened by the proscenium. Red lights on the left and blue on the right blend to give a sunrise effect which gives atmosphere and greatly heightens the effect.

The display is so placed that it is seen twice by the patron, as he enters and leaves the theatre, and it materially aided in getting the big business this picture drew.

**“What’s Your Hurry” Had Some Old Cars in Line**

The safety-first drive on “What’s Your Hurry” is not dead yet. You may think that the idea is stale because you have read of it so often, but Maurice Fox, of the American Theatre, Terre Haute, believes that it is new until it is used, so he sprang it on his town and swept everything up. Oscar Kantner, the Indianapolis Paramount exploiteer, gave him the idea.

He got the papers interested and then persuaded the city officials to turn out the fire and police departments to turn out to lead the procession and the Chief of Police led the way with his car all dressed up with pennants.

Then Fox and Kantner started to look for trucks. There were no Mack trucks in town, but they got some Garfords, and they dug out some veterans of the pioneer days and sent them over the line of march to big laughs. The cut shows some of these old pensioners.

The parade covered a five-mile route, but to do that they had to turn and double on their tracks to avoid running out of streets. And at every street corner in the business section the semaphores were dressed with “What’s Your Hurry.” The only people in Terre Haute who did not know about the picture were in the cemetery and they were dead ones, anyhow. The live wires all saw the show and were glad they did.

**Painted from Ad Cut**

Frank Ford, of the Gold Theatre, Chicago, wanted a painting for his house front on Goldwyn’s “The Branding Iron” and he gave his house painter a clipping of a four-column press book ad for his model.

The scene selected was that of the actual branding, and its position on the front of the house gave it a strong drag.

**Lights Made This a Production Instead of a Poster**

Will Morrison, of the Lubinier and Trinz Pantheon, Chicago, put a couple of bunch lights and a row of foots before the painting and got four times the notice for this display for Doug’s United Artists’ latest production.
Exhibitor Gives the Lowdown About How Paramount Exploitation Men Work

EVIDENTLY Eh M. Orowitz made good down in Columbia, Pa. As a rule, Orowitz does make good, but he was such a surprise to Daniel C. Neagley, who runs the Opera House and Star Theatre with Charles Shierly, that Neagley sat down and wrote a letter and a four-page story to Claud Saunders, head of the Exploitation Department of the Famous-Players Lasky, telling him what he thought, and he added that it would be news to Orowitz if the Philadelphia exploiter saw it in some paper—as he hoped he would.

This is it, because it is an interesting study in exploitation methods and because it may serve as an example to some others who still think that the talk of exploitation men is just a scheme to wrong their heart's blood out of them on fancy film rentals.

Neagley's story dates back to November, when E. F. Sutton, a salesman out of Philadelphia, tried to sell him some Paramounts and throw in Orowitz. Neagley had heard about exploitation men before. In fact, he had suffered from a couple of the wrong sort, and didn't want to be stung again. Sutton thought he had wasted his carfare, but he had planted the seed.

Three weeks later Ben Laskin drifted in and had some more talk about how Orowitz could pay the bills. Mr. Neagley booked, "Why Change Your Wife," partly because he thought it might get over, but largely to demonstrate to himself what infernal liars Sutton and Laskin were.

Just before the first playing date he got a wire from Orowitz asking that a room be reserved. He sent back an OK, but when Orowitz turned up in the lobby with a couple of suitcases, he looked more like another film salesman than a make-good man, and Neagley started to fan him out.

Mr. Neagley agreed with Orowitz to spend $37.50 in exploitation, and made that a limit. Then Orowitz asked about the papers. He was told that the News-Spy was as friendly as possible, but that they never gave any free space. Orowitz smiled and suggested that he and Neagley drop in and see the editor.

The exhibitor felt that it was a complete waste of time, but he was willing to waste that time to prove his point. He nearly fell off his chair when the editor grabbed for the $30 Orowitz offered to hang up in prizes for a contest, and promised to put it over. It was the first time Neagley had ever seen the editor enthusiastic, and he might have been willing to let go of the whole $37.50 if Orowitz had said to.

And a Hook-Up

Then Orowitz asked to see the advertising manager, and they went out and hooked up a full page of advertising less the $2-point cross line, "Why Change Your Wife?" which was to be Orowitz's take-off. This page was to be run Monday of the opening and took care of the big splash while still leaving Orowitz $7.50 to get reckless with.

But when he suggested that they take a trip over to Lancaster to hire a ballet dancer to do a window stunt Saturday night, two days before the opening, Neagley reminded him that they could not hire a ballet corps with $7.50. He knew that there was a catch somewhere, but he went along determined not to be hypnotized into spending more.

Sold Another

That gave him another angle on the methods of the exploitation man. Instead of looking up the local dancing teacher, Orowitz sought out Mrs. Snyder, of the Grand, to ask her where they could locate a dancer. That got Mrs. Snyder interested and now she wants some, too.

She located a dancer for Orowitz, and the girl did her dance in the show window of a leading store right when everyone was downtown. The cost was $5 plus 88 cents for carfare. That left $1.62.

Orowitz got the promise of a front page story in the News-Spy, about the dancer, but it was made up on the second page by mistake, so he went over and got another story in the paper that day, as he thought, and getting this and the other for the contest. This is a record.

Perfumed Patrons

Saturday they ran a trailer for the attraction, and at the point where Gloria Swanson smells the perfume on Tom Meighan's coat, they sprayed the patrons with perfume. Orowitz borrowed the atomizers and still had some change from the $1.62 after paying for the perfume.

And Neagley adds: "All in all I wish to state most emphatically that this campaign just grabbed Columbia from behind and shook it right into my theatre and up to the box office. It was dignified, effective and -financially, and everything is O. K., and there will be no comeback, because Orowitz insisted that I go with him on the latter. But he insists that we and not he put it over."

The next time someone talks exploitation men to you, give a listen.

Plays Up Postcards as Better Than a Ballyhoo

C. W. Langacher, of the New Glarus, New Glarus, Wis., pins his faith to postcard publicity and declares that it yields him a better return than any form of more active exploitation.

He says with "Got and Get It," on which there is a whole library of stunts, he clung to the postcard idea and put over the First National to capacity, and Ballyhoos and exploitation could have done no more. He has a 250 house with a fifty cent top, and if he can fill it with a simple postcard campaign, he would know that he is wasting more money on stunts. Some day he may need exploitation to get in the crowds, and then it will all be fresh and new.

It works for him. It may not work for others, but if it does work, it is better to save the exploitation against the time it will be needed to revive fading interest.

Three Horned Ram Gave Kick to "Tarzan" Lobby

A three-horned ram was the big feature of the lobby showing at the Criterion Theatre, Washington, D. C., for the first, if belated, showing of "The Revenge of Tarzan" in that city.

You can't see the ram, because the photograph was made to show the crowd rather than what got the crowd there, but the ram was among those present in the cut-out jungle. It is said to be the only one in existence, and was supplied by a famous shop in Washington, along with six monkeys and three red-breasted macaws, which served to help Tarzan feel at home.

The palms were most popular, filled in with moss, but the jungle atmosphere was created and the cage of animals made a splendid ballyhoo for the Goldwyn attraction.
Draws the Color Line on "Dinty" Freckled Boy Gag

And just about the time you think a gag has been done from every angle, along comes someone to put a new corner on it.

Free admissions or prizes for the most freckled boy in a "Dinty" contest has been worked all over the country. It did not seem as though any new changes could be rung on the idea. All you could do was to pick out the form of stunt you liked best, and used that.

But George J. Schade, of Sandusky, felt that there must be something with a fresh kick in it, and he looked around. When he found it, it was too simple. He drew the color line and offered a prize for the negro boy who had the most freckles.

Sandusky has a fairly large colored population. They are not all as black as the ace of spades, and while most people figured that it could not be done, and the newspapers poked fun at Schade, he got the laugh by capturing a polka-dotted coon and taking him the rounds of the newspaper offices. That won him a fresh batch of office-written stories, and he got many times the space the prize was worth.

And remember that if "Dinty" has been played and passed along, you still have W. Barry, of Los Angeles, to come in new releases, so don't throw away the idea.

Made Press Book Cuts

Basis of Prize Stunt

Framing a prize contest which was the basis of a page hook-up, using press book cuts, was the stunt the Isis Theatre, Grand Rapids and Harold Heffernan, of the Detroit First National Exchange worked together.

Among the cuts for the Curwood production of "Nomads of the North" were a lot of line pictures of animals, intended to be used to suggest the wild locale of the story.

J. W. Goodspeed offered a prize of $10, with fifteen ticket prizes to those who could identify the greatest number of these animals from the unlabeled cuts scattered in the merchants' advertising. This was not as easy as it would seem.

Each merchant taking space was given one of the cuts as an attractor and this ensured that each space would be looked at. The house took a small space and the paper threw in a crosspage streamer in consideration of the extra advertising the stunt brought in. Heffernan helped to get the advertising, which enabled him to put in a claim for this extra space.

If you used "Nomads of the North" without using the cuts, send for a set and use them for the next Curwood picture. It will work just as well then. If you still have "Nomads" to play, here's the cheapest sort of exploitation with the best possible returns. In the smaller places you can make it a double deck and the entire space will work for you.

To Make Interest

Many of the newspapers have been paying real money for a syndicate feature in which questions about the pictures are asked and answered. If they will pay for this stuff, perhaps you can get the local editor to run a set of these if you supply the information. You can give general stuff and work in information about your coming attractions such as replies to supposed questions as to when certain stars will next be seen. Play fair with the editor and don't try to get too many mentions for yourself and you can keep this feature running for weeks and get real advertising which will be all the better because it is indirect. All you will need is the trade paper, Homer Croy's book and "Who's Who on the Screen".

Window Displays Helped Stanley in Philadelphia

Unusual window displays helped the opening of the new Stanley Theatre in Philadelphia, and the word "unusual" is not misapplied. For the opening of the two million dollar house, the pride of the Stanley interests, no publicity stone was left unturned. They got the governor down for the opening and Adolph Zukor and a lot of the Paramount stars and they made "Forbidden Fruit" the opening attraction.

That put it up to Eli N. Orowitz to get some windows as his share, since he looks after the Paramount exploitation for the Philadelphia district.

An Apple Window

His biggest stunt was to interest J. S. Doiglnski, who manufactures artificial fruit, and has one of the best show windows on Chestnut street. He turned his entire stock over to the window dressers and got a result that had even the newspapers commenting. The title was spelled in artificial apples and the window was a blaze of color. No black and white can do justice to the display and even Prizma would emulate the chameleon on the Scotch plaid and blow up in the endeavor.

On a Paramount Store

Another novel window was a hook-up with the Paramount store. Orowitz picked on this because it had the brand name on the window. The space is limited, and no one ever was able to get in behind that glass, but Orowitz is a persuasive sort of chap and he talked them into the desirability of hooking in with the big opening, and they gave him a large card with stills. But if Orowitz never does anything else, he can sit in his easy chair with pride to that artificial flower display.
Mr. Chambers Didn't Say Whether It Was or Not

This cut might suggest that Bill Hart was dropping in on Stanley Newton Chambers, of the Palace, Wichita, for a chat. It's a dead ringer for Bill, and the pinto looks pretty good, and was advertised as genuine by the Kansas National Livestock Show, then being held in Wichita.

Mr. Chambers says the pinto does not seem to have the markings of Bill's pinto, so he let the show people tell the story and he hired the horse. The man is named Bush, and he is a ringer for the Beloved Bad Man.

Hundreds of people asked him if he was Hart, and his only reply was to pass out cards reading "William S. Hart, now appearing at the Palace Theatre in 'The Testing Block.'"

No matter which way they took it, the stunt was a big success and brought a lot of extra pennies to the Palace box office.

Mr. Chambers also sends in the photograph of a prologue to "The Charm School," which was an anniversary week. It was not really a prologue, but rather a musical number along the lines followed by Eddie Hyman; a half-hour turn in which nine professional soloists, resident in Wichita, appeared in a musical specialty arranged by P. Hans Flath, Mr. Chamber's musical director. Included were a male quartet and violin and piano concert performers, and Flath himself, whom Mr. Chambers declares to be one of the best musical directors in the country.

It gave a fine musical number which was much appreciated. These are used often and make a decided appeal. The musical number will be standard long after the prologue idea is forgotten, and we are glad to see Mr. Chambers on the right side, but then he usually is.

Used Goldwyn Broadside for His Lobby Display

Making a lobby display out of the Goldwyn broadsides sent out with all their releases was a cheap and yet effective method of putting over "Madame X" in the Blackstone Theatre, Detroit.

These broadsides are printed on both sides with scenes, lobby cards and other material in varying sizes. That for "Madame X" carried a large picture of Miss Fredericks holding the head of her son against her breast. The management had a canvas painted showing a theatre prosenium with a white stage ground on which was pasted this tableau. On one side was the name of the star and on the other the title. It was all simple and inexpensive, but it was effective, and if it sells, it does not matter what it costs. A framed broadside was also shown as well, as two still frames, one on either side of the lobby. This was the entire display, but back-ed up by only the usual newspaper and poster work, it put over the picture to a profit.

Too many managers regard these Goldwyn broadsides as advertising to themselves and not for the public. It all makes good lobby work for the manager who is shrewd enough to use it.

Two Exploitation Men Worked Salt Lake City

About the first instance of two exploitation men working jointly on one picture in one house is recorded from Salt Lake City, where R. P. Allison, the local Goldwyn man, was seconded by J. W. Rankin, the West Coast Goldwyn exploiter, putting over the picture for the Salt Lake Theatre.

Most of the campaign was newspaper work, plus 15 24 sheets, 10 sizes, 20 threes, 200 ones, and 200 streamers. The free publicity string for the lobby display for the day of the first showing ran 240 inches, which included part of the prize ghost story contest engineered through the Telegram, which ran several of the columns, head stories, a cartoon, and news stories telling of the interest the contest had excited. It also carried a full page of stills in the Sunday issue the opening day, ran the best of the "true" ghost stories, and a straight press story on the production methods of T. H. Newton.

The only stunts were a stage production modeled after the original showing in New York with vocal and instrumental interpretation, and invitations to about a hundred prominent persons to attend an early showing. A program announcement and a slide were used in the Casino program. Some seven thousand blotters were given office and school distribution.

And the ticket sellers know what the answer is. They get some arms making change and handing out the tickets.

With Ribbons on 'Em

Putting over "The Deep Purple," a Mayflower production, was a simple matter to H. M. Addison, of the State Opera House, Binghamton, N. Y. He asked his girl ushers to discard their dark dresses in favor of white, and gave each of them two and a half yards of deep purple ribbon lettered with the title of the production. This was worn over the shoulder and around the waist, and a slip announcing "The Deep Purple" was handed up to a slide announcing that "The Deep Purple" would be shown on certain dates.

The ribbon stunt is so simple that it is strange that it is not more frequently used.

Exchange Advertising

Did Good Advance Work

Using the newspapers to sell a picture to the public has no novelty in exchange routine, but the Goldwyn New York office gave it a different angle when it ran three advertisements in exact newspapers to hook up with the premier showing of Betty Compson in "Prisoners of Love" at the Capitol, New York. The papers selected were the Elizabeth, N. J., Troy, N. Y., Yonkers, Mt. Vernon, Schenectady, Poughkeepsie, and Gloversville, N. Y., and Stamford, Conn.

The first was a full column, carrying the story of "Prisoners of Love." This was used on Monday. Wednesday saw a two lines using the appreciation of George Loane Tucker. The third was the same size and was run on Saturday. It told the readers that the play was coming to a local theatre and urged that it be watched for. It also carried the Los Angeles press notices.

That the stunt took hold was evidenced by the number of letters received by the Goldwyn office from these towns asking when and where the picture could be seen.

Another Twist

The New Lyric, Duluth, worked a new twist in the "Dinty Day" newsboy contest. Usually the prizes go to the boys who sell the most papers, and tickets are given the rest. The Lyric, with the help of News-Tribune, gave a free show at which the details of the contest were explained to the kids, and then they were told to go out and win the prizes.
Selling the Picture to the Public

Play But Like a Circus

"Madame X" Got the Coin

Lancaster, Pa., is not one of those towns easy to get excited over anything. The bulk of the population is rather unimaginative, and you can jazz them as easily as you can some sections, but the Fulton Opera House made Lancaster think a circus was coming and put "Madame X" over to a meaty three-day business.

It was figured out that this Goldwyn production with the strong mother appeal should reach the public once the idea got over, and the best way to work it seemed to be the circus style, so they circulated.

The entire edition of the Intelligencer was overprinted in green the day preceding the opening. It was a transparent green through which the black type could be seen, but it told the world that she was coming and advised reading the advertisement on page 3. It was the first time the overprint extra had been seen in Lancaster and a house afire would have attracted no more comment.

Lancaster is the meeting point of a number of interurban trolley lines, and there was not a car which did not carry banners fore and aft. The cut suggests the effect at the meeting point in the public square, with four banners showing.

In addition there was a large cutout on the same public square; in front of the market, the lobby had a huge pictorial display, and much was done with announcements of special orchestral and vocal music.

They knew it was not a circus because there were no elephants, but they did a circus-day business.

Frames His Cutout in Christmas Decorations

If you know this vivid Fox poster for "While New York Sleeps" you can imagine the effect of the cutout as used by Boyd Chamberlain at the Victoria Theatre, Shamokin, Pa. This was done for Christmas, as the greeting wreaths in the door panels show, but it would be just as effective at any other season, and suggests a new scheme for lobby work.

A lobby massed in greens is always inviting and Mr. Chamberlain has hit upon a valuable idea.

It worked well for "When New York Sleeps," but a title like that, backed up by a play so strong, would clean up anywhere. Intensive advertising will bring in more money, but it would be pretty hard to lose money on this release.

Tells All About Film to Interest in Doug

Only a couple of weeks ago we suggested a revival of the old stunt of giving away a sample piece of film to get attention for the pictures. And right away the Village Theatre, Wilmette, Ill., sends in a six page railroad style folder telling all about film making and exhibiting in a well-written story done by someone who knows the business.

The front page is double slashed and through the slits is threaded six frames of a film. The sample sent is for "Parentage" but the management writes that the idea will be used for Douglas Fairbanks in "The Mark of Zorro," these being used as souvenirs for a two days engagement.

Helps the House

This form of advertising is more house than film stuff. It puts over the current attraction, but most of the leaflets will be kept until they fall apart through handling, for the story is full of interesting detail and will be passed along to those who did not get a copy, and each time it is direct advertising for The Village theatre.

The manager adds: This is a particularly opportune time for this folder as there is considerable expressed dissatisfaction with the so-called "lurid movies" in residence communities, which seems to be due as much, if not more, to the sensational advance advertisement of such pictures, as to the picture itself. The sooner the producer realizes this, the better it will be for the industry.

There is a lot to this comment. Bad titles and bad exploitation to emphasize the sex title, do real harm. The managers are beginning to read the handwriting on the wall. The producers must learn to read it, too. Real exhibitors know that selling sex stuff cannot make permanent business.

LOOK AT FOX’S CHRISTMAS FAIRY IN SHAMOKIN

This was a holiday display, planned by Boyd Chamberlain, of the Victoria, one of the Chamberlain string, but any bright colored cutout will work well masked in with greens as was this display for "While New York Sleeps"
Selling the Picture to the Public

Patent Medicine Firm Advertises "Dead Men"

For several weeks the Vitagraph company used teasers for "Dead Men Tell No Tales" and these teasers have yielded an unexpected harvest of publicity. It will be remembered that a Philadelphia murder suspect used one of the displays to send a message to her alleged accomplice, and now a patent medicine firm is keeping up the work by adapting the slug to its own announcements. This is an effort to steal the publicity of the tic actor, makes of the role of Haji, the Beggar, who rose from the dust to affluence and went back to the dust again all in one eventful day; a vivid thing you will never forget.

Not a Bit

A lay correspondent sends in an advertisement for the Ohio Theatre, Indianapolis, which advertises an attraction a week ahead in the Sunday issue. He seems to think that this will prove confusing to the patrons. As the advertisement is clearly worded to show that the attraction is not the current show, we fail to agree with him and think that the Ohio shows excellent judgment in advertising so far in advance for an extraordinary attraction.

Look Who's Mixing with Larry Semon in Atlanta

Vitagraph is all puffed up over this picture of the Criterion, Atlanta, in which Larry Semon splits the publicity 50-50 with Clara Kimball Young. There is no reason why he should not, for comedy appeals more strongly than drama to the average patron and the public likes the Semon comedies, but it is unusual, and therefore Vitagraph appreciates it. There is no reason why the average house should not play up a one or two reel comedy as strongly as a five-reel feature if it will bring in the money, but there is a convention that the feature must be played over all and often good money is lost through adherence to this tradition. In this case the house threw over tradition and took in the extra money.

THE MEDICINE TEASER

For the advertised remedy and cash in on the money spent, but the firm is being advertised so strongly that the slugs still advertise the Vitagraph production and the exhibitors still reap the benefit. It is a strong advertisement for the Vitagraph and brings them countrywide publicity at no cost to the company; for these advertisements are widely used in the big city as well as for the film and the tonic, with the other country papers, and they all do double film getting the best of it. It is helping to make "Dead Men Tell No Tales" one of the most widely advertised pictures ever put over.

A Mailing Hint

Ever since he started "Screenland" for the Jensen & Von Herberg houses in Portland, A. C. Raleigh has been maling the issue rolled with a small wrapper covering about half the surface. It was not easy to handle the sheet after it had been rolled tightly, and the rolling also made it easy to tear the pages, which stuck out. The last issue came in flat, and made the trip across the continent without the slightest tear. It's a small matter, but the precaution will greatly increase the desirability of the sheet. If you mail out, be certain that your mailing is correct. It is not how you sent it out, but how it comes to the patron which really counts.

—P. T. A.—

THE CRITERION THEATRE, ATLANTA, SPLITTING THE BILL BETWEEN CLARA KIMBALL YOUNG AND A SEMON COMEDY TO PICK UP ALL THE MONEY IN SIGHT
Selling the Picture to the Public

Elmwood Theatre Gets a Pretty "Kismet"

The Elmwood Theatre, Buffalo, sends in a pretty thirty-five line double for Otis Skinner in "Kismet." It is not easy to spoil a "Kismet" advertisement because the head makes such a striking display, but it can be done. On the other hand, the Elmwood makes a good use of the locale for a tiny strip and in a restricted space it has the idea over completely. Some of the lettering is too small, for only the title and star stand out, but this is all that is needed to get the idea over, and this is done excellently, though it would have been better to have used the strip below instead of above the head. It would give a little more finish to the space and serve as a cut-off.

P. T. A.

Merrill, Milwaukee, Has Adopted Trade Mark Ad

Apparently the Merrill Theatre, Milwaukee, has adopted this style of advertisement as a trade mark, for it is now being used regularly. It is a good style, conspicuous, clear, and good except when an effort is made to stretch small lines across the space. This is a six column space, 100 lines deep, and this gives an eight and a half inch line for the type. This works well for the large lines, but in a ten or twelve point it is better to double the line, for the eye does not readily follow so long a line in the smaller sizes. As a rule this doubling up is done, but apparently it was felt that with full face type the result would be better than with straight Roman. But any small type is difficult to follow clear across the page, which should be divided into two or more columns. A single line may be followed, for there is no need of a guide, but any of more than three more it will be confusing, for the public will not know just what it is going to see if it regularly finds minor business played up too strongly. The layout of the art work is good, for a novelty, though it suggests a plate cut down from a larger size where in reality it is an original drawing. It attracts because of this oddity, but it does not altogether please the eye, though it performs its service when it attracts the eye to that space. We think it would have been much better had the figures been left against a white ground. The tint background partly swallows up the little group, which could have been made to stand out with startling distinctness. The artist was thinking too much of his own work and too little of its advertising value, which seems often to be the case with the Kinema artist. He does not seem to realize the necessity for reaching out from the page.

P. T. A.

Hyman Plays Full Bill in His Sunday Display

Edward L. Hyman, of the Strand, Brooklyn, has dropped his Sunday spaces down to but a small fraction of his program because he finds that his program always sells. He used 85 lines, double, for "The Devil" and gave two-thirds of the space to the general program in spite of the fact that the Arliss program was something out of the ordinary. He felt the public would come to his house to see the show and not merely the feature, for his musical programs are in a class apart. They are not cheap, but they are not too severely classical. He has the happy faculty of selecting a program which will please both the high and the lowbrows, and the program is as religiously followed as the week companion of the feature. The "Aida" overture, with a film explanation, made more talk in certain circles than did "The Devil," in a much more famous play, and it got more applause. Hyman pays more attention to his program than to his prologues. He gives a varied entertainment; one which always works, and with a good taste, and often goes even when they do not care to see the feature. We think that this style of offering is the logical development of the picture program, rather than the use of prologues, and that it is only a question of time when this fact will be generally accepted. But to put it...
over, you must follow Hyman's example and
make your musical offering just as im-
portant as the extra-reel feature. This dis-
play for "The Devil" by the way, is a good
example of the work of his artist and the
portrait is more exact than the average.
This space gives only 25 lines to "The Devil"
and thirty to the rest of the show, and it
probably sold in about that proportion. Give
more attention to your small stuff, work in
well-chosen musical numbers, and you will
still not have to worry so much about the value
of your feature. You can bring them in
anyhow.

—P. T. A.—

Has Two Programs

We cannot quite figure out the double
programs of the Colonial, Reading, Pa. Both
are four pages and both advertise the same
attractions, but one is printed up "Program
for the week beginning Monday, Jan. 24,
and the other is the program for the two
weeks beginning the same date. Probably
one is the house program with an underline
and the other is the distributed program,
since one carries the running order and the
other does not, but it seems to us that this
is a duplication since the house program
would do as well for both purposes and
would save lifting the form and changing
two of the pages as is done in this case, the
front page cuts being different as well as
the arrangement of page two. We think it
would prove a saving to use the present
program for distributed matter and use a
smaller sheet for the house program, possi-
bly folded into the other, the slips being
changed with the change of bill in the mid-
dle of the week. If the house finds any
special advantage in the two forms, we
should be glad to learn what that is, that
we may pass the information along.

—P. T. A.—

Sivits Is Working Back
to Type in His Displays

Samuel Sivits, of the Rowland and Clark
theatres, Pittsburgh, is working back to the
type mortise in his Pittsburgh displays. His
artist is still doing the same schoolboy style
of hand lettering, but the type boxes help a
lot. We can't say we are impressed by the
pimply effect of that bendy backing. The
spaces would look better with a white
ground. The use of a bendy will always
sink the lettering and make it difficult to
read. If Mr. Sivits could get hold of a good
sign painter to put in the lettering after
the artist has made the sketches, we think
the result would be much better. Some
hand lettering seems to be necessary with
the Pittsburgh papers, but it can be better
done than this—though it is not in most
of the displays. This is rather better than
most of the Pittsburgh work, so you can im-
agine the rest.

—P. T. A.—

Really Novel Design was
Tried for "Earthbound"

It is seldom that a really novel idea is
found in amusement advertising. In the nat-
ural order of things there are certain con-
ventions to be followed which make for
conventional arrangement, but this adver-
tisement from the Queen Theatre, Houston,
Texas, gives something out of the ordinary
and attracted unusual attention to "Ear-
thound." As in most places, this Goldwyn
was sold on the followup of the leaders of
thought. To get this idea over, this odd de-
sign was employed, the hand wielding a
stamp of approval, with the text: "The
stamp of approval." The drawing was pre-
aped in advance with a mortise for the
names of leading citizens, to be inserted
when they were obtained, and we know of
nothing that could better convey the idea of
popular approval. The display is com-
paratively small, 145 lines across three col-
umns, but a page could not have gotten
the idea over more forcefully. Save up the
idea until you get something really big and
meritorious, give an advance showing, if
only on the morning of the opening, and
then copy this design. To build up on the
idea you might have an actual stamp pre-
aped and overstamped "okeh" on all adver-
tising out for the attraction.

—P. T. A.—

Good Reverse Planning
Helps Double House Ad.

This 150 lines across four columns for
the Knickerbocker and Orpheum, Cleveland,
means only 300 lines charged to each house,
and points to the value of double playing
where this is possible. The reverse cut al-
most came to grief, for the plate prints a
grey in the original, though it comes back
black in this reproduction, and the "C" in
"Chester" in the last line, announcing the
comedy, is completely filled in so that it
prints the color of the plate and announces
"Hester Conklin." The larger lines get
over, and the selling talk is set in type in
a mortise, so that only the single letter is
lost, but it is taking chances these days to do

THE CLEVELAND REVERSE

anything smaller than a 30 point in reverse
as both paper and ink are poor, not to men-
tion press work. A good reverse with large
white letters is always effective, but it has
small place in newspaper work and should
be left to the magazine advertisers where
better ink and more careful printing are
assured. The Knickerbocker and Orpheum
got away with it, but they took an awful
chance. It is a good reverse, and yet we
think that it would look a lot better with
white where the black is. The houses seem
to favor this style of display, but we wish
that some time they would try it in white
and send along the result. We think they
would like it.

Selling the Picture to the Public
Rubbernecking in Filmland

THINGS are looking up a little in the production line. Several of the big movie mills are running on full time again and a feeling of hopefulness permeates along with the incense from the smudge pots in the orange orchards.

The Coast is happy over the little spurt of prosperity. No one is happier than the Neck. My heart has been wrung with pity more than once during the long lean months from which we’ve been issuing Mary’s the time, when bowling over the highways of Filmland in my electric, that I have turned to one of the other sixty-five male passengers or maybe to one of the eighty-four ladies occupying the straps, and said, “Ain't it a blasted shame,” as a limousine would go by carrying a poor actor all tired out from being driven from studio to studio in his brave efforts to promote enough work to keep the wolf from scratching the paint off the front door.

Hard Times Indeed

One fair young thing told me that she has spent only five hundred dollars this year and here it is way past the middle of January.

We have been having quite a lot and a great variety of rain this time. On one day this week wicked thunder, lightening and snow all at once. It’s a long time between snows in the Sunny Southland and a lot of people don’t believe it was real yet; they think it was some kind of gosh-darned movie trick. The snow was quite a treat while it lasted, which wasn’t long, but the thunder and lightning was not so good—it scared the natives. They are not used to that kind of stuff and many of them get under the bed or take to the sage brush when it comes along.

There isn’t a great deal of news this week outside of the weather. The trial, at which Bebe Daniels will stand before the bar and be accused of having set fire to an Orange County highway with her car, will not come up for two weeks. The Colorado, wondering, with fear and trembling, what will happen to Bebe.

To Pout Her Prettiest

Some say that since judges are only human, that the heart of the Orange County official who is to try the case will be so melted by Bebe’s fair young face and pretty pout that he will break his rule of sending ’em to jail, no matter who or what they are, and be satisfied with a fine. In the meantime we are getting a little comfort out of the fact that the Santa Ana coop is a pretty little affair, a regular peach of a jail, in fact.

Mark Larkin has come home and is playing a dual role of publicity agent for Dong and Mary. Mark is a native son and we were afraid that he might not come back to the Coast looking and acting as he did when he left. These fears were groundless—we went to see him and found him not a bit spoiled or fussed up by his sojourn in the big and wicked city of New York. He’s the same old Mark with the same old ingenious outlook on life, the same opinion that press agents are important and the same old habit of calling people out of their spots. To Mark, just like I used to be.

Things Are Looking Up in the Production Line and Hopefulness is General

BY GIEBLER

Whiskers Absent

I called on the J. Parker Read organization this week and watched Louise Glaum work on a scene in her new production, "I Am the Woman." It was a fine big scene representing a court room and filled with hand-picked Seven-and-a-half-day extras as spectators and a jury. They didn’t run exclusively to whiskers, as many movie juries do. A convincing scene with the atmosphere of reality.

Joseph Kilgour has been killed, a woman killed him, no one knows what woman; but at the big moment of the trial Louise Glaum comes into the court room, looks the judge in the eye and says, “I am the woman.” But she wasn’t the woman—Claire Du Brey was the guilty party; Louise only thought she was the woman because she had pulled the trigger of a gun at the time that Claire fired the shot. Kilgour got out. Of course, it all got straightened out in the end. Mahlon Hamilton was playing the part of the district attorney and Little, Mickey Moore, Ruth Stonehouse and May Hopkins were also in the action.

Gloomy Stuff

After the Glaum scene I went over on a dark stage and watched Fred Niblo directing a Thomas H. Ince feature entitled "The I, F. Stadder," in the leading role. Niblo needed a dark stage for the scene he was making; it was dark and gloomy stuff. The set represented the corridor of a prison, with a death room and a fully equipped electric chair. I got on the set just in time to see Lloyd Hughes taken from the cell and marched down the corridor to the chair. There was a concealing atmosphere in the room, slow music and a priest that mumbled from a booth behind a curtain that the judge would say, "I’ll say it was drama. After this I stepped over to Goldwyn’s for a little while, long enough to see two of the seven companies at work on the lot, in action. Le Roy Scott, who wrote "The Night Rose," and A. F. Statter, who put the story into continuity, took me over to stage three. Here Wallace Worsley and a big cast were working out the action of the piece.

Spare the Rod

"The Night Rose," which is Mr. Scott’s first picture, since joining the Goldwyn Eminent Authors, is a story that tells the evil consequences that may and usually do come from parents being too harsh with their children. We start from the beaten path of morals. A very strong story. Lot Chaney was playing the part of a horrible example of too strict parental discipline perhaps the most important character in the story.

The other stage I visited was occupied by E. Mason Hopper, who was making "The Bridal Path." E. Mason’s cast was also not to be sneezed. There were Richard Dix, Marcia Manon, May Collins, Stuart Holmes and Raymond Hatton, truly a noble bunch to interpret the action of the story. "The Bridal Path" was written by Thompson Buchanan and put into continuities by F. Scott. It latter also wrote the continuity for "An Unwillng Hero," an adaptation of O. Henry’s story, and also "Whistling Dick’s Christmas Stocking," which will be seen before any one sees "The Bridal Path." Lot Chaney as thought Statter is stacking up a record for scenarios, to have three of them going at once, doesn’t it?

Attempted the Impossible

I wound up the week by dropping in at the Fox plant where Emmet J. Flynn had a Chinese city built up on the lot and with one of the most varied and picturesque assortment of Chinks I ever saw. They ranged in range from eight to eighty and it required two interpreters to handle them. Flynn was making a scene showing a Chinese cat and dog peddler coming through the gates of the city. Little Mickey Moore, who plays the part of an American boy living in China, and five or six little Chink kids trip the old fellow up with a rope; he falls and rolls in the mud, his baskets fly open and there is a terrible scattement of the dogs and cats.

The Mother Love, with Lloyd Hughes in the leading role, was another scene of the animal merchant worked fine line until he saw pups and kittens getting away, then he literally acted all over the lot and forgot all about getting a cast to corral them. They took the scene three times before they got it into the old fellow’s head that it was impossible to catch nine pups and eleven kittens, each going in a different direction, and still stay in the picture.
Eugene Zukor Sails for Europe to Carry Out for Paramount a Plan to Extend Exportation of American Films

A MISSION of far-reaching importance that will extend the exportation of American motion pictures in European countries, it is said, is that of Eugene Zukor, assistant treasurer of Famous Players-Lasky Corporation, who sailed recently on the Aquitania for Europe.

Mr. Zukor, in extending the distribution of American films, will investigate the possibilities of entering into reciprocal agreements with foreign producers. Well-qualified through long experience with Jesse L. Lasky in the production of Paramount Pictures, Mr. Zukor will go into foreign studios, consult with directors and outline to foreign producers plans for producing motion pictures of the quality demanded by American audiences.

"European producers cannot expect to distribute their pictures in this country unless these productions measure up to the American standards," said Mr. Zukor before sailing. "We shall more than welcome, however, foreign productions that will satisfy American motion picture patrons, and shall give these productions every opportunity for extensive distribution through our organization throughout the United States, since we realize that only through such methods of reciprocity shall we be able efficiently to circulate American made pictures in foreign countries.

I shall assure European producers that America is not trying to monopolize the motion picture industry throughout the world, and shall, attempt to combat the prejudice that has sprung up in some quarters abroad against American films. This prejudice has been caused, I believe, entirely because of reports that America was unfriendly toward the distribution of foreign films in the United States. In order to obtain the best market for American films abroad, I feel that we should make clear to Europeans that any picture that they produce that is up to our standard will have a fair field in the United States, and I shall do my best to outline to them just what those standards are. America will give a fair showing to any foreign producer who is intelligently attempting to give our public the sort of amusement it wants.

Will Visit Many Countries

After arriving in London, Mr. Zukor will make an intensive study of conditions in England, France, the Scandinavian countries, Italy and Czecho-Slovakia. It is his purpose to view all of the best of the pictures made in these countries and select those best suited for distribution in America. At the same time he will work out a system of reciprocal distribution which he has been planning for some time.

While in the United States, Major Holt is making a close study of motion picture theaters, for the purpose of getting ideas for the new theatre his concern is building at Brighton, England, at a cost of more than $1,000,000. This cinema palace, with a seating capacity of 2,400, will be the largest in the British Isles. It is scheduled to open next June.

Eastman Kodak Company Dissolved by Government

Ending nearly eight years of litigation, an order was signed by Judge John R. Hazel in the United States District Court for the Western District of New York providing for the dissolution of the Eastman Kodak Company, as at present constituted. In the same court and before the same judge a petition was filed on June 6, 1913, alleging that the company was an illegal combination in restraint of trade, in that it controlled 72 per cent. of the market for its product.

After a long trial the decision of the court was favorable to the government on August 24, 1913, and a final decree was entered against the company on January 20, 1916. The suit was one of the big antitrust suits started by the government in the immediate aftermath of the judgment by the Eastman company, which appeal was still pending in the United States Supreme Court at the outbreak of the recent war. After the war it was intimated from Washington that the government would continue prosecution of the case. It was assumed that the company would oppose this.

Last week came rumors that something unusual was doing in Eastman circles. These rumors were followed by advices from Washington that the company had withdrawn its appeal from the decision of the district court. The case was then returned by the government to Judge Hazel and he signed a formal decree ordering the dissolution of the Eastman company. Two years are given for the execution of the terms of the dissolution, "to sell and dispose of certain factories and lines of photographic goods." These factories and lines of goods represent a total investment of $3,785,000, with total sales during 1921 of $7,146,000.

New Zealand Goes Blue

The government of New Zealand has prohibited motion pictures showing thieving, robbery, murder or suicide. The ban officially goes on May 1. Importers of films have been thrown into consternation by the order, it is said.

Major Holt Surveys American Pictures; Conditions in Britain

THAT the outlook for American-made films was never better in the British Isles is the opinion of Major A. F. Holt, chairman of the Standard Film Company, Ltd., of London, who recently paid a visit to the Southern California film colony to make a survey of the production situation with the idea of ascertaining what pictures will be available for foreign distribution in 1921.

During Major Holt's visit to the film capital, business meetings of the United States Artists Corporation were in progress at the Douglas Fairbanks studio, and a number of conferences were held between "Doug" and the Major for the purpose of discussing market conditions abroad with respect to the availability of the Big Four pictures in the British Isles.

Major Holt, whose firm is the holding company for the Provincial Cinematograph Theatres, Ltd., controlling seven British theatres and several distributing companies, was able to supply Mr. Fairbanks with information invaluable to the United Artists regarding theatre conditions in England, Scotland and Ireland, as well as on the continent. This information was turned over to Hiram Abrams, president of the United Artists, who, with Secretary Dennis F. O'Brien, was in California at the time, outlining production schedules and new foreign releasing affiliations with Mr. Fairbanks, Miss Pickford and Charlie Chaplin.

SCENE FROM THE NEW HODKINSON PRODUCTION CALLED "THE OTHER WOMAN"

I. L. Frothingham made this picture, with Helene Jerome Eday, Jerome Patrick, Jane Novak, William Conklin and others of moving picture prominence
UDYARD KIPLING’S first script as a screen author under his contract with Pathe has been received from England. It bears the familiar Kipling title, "Without Benefit of Clergy," and has the form of a complete continuity, lacking nothing essential of the process of filming. That Kipling’s first effort writing directly for picturization is technically so nearly perfect, occasioned no surprise at the offices of Pathe Exchange, Inc., for it was part of the novelist’s arrangement with Paul Brunet that he should be supplied with competent technical advice and co-operation. How thoroughly Kipling has assimilated the details of motion picture technique is declared to be manifest in the script of "Without Benefit of Clergy”—his initial experience writing in this medium. Randolph Lewis, author of many successful picture features and the expert assigned to advise with the famous Englishman, corroborates this evidence in a letter received at the Pathe home offices just before his recent return.

"Amazingly Quick to Learn"

"One of the first things I did on joining Mr. Kipling over here," said Mr. Lewis, "was to supply him with a model continuity, the technique of which he mastered in an amazingly brief period. So it is that now he really speaks in the language of the studio, and talks of ‘fades,’ ‘lay dissolve,’ ‘fades-ins,’ ‘fade-backs,’ and ‘flashes’ as though he were either an old hand in the studio or at writing continuity."

The continuity of "Without Benefit of Clergy" has been sent on to the Pacific Coast to be consulted by those in charge of production preliminaries. From all accounts, their task will be a simple one, all the research work respecting costumes, scenes, etc., having been done by the author, with the result set forth in his text. With what characteristic Kipling thoroughness this part of his work has been done is indicated in this letter received from Randolph Lewis:

Before leaving New York for England, Mr. Lewis—a well known Kipling authority, by the way—predicted that, once interested in the technique of the photographic drama, which he might master within a week, Kipling would give some of his best activities to the work. Apropos, at the beginning of January, Mr. Lewis wrote:

"Wrote Titles, Too"

"The scenarios of all three of the stories are as much the work of Mr. Kipling as though all of the actual writing were his own. In many cases, and for considerable stretches of composition, the wording is his. He has entered the work with the greatest enthusiasm. All of the titles in the continuity of "Without Benefit of Clergy," too, are applied by Kipling. Mr. Lewis adds: "And his clever invention, which shows a woman in a natural scene with her shadow projected across a vision, in my opinion is one of the cleverest novelties yet attempted in picture making. It is not only a novelty for novelty’s sake, but has a vital relation to the plot from a psychological viewpoint."

"And his inspiration came to him in a flash. He seized a pen and a drawing brush, and, rapidly sketching, outlined just what specific effect he was seeking. Like his father, the late J. Lockwood Kipling, Rudyard is a clever artist; he not only can draw pictures with pen and pencil, but he is a wonder at visualizing. . . . I predict that, if Kipling continues with the same enthusiasm, eventually he will become the master writer for the screen."

Ceremony Overcome

An interesting picture is given of the way ceremony and traditions at British institutions, ordinarily so formidable, are cordially overlooked at the approach of Rudyard Kipling. When the author found it desirable to make researches in the Kensington Museum, the curator, T. G. Stanley Clarke, cordially put the entire museum staff at his disposal. Insomuch as Mr. Clarke, who had not been moved for decades were lifted from exhibits, the better to accommodate Mr. Kipling . . . "And it was an interesting spectacle in the museum to see the dignitaries of a handsome Mohammedan tomb disturbed by the action of three men who rendered necessary repairs, one of whom was the author of this story. I looked about and had it littered with manuscript and the sketches that Mr. Kipling himself outlined in his quick, nervous fashion."

"Our innovation at the Kensington Museum has become historical. England is a place for precedent and the iron usage following it. We had not broken a precedent but we had established one. It was the first time that the motion picture camera had been admitted to the museum, or any persons admitted thereto on a mission as ours."

It appears that Kipling has made the most of his exceptional facilities for solving in advance all of the customary perplexities which most authors leave to the harassed producer. Mr. Lewis reports a general impression in London picture and literary circles to the effect that Paul Brunet has accomplished a splendid stroke of enterprise in signing Rudyard Kipling for the series of motion picture features beginning with "Without Benefit of Clergy."

Becomes Metro Director

T. Daniel Frawley, who has staged some of the most notable successes of the speaking stage in the last quarter of the century, has become a member of Metro’s West Coast directorial staff. Mr. Frawley, who just has returned from an extended stay in the Orient, joined Bayard Veiller’s colony of directors in the company’s Garden Court studio building and will undertake the study of film making at close range.
W. A. Gibson Honored by the British Government

A dinner of congratulations was tendered by the Reelers, an association of all the representatives of American and English exchanges in Australia, to Mr. W. A. Gibson, on his receiving the high honor of the Order of the British Empire (O. B. E.), for his valuing the war and as the principal representative of the film industry in Australia. The dinner was given at the Hotel Australia, Melbourne, November 12.

The Reelers laid themselves out to celebrate the occasion with a gaily decorated supper, a monologue, toasts, and congratulatory speeches, issued a number of clever versions of the O. B. E. title facetiously applied to each of those present.

The great honor given to Mr. Gibson by the British Government was highly appreciated and warmly approved by all present.

Mr. A. W. Gibson, managing director of Australasian Films, Ltd., together with Mr. Stuart F. Doyle of Union Theatres, Ltd., are leaving Sydney on February 3, on the steamer Niagara, for the purpose of visiting all the studios and leading picture theatres of America, with a view to incorporating a company that is being formed in their new theatres, which they are introducing into Australia on the latest American lines.

Mr. Gibson is a brother-in-law of Mr. Millard Johnson, American representative of Australasian Films, Ltd.

New Head Elected for United States Photoplay

At the regular monthly meeting of the board of directors of the United States Photoplay Corporation, held on the last Saturday in January, J. W. Martin of Cumberland, Md., was elected president of the corporation, to fill the unexpired term of Captain F. F. Stoll, who has been mysteriously missing for over a month. Mr. Martin represents a large stock interest in the corporation.

"The treasurer's reports showed the books of the company to be in perfect order," said John L. McCutcheon, production director, to the present of the company. The film of 'Determination,' which is the first release of the organization, is progressing rapidly. At the meeting, the directors made necessary arrangements to protect the interests of the stockholders of the corporation.

As far as the reports of a New York daily newspaper go, referring to the finding of Captain Stoll in Los Angeles, officials of the company would not comment on it, save to say that they are still in ignorance of his whereabouts. This statement contradicts the story published in a daily paper, which said that Stoll had been found on the coast and that it was announced that he had been in constant touch with the officials of the United States Photoplay Corporation.

Selznick Buys Three Stories

Myron Selznick, production manager of Selznick Pictures Corporation, recently purchased three stories that are being whipped into shape by the Selznick scenario department. These three stories are "The Open Door," "Mrs. Mallaby's Mistake," both written by George Weston for the Saturday Evening Post, and "A Violation of Principle," written by John Hervey Fox, which was originally published in the Blue Book Magazine.

"Mrs. Mallaby's Mistake" will be produced under the title of "Bachelor's Blush."

British Producers Still Invading India; Calcutta Firm to Film Native Mythology

(R. Knight, a Britisher, has started a production company near Calcutta, India. He will bring a technical staff and players from England, with complete equipment for picture-making. The Anglo-Indian Film Producing Company, which is the name of his company, has secured concessions from Madam Theatres, Ltd., and others for producing films especially suited to Indian audiences. It will also produce for foreign markets. Madam's studios will be used at first. Mrs. S. Jones, who is reputed to have had experience in production in California and England, has been engaged. Among the first pictures will be "Famee" and "Afridi Love."

The Aurora Cinema Company of Calcutta is filming India's greatest epic, "The Niamayan." It is not yet ready for public exhibition.

A company with the title of Commerce and Culture of India, Ltd., has been registered in Calcutta. One of its principal objects will be the production of pictures for India and foreign markets, Indian mythology and other "logies" will be used. The Earle Cinema & Films Manufacturing Company has been floated with a capital of two lakhs for "making and screening films," starting theatres, etc. Its offices are at Ahmedabad and its managing agents are Messrs. H. S. Vakil & Co.

At the French town of Chanternogone, about twenty miles from Calcutta, the Cinema de France has been opened at the local Hotel de France. "Chains" and other films have been screened.

During the last two months, films dealing with child welfare, malaria and cholera have been screened at all the jute mills in Bengal. Doctors have explained in lectures the lessons which the films convey.

The first aeroplane wedding in India occurred in Calcutta recently. One of Mr. Ducasse's cinema operators took pictures of the ceremony, which were screened at the Picture House, Calcutta, and created much interest.

Several Mussulman associations of Rangoon recently represented to the managers of the Gleave Cinema that the American-made film, "The Virgin of Stamboul," was offensive to Moslems. After consulting the police authorities, the theatre managers withdrew the film.

"G.L." writes in a Calcutta paper: "Calcutta audiences are very difficult to please. They are highly critical, owing, no doubt, to the fact that most of them are well educated. Pictures that are based on stage successes or well-known novels are best liked. Sporting novels are also very popular, provided that the story is also a draw. Serials do not appeal to the better class of audiences and are very difficult to follow. Good dramas are appreciated and detective stories have a following."

Mr. "G. L." evidently is not an Indian, has given the non-Indian view, of course. Indians do not like stage successes or sporting pictures. Serials appeal to them very much. The Albion Theatre, Calcutta, for instance, screens serials only and is well patronized. Names are a draw. A Nazimova or a Grace Conard or a Pearl White is sure to attract crowds. Charlie Chaplin does not appeal here at all, but "Fatty" Arbuckle, Harold Lloyd, Bebe Daniels, Max Linder and Eddie Polo command very large followings. Billy West, Larry Semon and Heine are well liked.

Mr. Madan's new theatre in Calcutta is rapidly nearing completion. The Russian Theatre, Showapuri, Calcutta, will open shortly.

"Gilded Butterfly" Coming

"The Gilded Butterfly" has been announced by Myron Selznick, production manager of Selznick Pictures Corporation, as the title of the forthcoming Elaine Hammerstein attraction produced under the direction of George Archainbaud.

Matt Moore, brother of Owen Moore, the Selznick star, plays the leading male role, opposite Miss Hammerstein. The story was written by Bradley King, and picturized by Edward J. Montagne.
Metro Week Is to Be An Annual Event; Company Now Increasing Its Personnel

WHOLE-HEARTED indorsement by exhibitors of the holding of Metro week from February 27 to March 5 has influenced officials of the company to make it an annual institution in booking. The recent announcement of the period set aside especially for the exhibition of Metro pictures only, together with the publishing of Metro’s national advertising campaign to back it and of the decision of the distributing organization to further support the exhibitor by the issuance free of charge of Metro Week posters and slides brought a response from showmen that exceeded promises.

From among the 7,000 exhibitors who, it is expected, will take part in Metro Week from February 27 and March 5 of this year, project upon their screens only Metro pictures, there came an immediate influx of hundreds of telegrams and letters, not only commend- ing the company for the inauguration of Metro Week but also suggesting, and in some instances insisting, that this special week be made an annual event.

Confirms Company’s Belief

Remarking the spontaneity of the demand, Richard A. Rowland, president of Metro, said:

“It is a confirmation of our own belief in our productions and a reward for the effort we have put forth to make them the best in the world’s market today, to note the heartiness of the exhibitors’ reception of Metro Week, and the further and even more gratifying evidence of the appreciation of the theatre owners and managers in their expression of desire to have the week not a thing of this year only but of every year.”

The company is arranging for the increasing of its personnel to handle the exceptionally heavy business before and during Metro Week. It is expected that every one of the chain of Metro exchanges throughout the country will increase its staff to a size capable of carrying on the multitudes of details incident to this special period.

Tremendous Problem

With a great number of prints in use, the task of keeping them, in this week of uncommon stress of activity, in the first-class condition Metro insists on, is itself a tremendous problem. A score of others, equally as vital, makes it an obvious necessity that emergency methods be employed in meeting them successfully.

No definite dates have been made public regarding the initiation of the national advertising campaign which will precede and support Metro Week during the entire stretch of time, but it is understood that the wholesale display of Metro announcements will break forth in dailies covering every community in the country well before the beginning of that week. In addition to this, slides will be ready for distribution, and billboard paper to advertise Metro Week will be available to the exhibitors without cost.

Lasky Signs Contract with Prominent London Author to Write Scripts

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has received a cablegram from London advising that Robert Hichens, famous author of “The Garden of Allah,” “Bella Donna,” and other stories and plays, had signed a contract to write original stories for Paramount Pictures.

Mr. Hichens was one of the group of noted British authors with whom Mr. Lasky negotiated last summer on his trip to London, but because of other engagements for novels at the time Mr. Hichens was unable until now to begin active work as a playwright. Expressing enthusiasm over the opportunities which the screen offers to authors, Mr. Hichens said he was ready to begin work immediately. It is expected that he will work in the London studio of Famous Players.

The title of Mr. Hichens’s first screen story has not yet been selected, but it is understood from cable advice from London that he has in mind a big, colorful story along the lines of “The Garden of Allah,” and the other stories of Northern Africa by which he has made his reputation.

W. H. Jenner Appointed Western District Manager for Associated Producers, Inc.

F. B. Warren, general manager of distribution of Associated Producers, Inc., has announced the following important changes in the company’s selling organization:

William H. Jenner, who, since the formation of Associated Producers, has been its resident manager in Boston, becomes Western district manager with headquarters in Los Angeles. Mr. Jenner is succeeded in Boston by J. A. McConville.

Walter R. Liebmann has been appointed Resident Manager in Atlanta. He succeeds Frank L. Hudson.

Mr. Jenner, who is the first district manager to be appointed by Mr. Warren, was, until he resigned to become Boston manager for Associated Producers, manager for United Artists in Boston. Previous to that time he was for two years Boston manager for Goldwyn. Mr. Jenner is one of the most popular sales managers in New England territory and he leaves for Boston and New England cities a large number of friends.

Mr. McConville, who succeeded Mr. Jenner in Boston, was formerly assistant manager of the Boston office of Paramount. Mr. McConville began his career as a newspaper reporter on the Portland, Maine, Express. He was later press representative of the New Portland Theatre, under the management of Hiram Abrams, and eventually became manager of the same theatre.

Mr. Liebmann, who succeeds Mr. Hudson in Atlanta, was for two years Selznick’s manager in that territory. Previous to that time he was district manager for William L. Sherry, operating the Parex Film Corporation.

“GOSH, BUT I’M HUNGRY—AIN’T YOU, SIS? I GOTTA EAT NOW OR NEVER!”

Harold Lloyd in his first three-reel comedy, made by Associated Exhibitors and being released by Pathé. Mildred Davis is the winsome lassie in this picture called “Now Or Never”
“Blue Moon” Goes Big
Since its release two months ago, “The Blue Moon,” the American Film Company's screen version of David Anderson's novel, has established new records in bookings for "Flying A" Specials. In Detroit, to date, this photoplay has been booked in over fifty theatres, and since its first appearance in that city there has been scarcely a time when it could not be found playing at some theatre.

Cleveland, Ohio, has nearly equaled the Detroit record for extended runs in several of the largest theatres and many of their neighborhood houses.

What a Square Deal
Brought to Cadoret
"Clean wholesome entertainment always, and a square deal for everybody."

Success that can spring from a close following of such a slogan is emphasized in the case of William H. Cadoret by the growth of his theatre the La Petite in Kankakee, Ill., which he has owned since February 2, 1909. It was then a 240-seat house and had been in operation for two years.

A little more than a year of the management dictated by his slogan necessitated the enlargement of the house to a seating capacity of 340, and in 1915 increasing patronage caused a rebuilding of the theatre and the enlargement of the seating capacity to 520.

"Clean wholesome entertainment" has always meant to Mr. Cadoret the best pictures the market affords. In the old days of programs he supported the independent producer and at present he is still giving his support to them through a franchise in Associated First National Pictures, Inc.

“A square deal for everybody" means to him honest advertising to the public, courteous treatment to patrons, admission prices in keeping with the cost of shows, and honest compensation to employees for the services they render.

Cutting Neilan Film
Marshall Neilan has finished "shooting" on what is said to be the most spectacular production he has ever attempted—"Bob Hampton of Placer"—an adaptation from the Randall Parrish book of the same title. Reports from those who are in a position to know indicate that this film is undoubtedly the most artistic offering yet staged by Mr. Neilan.

The work of cutting and assembling the mass of film that has been taken is now progressing rapidly under Mr. Neilan's personal direction.

Metro Buys World Rights to Golden’s Famous Stage Play, “Turn to the Right”
The Metro Pictures Corporation purchased this week from John Golden the world's screen rights to "Turn to the Right," by Winchell Smith and Jack Hazzard, for the announced sum of $250,000. Negotiations for the disposal of this record-breaking stage success have been in progress, it is understood, for more than two years, and offers were made not only by Metro but by other important companies.

The picture production will be made and distributed by Metro and presented on the screen by John Golden and Marcus Loew. In the transaction Mr. Golden retains a one-half interest in the play.

Production Supervised by Smith
The making of the picture will be supervised personally by Winchell Smith, the playwright. Mr. Smith's achievements in the theatre include the authorship, either entire or in part, of such successes as "The Fortune Hunter," "Office 666," "Lightnin'" and "The New Henrietta." A Metro screen version of the last named play, "The Saphead," co-starring William H. Crane and Buster Keaton, incidentally is the feature attraction of the Capitol Theatre the week of February 13.

The production will be made at Metro's western and eastern studios and at the estate of Mr. Smith at Farmington, Conn. This last location will be used for the celebrated peach orchard scenes. It so happens that Mr. Smith's country place has just such an orchard and old-fashioned house as that he presented in "Turn to the Right."

When given at the Gaiety Theatre a few seasons ago, "Turn to the Right" broke all records for box-office returns. Its run totaled 452 days. Mr. Golden's retention of one-half of the interest in the play after disposing of the other part for $250,000 marks it, Metro says, as the most valuable dramatic story ever written. Outright, its sale would have brought $500,000.

Educational Plans a Convention to Be Held in Chicago or Cincinnati in March
EDUCATIONAL FILM EXCHANGES, INC., has notified managers of all of its thirty-one exchanges in the United States, and six in Canada, to make their arrangements to attend its first international convention at either Chicago or Cincinnati at a date in March to be definitely fixed later. It is said that this will be the first time that any motion picture distributing organization has held such an important meeting before the first year of its existence was ended. The first release through an Educational Exchange was made on June 20 of last year.

Convention Was Held
Late in the fall a convention of the eastern exchanges was held at the Hotel Astor, and the results were so pleasing that the general meeting was immediately planned. In the meantime Henry Ginsberg, domestic sales manager, has made a tour of all the offices, and then special trips to different territories, while President E. V. Hammons, who is now on his way to visit the producing units on the coast will also visit most of the offices. In addition practically all of the managers have made trips to the home offices to get in closer touch.

Lines Up Against Censorship
Joe Brandt, president of the C. B. C. Film Sales Corporation, in helping out in the fight against Blue Laws and censorship has tackled the matter in an individual way. He has planned to send Miss Manilla Martens on a speaking tour to film spectators throughout the country.

Fans to Hear Her
She will tell the “fans” just what censorship will really mean to them, and secure first-hand information as to their ideas on the subject. Miss Martens will make the initial appearance of her tour at Philadelphia, February 20. She is very well known in film circles, having been in the making of the production, "The Son of Tarzan."
Lloyd's First for Associated Exhibitors
Is Three-Reel Comedy Released March 13

ANNOUNCEMENT of March 13 as the release date of "Now or Never," Harold Lloyd's first picture under his contract with Associated Exhibitors, Inc., was made this week. The production is in three reels and sets a new standard for Lloyd comedies. The contract entered into between Hal Roach, the producer of the Lloyd comedies and Associated Exhibitors last summer, does not remove the Lloyd comedies from the Pathé releasing schedule, as the pictures are to be distributed by Pathé, with whom Lloyd has been identified for six years.

The release of the first three-reel Lloyd comedy marks another step in the history of this spectacularly successful star of the screen. Within two years Lloyd has established himself with the public and exhibitors who, at the start, the very finest theatres and each other in seeking first-run contracts for his productions. The only complaint heard from exhibitors is to the effect that they can't get Lloyd often enough.

The policy responsible for the ever increasing popularity of this comedian was formulated by Paul Brunet, president of the Pathé Exchange, Inc., who saw the possibilities of Lloyd in two-reel comedies of an exceptionally high character. His judgment was vindicated immediately upon the release of "Bumping Into Broadway," the first two-reeler in which Lloyd appeared. Every one of the succeeding productions went over the same way.

Mildred Davis, the charming little leading lady who has gained honors with Lloyd in the previous productions, remains with him for the new series. The cast is exceptionally strong and the physical construction of the picture is said to be well-nigh perfect. The thought back of the picture was to create a real big feature picture in three reels, and the sales executives who have seen the picture are certain that this has been achieved.

"Now or Never" was produced from a scenario by Sam Taylor, a member of the Hal Roach staff. Much of the action takes place in a "through railroad train." The comic possibilities of the railroad sleeper afford Lloyd unlimited opportunities for his screen art, an art which has discovered entirely fresh and original comedy situations in material familiar to the stage and screen.

The story is one of the love-romance type. It tells of a girl who is governness to a "poor little rich girl," and who decides to take the neglected child with her to her home on a visit. The visit home was arranged years before, when she was a little girl, and had a boy admirer who promised he would meet her a certain time years hence and ask her to marry him. The boy has made good in the world, but, when he is kept a bit late, so haste is necessary to make a certain train. His anxiety to get the train prevents him tending to the detail of getting a ticket, so the journey becomes a series of embarrassing incidents from which he extracts himself with the highest comic effect.

First Co-operative Film

What is hailed as the first co-operative motion picture is that made by O. Edward Hatton and a group of fellow picture players at Los Angeles, who recently found themselves temporarily out of employment. Hatton gathered a group of players around him, all members of the Photoplay Equity Association, who agreed to act without pay until the films were sold. Hatton

American Film Popular

That there is a crying need for real Western dramas is apparent from the big bookings already recorded on "Sunset Jones." The American special, co-starring Charles Clary and Irene Rich, is full of strong human appeal, real Western atmosphere and beautiful backgrounds. Several critics are said to have considered this drama the finest of pure Western type. A considerable number of exhibitors, undoubtedly, have been led to book the special because of the personal popularity of the stars, Miss Rich and Mr. Clary.

Roberston a Busy Man

John S. Robertson, special director for Famous Players-Lasky, is rapidly forging to the climax of his latest picture, "The Magic Cup," starring Constance Binney. In the meantime, his big John S. Robertson production of "Sentimental Tommy," by James M. Barrie, is being titled.

Director Robertson has another production awaiting him, immediately upon the completion of Miss Binney's picture, entitled "Footlights."

Opens New Exchange

Appropriate ceremonies marked the opening of the new St. Louis Exchange of the Pioneer Film Corporation, a few days ago. The exchange is located at 3435 Olive street and is in charge of Thomas Leonard, who needs no introduction to exhibitors in his territory.
Notes on West Coast Production Activities

Famous Players-Lasky

Cecil B. de Mille has shot the final scenes for "The Affairs of Anatol," which has an all-star cast supporting Wallace Reid in the title role.

George Melford is using a large number of extras for "Sir Gilbert Parker's Money Master," this week. James Kirkwood and Alice Hollis play the leading parts, with Ann Forrest, Alan Hale, Fred Huntley, Paul Hartfield, Harry Duffield, Charles Ogle, Mabel Van Buren, John herdman, and William Boyd in other prominent roles. This company will go to the northern part of the United States for location soon.

Tom Meighan's new play, "White and Unmarried," is in the midst of a steady action under Director Tom Forman. Jacqueline Logan and Grace Darmond play the chief feminine characters, with Walter Long and Lloyd Whitlock in the important male roles. John D. Swain wrote the story.

William de Mille is about in the middle of "The Lost Romance," from an original story by Parke Godwin, one of the Paramount's famous authors. Jack Holt, Conrad Nagel, Lois Wilson, Fontaine La Rue, Mayme Kelso, Robert Harron, and Mickey Moore interpret the characters in the play.

Goldwyn

The cast for Tom Moore's new picture, "Made in Heaven," has been assembled and includes Al Filson, Rene Adoree, John Cosgrove, and Charles Eldridge. Victor Scherzing will direct.

E. Mason Hopper is stationed at Santa Barbara this week making scenes for Thanhouser's Pictures, "The Bridal Path." Andrew Robson has been added to the cast.

First National

The cast for Anita Stewart's new picture, "The Invisible Fear," has been selected by Director Edwin Carewe, and is composed of Walter McGrail, Alan Forrest, Open Crane, Estelle Evans, Hamilton Morse, George Kuwa and Edward Hunt. The production is going on at the Louis B. Mayer studio.

Charles Ray is in the midst of "The Midnight Bell," from the Charles Hoyt play. The cast supporting him includes Donald MacDonald, Van Dyke Broo, Doris Paw, Clyde McCoy, Jess Herrington and S. J. Bingham. Charles Ray is himself directing this production with his cousin, Albert Ray, as assistant director.

David Hartford set out last week for Canada with "Golden Snares," his company to make ice and snow scenes for this Oliver Curwood story. Lewis S. Stone, Wallace Beery, Francis MacDonald, Melbourne MacDowell, Ruth Renick and De Witt Jenning form the cast. The company expects to be away from Los Angeles about three months.

Realtar

Bebe Daniels is now in the second week of "Two Weeks Without Pay." Jack Mulhall, George Periolat and George Mason are in support.

Wanda Hawley has completed that "fat and sloppy" portion of "Sweetie Peach," her current picture, and is now in the rejuvenation stage, using physical culture exercises and daily horseback rides to get back into shape, to regain her husband in the play.

Mary Miles Minter has just begun to "Jerry" under Director Joseph Hensbery.

Ruth Stonehouse and Edward Flannagan are prominent in the supporting cast, and Paxon Dean is operating the camera.

Robertson-Cole

The Pauline Frederick Company is the only one working at present at the big new studio not yet completed by Robertson-Cole at Gower and Melrose avenues. Henry Kings is again directing Miss Frederick, and Milton Sills and Ralph Lewis play prominent roles in the picture.

Louis Gascier, producer of "Kismet," is casting for a new production which as yet has not been given a permanent title, but which has been put into continuity, and is practically ready for shooting.

Miscellaneous

Director Robert N. Bradbury is casting for the eighth of the series of Western pictures featuring Tom Santschi for release by Pathe. These pictures have been held up on account of the eight weeks' illness of the star. Cyrus J. Williams is head of the producing company, which has its headquarters at the Brentwood.

Mack Sennett has begun a new production temporarily entitled "Heartbalm," which is to be the first of his purely dramatic pictures. If any comedy creeps into the picture legitimately it may be allowed to remain, but there will be no farcical situations such as have characterized former Sennet production. This is to be a straight drama. Ethel Grey Terry, Robert Cain, Herbert Standing, Noel Beery and Ben Deely are the players depicting the chief characters. "George O'Hara and Katherine McGuire are the only members of the Sennett forces so far in the action. F. Richard Jones is directing.

"The Unfoldment," starring Florence Lawrence, is in its second week at the Hollywood studio. George H. Kern, author of the story, is co-director with Murdock MacQuarrie, and Hal Mohr is chief cameraman. William Conklin, Albert Prisco, Lydia Knott, Willis Robards and Earl Roddy play the chief supporting roles.

West Coast Syndicate

Get Five New Theatres

The West Coast Theatres, Inc., the recent theatrical merger of Gore Brothers, Sol Lesser and Adolph Ramish holdings, have acquired five new theatres to add to their string of west coast amusement houses. Four of the theatres, the California, Bakersfield, Hippodrome and Paseo, are located in Bakersfield, Cal., and were the property of the Charles Gregg estate. The other is the Sunshine Theatre, of Taft, Cal. The transaction involved a sum of more than $200,000 and brings the total of theatres controlled by the West Coast Theatres, Inc., up to forty.

T Finance Producers

The Robert Brunton Studios, in order to aid reliable producers in financing their productions, have effected banking connections that will provide capital for the manufacture of independent film productions. M. C. Lever, vice-president and business manager of the Brunton Studios, has left for New York to complete the transaction of several extensive contracts with well known producing factors of the East.

Kaufman Returns

Albert Kaufman, sponsor of the Allan Holubar production, "Man—Woman—Marriage," has returned from New York, where he went with Holubar to deliver the print of the spectacular feature. While in the East Mr. Kaufman obtained the rights of several important stories and novels to be filmed under Sidney Franklin's direction.

Viola Dana Makes New Contract with Metro

After renewing her contract with Metro for a term of years, Viola Dana, whose most popular film production recently showed her in the role of a chorus girl, is journeying to New York to view the chorus girl of real life in her favorite haunts.

Viola never has seen New York's Follies. She never has toured New York's far-famed roof resorts. To be trampled upon in the subway will offer new thrills to the city girl of pictures.

On completing her forthcoming feature production, "Home Stuff," the piquant story of farm and village life by Frank Dazey and Agnes Johnston, Miss Dana was granted a well-earned period of freedom. Under the terms of this new contract, she will star in special feature productions to be made from the best stories available. Immediately after her return from the East, Miss Dana will begin work on a new picture—"Coming Home."
FROM early glimpses of the finished print of “A Message from Mars,” the new feature currently starring Mary Louise Beaton in the part of Miss Fair Price, it is safe to say that Miss Beaton, after a successful career with Metro in two of its Americanization pictures, “Strangers Beware” and “The Price Mystery,” and displayed during those engagements her unusual talent for the screen as to warrant her selection for an important role in “A Message from Mars.”

Miss Beaton is a newcomer to the silver screen, her experience being limited almost exclusively to Metro. She was cast for a part in “Strangers Beware,” which was procured by the general manager of Metro’s Americanization subjects, and surprised Metro officials by the ease and confidence she displayed before the camera, as well as the merit of her performance. This engagement was followed by her selection to play the part of Miss Fair Price in “The Price Mystery,” which clearly convinced Metro directors that Miss Beaton possessed the sort of qualities that make for fame and popularity on the silver-sheet.

Her success, therefore, in “The Price Mystery” resulted in her being given the part of Mrs. Jones, the destitute wife of a returned British soldier in “A Message from Mars.” In this production, which was procured under the personal direction of Maxwell Karger, Miss Beaton established for all time the fact that she was a dynamically entered addition to the ranks of screen artists.

“A Message from Mars” is in the final stages of its cutting and editing, and will be released shortly by Metro with a notable cast, including Raye Dean, Alphonse Ethier, Maud Milton, Leonard Mudge and Charles Maigne. Pinkham and Alphonse Ethier will provide the art interiors for the production, and Arthur Martinelli photographed it. Arthur Zeller and Arthur Mauke made the screen adaptation from the stage play by Richard Ganthony.

**English Publicist Speaks at Weekly Dinner of A. M. P. A.**

Miss Leila Lewis, Great Britain’s foremost motion picture publicist and founder of the British Motion Picture Club of London, was the guest of honor last Thursday at the regular luncheon of the Associated Motion Picture Advertisers held at the Cafe Boulevard, New York City.

Miss Lewis, who is in this country together with her employer, George Cohan, of the George Clark Productions, Inc., well known British producers, spoke interestingly of the relationship of the American film publicist and his English counterpart. The question of honor was introduced to A. M. P. A. members present, and the trade paper editors assembled by Bert Adler, chairman of the Speaker’s Committee.

Miss Lewis spoke of the purpose of her journey to this country, and supplemented these remarks with a few amusing anecdotes.

“There is greater scope for the press agent’s manifold activities in this country than in Great Britain,” Miss Lewis said among other things. “In our country the motion picture industry is as yet in its infancy, and the lay press has not been influenced to the positive values of motion picture publicity.

“Here the motion picture production is as yet in its infancy, and the lay press has not been influenced to the positive values of motion picture publicity.”

In England whenever the newspaper editors cut out any matter from their editorial columns, motion picture material is the first to suffer. Motion picture news is the latest addition to the editorial page, and consequently the first to be left out whenever such an occasion arises.”

Mr. George Clark was also present at the luncheon, and at the request of one of the members present made a few brief remarks regarding the cordiality with which he had been received in this country.

**Tilford Studios Prepare Settings for Producers**

Walter Ford Tilford has organized the Tilford Studios at 165 West Thirty-first Street, New York City, to prepare settings complete for producers on estimates made from scenarios. The cost as given the producer covers every detail up to the time the cameramen sets his camera and the director gives the signal to get in the scene.

The producer is freed from all the worry incident to getting his settings designed and ready on time. The Tilford staff are composed of experts carefully selected from the eastern studios of Famous Players.

Thomas Wilson Switzler, studio and production consultant is general manager.

**“Wallingford” Series Subject of Dispute Between Chester and Film Companies**

GEORGE RANDOLPH CHESTER, author of “Get-Rich-Quick Wallingford,” filed suit in the U. S. District Court on February 3 against the International Film Service Company, Inc., and the Famous Players-Lasky Corporation to enjoin the film companies from exhibiting a screen version of the Wallingford series.

The author asserts that he has the sole legal right to the dramatic and motion picture rights to the story, except that he granted the right to produce it on the stage to Cohan & Harris in 1909, but he asserts that this agreement did not extend to the motion picture rights which he values at over $75,000.

Last March the author avers that he learned that George M. Cohan, without his knowledge or consent, granted to William Randall Hearst the alleged right to produce “Get-Rich-Quick’s Wallingford” in motion picture form and that the publisher assigned the alleged rights to the defendants.

The plaintiff refers to notices published in the screen weeklies relative to the proposed release of a motion picture based on his story.

The author asks that the defendants be enjoined from distributing any motion picture production based on his story and that damages be assessed to the court.

**Charles Maigne to Direct Alice Brady for Realarl**

Due to a production arrangement, Charles Maigne, directing special Charles Maigne Productions for Famous Players, is to direct Alice Brady for Realarl, in her next picture, temporarily entitled, “The Tower,” a story of high social celebrities in New York. Mr. Maigne wrote the story in collaboration with Samuel Merwin and adapted it for the screen.

Work on the picture is now under way at Famous Players’ Long Island Studio, under the direction of Maigne, who is wielding the megaphone with “interesting results.” A cast of unusual merit has been selected by Mr. Maigne to support Miss Brady, including the leading men, Lawrence Wheat and Harry Benlam, and George Fawcett.

Director Maigne is one who has won recognition both as a scenarist and a director. Within the last few weeks, he achieved the singular distinction of having two Charles Maigne Productions run almost in succession at the Rialto Theatre on Broadway. They are “The Frontier of the Stars,” with Thomas Meighan, and “The Kentuckians,” with Monie Blue.

**Court Grants Injunction**

James R. Quirk, editor and publisher of Photoplay Magazine, has just been notified of a verdict in favor of his magazine rendered by the United States Court of Appeals of Pennsylvania in the four years’ legal fight against Photo-Play Journal, charging infringement of the name and registered trademark of Photoplay magazine and unfair competition. The court grants the injunction asked by the Photoplay magazine, restraining the La Vern Publishing Company, Inc., and the Central Press Company, publisher of the Photoplay Journal, from further use of the distinguishing word, “Photo-Play,” in the name of this publication.
All Pathé Exchanges Report Key City Bookings on “The Devil”

New York is setting the pace for all other Pathé Exchanges in bookins on the Associated Exhibitors celebrated production, “The Devil” starring George Beban in the title role. Following the successful pre-release showings of the picture at the Strand Theatre in New York, and the Strand, Brooklyn, other leading Metropolis houses have billed the production, and Pathe says it is safe now to predict that “The Devil” will be rated one of the most successful productions ever exhibited in the New York territory.

Among the other leading theatres which have emulated the two Strand houses in booking the picture are: Keith’s Forty-first street; Regent, Flatbush, Brooklyn; Lafayette, Proctor’s Twenty-third street, Proctor’s 58th street, Proctor’s 125th street, Harlem Opera House, B. S. Moss’s Coliseum, Prospect, Brooklyn; Proctor’s Mt. Vernon, Proctor’s Vineyard Drive Drive, Greenpoint, M. & S. Circuit, Stadium, Brooklyn; Robjling, Concourse, the Arb, and New Meriden, Astoria, L. I.

Boston, too, has a good record, with many bookings. In point of fact, the Strand, Brooklyn; Cadillac, Pathe’s conditions, are now being booked in every city in New York province. Pathe says it is safe now to predict that “The Devil” will be among the most rated productions ever exhibited here.

Selznick Outlines Teaser Ad Idea for “Society Snobs”

Cumulative teaser ads which can be illustrated and combined in one advertisement, and which should pique the interest of prospective patrons, are very effectively used in the latest Selznick exhibitors campaign book on “Society Snobs,” a Hobart Henley production starring Conway Tearle, scheduled for release February 15. L. A. Young of the Selznick publicity staff, originated the idea.

To achieve the best results from the copy it is suggested that the exhibitor begin his advertising one week in advance of the opening. The first day of the campaign section one of the ads should be used—as follows: “This is the Man, somewhat down on his luck, a little discouraged but still full of pluck. Employed as a waiter, most thankless of jobs; just taking orders from Society Snobs.”

For the second day this copy is suggested: “This is the Girl who daily sees when she drops in the Ritz for afternoon teas. His admiration has turned to love, though she’s society as far as a star up above.” Similar jingles follow leading up the final one which piques the audience.

The combination of this cumulative ad can be obtained by the exhibitor in matrice form free of charge at any Select exchange. The same copy can be used as a series of “teaser” slides to be used in the newspaper ad or advance of play date. Further use of the idea may be carried out in the lobby by having a series of cards made up and either photographs or drawings to take the place of the cut used in the newspaper ad.

George Beban Picture Makes Hit Throughout South, Says Col. Levy

No less an authority than Col. Fred Levy of Louisville, Ky., is author of the statement that “One Million” the George Beban production, which is now making its way out of the South into the Middle West, is “a great attraction,” and “unanimously voted by the entire South to the highest favor.”

In Louisville, Mr. Beban and his greatest screen play, which has been obtained by Robertson-Cole for general distribution, were seen at B. F. Keith’s Strand Thea ter. Mr. Beban also filled in Louisville personal appearance engagements before prominent “Millionaires” and other important persons similar to those which he made in Newark, N. J., where the picture opened at the New Brandford Theatre, where it played the Howard Theatre, and in other cities, including Louisville and Melbourne, Fla.

In his appreciation of Mr. Levy said: “George Beban opened here today the last of the southern towns in which I arranged bookings through you. I am happy to tell you that the entire South has unanimously voted Beban and his newest picture that they are to be the highest favor possible. Picture and story a record-breaking combination. The Strand, Louisville’s largest picture theatre, un able to hold crowds. Turning away hundreds at every performance. Congratulations and thanks for splendid co-operation in booking this great attraction.”

Fox Film Selling at a Rapid Rate

Contracts—the surest criterion of picture merit—are recording the greatest success of her career for Shirley Mason in the production “Wing Toy.” William Fox says. They are coming into the Fox offices in large numbers, and in almost every case exhibitors are asking for early playing dates.

The atmosphere of the picture is Oriental. Every Oriental custom and device was made to pass before the vigorous censorship of one James Wong, a Chinese authority, before it was incorporated in the screening, it is said. The gowns imported from China, the bric-a-brac of the furnishings, manner of salutation, even the Chinese hieroglyphics on the walls, were all submitted to this same test of authenticity.

An excellent cast interprets the various roles, it is reported. The story is by Pearl Doles Bell, who has already supplied Miss Mason with two of her greatest successes, namely, “Her Elephant Man” and “Love’s Harvest.” Howard M. Mitchell directed the picture.

Levin Buys Two

Samuel Levin, of the Coliseum Theatre, San Francisco, has purchased the Alameda and Strand theatres at Alamed, Cal., and plans improvements designed to give the famous Coliseum atmosphere. Both houses will be remodelled and refurbished and the name of the Alameda will be changed to that of the Rialto.

“Poor Dear Margaret Kirby” for Release February 25

Portraying a role that affords her wide scope for a strong characterization—that of a popular young society matron and noted hostess—Elaine Hammerstein’s latest production under the Selznick banner, “Poor Dear Margaret Kirby,” is announced for release on February 25. The story is an adaptation of the magazine story of the same name written by Kathleen Norris. Lewis Allen Browne picturized it and William P. S. Earle directed.

From a state of allegiance to the strata of mediocrity marks the decline of the Kirby’s, but as usual the worm turns. Elaine Hammerstein, as Margaret Kirby, lives only for her society activities. Her husband, a Wall Street broker, suddenly receives a severe financial setback. He feels the loss keenly, and in order to recuperate his losses he asks his wife to get a loan from a former wealthy admirer. This Margaret refuses to do, but when circumstances reach a crisis, she flings her pride to the winds, revolts her home and despite the scandalmongers turns it into a boarding house. The supporting cast includes William Davidson, in the leading male role, Warburton Gamble, Ethel Lindroth and Tom Brook.

Films Gain in Berlin

A Berlin, Germany, statistical year book says attendance at picture houses now is “twenty-seven to one in favor of the spoken drama. Recorded 1,264 picture houses in Berlin, with a seating capacity of 117,000, and thirty-four legitimate theatres, with a capacity of 44,000.”

“TUT—TUT. MUSTN’T HOLD HANDS IN THE DINING ROOM” A scene from “The Silver Lining,” starring Jewel Carmen, and supported by C. E. Albertson. Released by Metro.
January Was a Good Business Month for Pathe, Records Show

While the flood tide of theatre patronage was reached in the United States last spring, when the prosperity of the moving picture industry was at its height, the recession that naturally ensued has been far less marked than was anticipated, according to the best information in the hands of officials of Pathe Exchange, Inc.

In checking up the returns for January of this year, the various departmental sales managers of Pathe found a very favorable comparison of the records of the same month last year. From all sections of the country this cheerfulness was noted, beginning with "That Girl Montana," a Blanche Sweet production, Pathe will release during February, such notable attractions as H. B. Warner in "When We Were Twenty-One;" Edgar Lewis, "The Sage Hen" and Benjamin B. Hampton's "The Killer."

First release on the schedule for February is "The Devil," in which Associated Exhibitors introduce George Arliss as a screen star. Also in February the Associated Exhibitors release through Pathe the Edward Jose production, "What Women Will Do."

While the release date of Ruth Roland's next serial, "The Adventure," is not until March, advance bookings on this offering have been extraordinarily heavy, it is stated. The popularity of Ruth Roland can be judged by the fact that "Ruth Roland in the Kitchen," which has already surpassed the best record ever established by any Pathe episode play.

This week "The Devil, The Adventure," the new Charles M. Hutchison stunt serial, made its debut January 23, and is already a strong factor in the indications of the new year upturn of business. New subjects that had a big share in the January returns were the Tom Sawyer and the Holman Day series of Maine woods dramas.

Pathe short subjects on the whole, and particularly the Pathe News and the Pathe Review, recorded their highest volume of business during January.

Crowds at Pre-Release Showing of Fox's "A Connecticut Yankee"

The reputation of "A Connecticut Yankee" in King Arthur's Court," which is having a pre-release run for many weeks in Los Angeles, traveled clear across the continent and brought great crowds to the trade showing at the Broadhurst Theatre, New York, last Tuesday (February 1), Fox says.

It was to prove the "pull" of this Mark Twain masterpiece among all classes of people that it was introduced on the west coast and then brought it east. It has been shown for seven weeks at one theatre in Los Angeles, and will certainly go ten, at least, it is reported.

Immediately after the New York trade showing messages of congratulation began to come into the offices of Fox Film Corporation. The film is an at once gigantic spectacle, a roaringly funny comedy and a gripping drama, it is stated. The production at mid-season abundantly fulfills the promise made by Mr. Fox last summer, when he announced his plans for the season's big special production. It is in many respects the thing the Fox Company ever has done.

As readers of Mark Twain know, "A Connecticut Yankee," tells the story of a New Englander who had an opportunity to compare the old time court and the adventures of this very modern young person in the medieval court of King Arthur are extremely humorous.

A notable feature of the production is the sumptuousness of the settings. Emmett J. Flynn, the director, is noted for his accuracy in matters of detail, and he has made a picture that should satisfy the most critical and most literary lover of Mark Twain, without losing a fraction of the exquisite humor of the thing, reports say.

Fox to Present Louise Lovely in "While the Devil Laughs"

The seeming fondness of film fans for productions that have their entire locale laid in New York City, is evidenced in the case of "While New York Sleeps," whose popularity shows no sign of abatement, says Fox, has led the company to select for Louise Lovely's next starring vehicle a story written by George William Hill and called "While the Devil Laughs," in which the entire action transpires in the world's first city.

The story concerns chiefly the efforts of Mary Franklin, a girl of the East Side slums, to rise above the level of her surroundings and emancipate herself and her impoverished family.

While the story has to do chiefly with life in New York's submerged tenth, a deeply religious note is sounded all through its presentation by the introduction of a character known as "The Singing Prophet." This odd personage, who "sings for little children and for those who weep," makes his influence felt at various moments of stress and danger.

It is said that Louise Lovely has a greater opportunity to exercise her undisputed talents in the leading role of this picture than in any part heretofore offered her. The supporting company was very carefully selected, and the direction, which was in the hands of the author, Mr. Hill, is exceptionally good, it is stated.

The film, in the opinion of Fox officials, is one of the most worthy productions of their present output, and one that will go a long way toward meeting the demand for good uplifting film stories containing the maximum of entertainment.

Proper Names for Characters

One phase of motion picture making which has been given generally little or no consideration is the naming of characters, according to Robert G. Vignola, director of special production for Cosmopolitan-Paramount, whose current release is "The Passionate Pilgrim," by Samuel Merwin.

Prompted solely by a desire to tighten up the loose ends of production which retard the development of the motion picture, Mr. Vignola declares that this phase is worthy of the best attention and sincerest efforts of the author, director, and producer because of its potential value.

"Trapping the Bob Cat" Will Be First of "Bob and Bill" Series

March 6 will be the date of release of the first offering in the "Adventures of Bob and Bill" series of single reel adventure stories produced by Cyrus J. Williams and directed by Robert North Bradbury.

These are said to be one of the most distinctive novelities brought before the public in some time. The first release will be "Trapping the Bob Cat," in which the trapping of the animal in his native haunts and by the methods in practice by woodsmen becomes the important situation of a comedy-drama of outdoor life.

The human actors are two boys skilled in woodcraft. The boys are twins and the sons of Mr. Bradbury, who directed the picture.

The three pictures are "Trailing the Coyote," "Catching a "Coon," and "Outwitting the Timber Wolf." The producers are said to have succeeded in consistently maintaining throughout the series the principle of presenting real adventure in pictures having story value.

"There are reasons—Come and see them."

Founded 1918

by

Waterson R. Rotheraker

G O O D judgment is a large degree responsible for the ever increasing preference of producers and exhibitors for Rotheraker Prints. Our part in this condition is the result of long years of experimenting and constant tests.

To produce prints abundant in high lights, soft gradations and clear cut definition is an art as essential to screen success as that of a Marshall Neilan or a Charlie Chaplin.

The superior excellence of a Rotheraker Print is so apparent on the screen that sound business judgment obviously should prompt the producer to meet the exhibitor — more than halfway — by sending him exclusively Rotheraker Prints.
Pauline Frederick Stars in Goldwyn's "Roads of Destiny"

Following the success of "Madame X," Goldwyn Pictures Corporation says it is releasing another powerful drama in which Miss Frederick is the star. The new release is "Roads of Destiny," an adaptation of Channing Pollock's stage success, which, in turn, was suggested by the O. Henry story of the same name.

From all parts of the country Goldwyn is receiving reports of new records established by "Madame X," and it is generally conceded that never in her career as a screen star has Miss Frederick given an emotional performance of such compelling force. In "Roads of Destiny" she has a role fully on a par with her characterization in Alexandre Bisson's drama. The fame of the star and the play, also a title of sure box-office appeal, make the foundation for out-of-the-ordinary exploitation, it is stated. In the screen version of "Roads of Destiny," Rose Merritt, acted by Miss Frederick, finds that she cannot escape the fate which guides her life, no matter where she goes or what she does. The picture is really a graphic and dramatic presentation of three complete stories subtly interwoven and surcharged with emotion.

Points to be played up are the engrossing story, the gripping characterization, the marvelous acting of the star and the supporting cast, the fascinating twists and turns of the action, the question of destiny—"Can a man overcome his fate, or is the unwritten word unescapable?"

Milton Crandall Joins Equity to Exploit Young Productions

Milton D. Crandall, one of the most popular and successful exploitation and publicity men of the country, has joined the Equity staff. His duties will embrace every angle of assistance in the exploitation of the Clara Kimball Young productions, particularly the last two, "Midchannel" and "Hush." The news of Crandall's connection with Equity comes at the end of several months of standing invitations extended to him by Joseph I. Schnitzer, head of Equity, to sign up as exploitation director. Crandall's state-right interests in Cleveland and Cincinnati delayed his acceptance until recently.

Crandall's first blow in behalf of Clara Kimball Young was struck two weeks ago and is typical of his unfailing methods of exploitation. By hoisting up the showing of Miss Young's fourth production, "Midchannel," with the local poster campaign in Syracuse, N. Y., he attracted widespread enthusiasm for the Equity star and the Equity picture and crowded the Savoy Theatre to the doors for a full week. He is now in Dallas, Texas, paving the way for the successful personal appearance of Miss Young at the Lynch theatres.

As a sponsor of motion picture welfare, Crandall occupies another prominent place in the industry. He has actively assisted in defeating bigoted censors of the movies. He addressed the Kansas and Ohio legislatures on several occasions. Recently he spoke at the anti-blue law convention in Cleveland, where some congressmen followed him.

Cut Out the Kisses

 Spooning in picture houses in Gloucester and other southern New Jersey towns must stop, say the managers, following complaints that it threatened to rival the screen in popularity.

New Allison Picture

"Dated," a story from the pen of Maxwell Smith, which aroused wide interest when published in The Saturday Evening Post, will be produced by Metro with May Allison in the principal role.

Metro Officials View Special Showing of "Without Limit"

This curiously involved but fascinating narrative presented several difficulties to its portrayal on the screen, but it has been successfully achieved, it is stated.

A notable cast headed by Anna Q. Nilsson was assembled by Mr. Sawyer and Mr. Lubin.

"Don't Neglect Your Wife," a Goldwyn Film, Ready for Release

The first story written directly for the screen by Gertrude Atherton, produced by Goldwyn Pictures Corporation under the title of "Don't Neglect Your Wife," has been regarded so highly by Goldwyn officials that it has been decided to release it immediately, thereby, it is said, giving exhibitors an assured success with which to follow the early pictures in Goldwyn's fourth-year group.

Miss Atherton remained at the Culver City studios during the filming of her photoplay, and collaborated with Director Wallace Worsley on the production from the writing of the continuity to the final editing.

The action of the photoplay takes place in the best social circles of San Francisco, ending in what used to be the infamous Five Points section of New York City.

The old Five Points section of New York was built on the studio lot at Culver City with the utmost fidelity, it is stated. Old prints of the section were obtained from the New York Historical Society, and were copied detail by detail by Cedric Gibbons, Goldwyn's art director, and his staff.

Lewis S. Stone and Mabel Julienne Scott head the all-star cast in roles that give them their best acting opportunities of their screen careers, according to statements. Wallace Worsley, chief director, who directed "The Penalty," wielded the megaphone on "Don't Neglect Your Wife!"

O'Brien Stars in Selznick Picture

A notable array of screen players have been assembled to support Eugene O'Brien in his forthcoming production under the direction of William P. Keighley, Selznick says. Pirating scenes were shot recently at the Selznick Fort Lee studios.

Marie Manning will play opposite Mr. O'Brien, while Katharine Perry, who has played the lead in two of Owen Moore's recent pictures, will also lead in this one. It is seen in a prominent role. Another well known member of the cast is Nita Naldi, Edwin Sturgis and Lynn Bari, both prominent stage and screen actors, Warren Cook, Cicely Ward, Charles Laughton and Gladys Carpenter are the members of the cast.

The author of the forthcoming production is Ralph Ince.
Robertson-Cole Exploitation Plans for Max Linder Comedy

"Seven Years' Bad Luck," with Max Linder, which Robertson-Cole is shortly to release as a super-special production, lends itself well to exploitation in both the theatre and the amusement trade and of this fact full advantage is taken in the elaborate advertising campaign which the distributing company has just issued on this subject.

In the large press book, which has just been published, exploitation takes up three full pages, the first two of which are headed "Turning Broken Mirrors Into Horse Shoes." Around this title are worked all manner of humorous figures illustrating the familiar articles of everyday life which are linked with superstition and which are concerned with the story. These include looking glasses, soaps, cats, umbrellas, salt shakers, pen and ink, horseshoes, the numeral "13," hairpins and other articles.

On these pages are set forth a great variety of teaser campaigns, tie-ups, and advertisements which may be used by the enterprise exhibitor to draw in the direction of his theatre a new and valuable business. For instance, there is the "Horseshoe Matinee." Says the exploitation book: "For your opening advertise a 'Horseshoe Matinee. Advertise that you will pay the war tax for all children who bring a horseshoe to your theatre for this matinee. For the average exhibitor this could be a by-play. But he could get the horseshoe for each 2 or 3 cents he expends. This is very cheap advertising when you consider that these horseshoes will be an extremely valuable lobby display, and when they are of no further use the value they can bring to the junkman is very little less than what they cost."

One scheme worked around the idea that the audiences which see "Seven Years' Bad Luck" will laugh so strenuously that they will burn buttons off their clothing. "Advertise," says the press book, "that you have engaged tailors and seamstresses who will be in attendance at all performances to sew on burst buttons. Follow up this advertising with a program for all patrons of your theatre to bring additional supplies of buttons with them as your seamstresses and tailors have run out of stock."

Pathe Says Investigation Shows Encouraging Outlook for Serials

A searching investigation of general business conditions as they apply in particular to photoplay serials has failed to reveal any evidence in support of recent but fast-fading opinions of an "all-pervading business depression," Pathe says.

Such a survey, completed a short time ago by Pathe, not only refused results indicative of existing or threatened depression, but offered the most emphatic encouragements of the elaborate serial enterprises. It was carried out by Pathe last summer for 1921.

The serial producing and releasing plans of Pathe for releases in 1921, "Double Adventure" with Charles Twitchell, "The Avenging Arrow," starring Ruth Roland, will be standard for the serial offerings of the year. It is said that in a mass of material obtained by Pathe from exhibitors, many expressions direct from the box office leave no doubt of the success and popularity of the episode film, it is stated.

Preceding Pathe's serials which attained great popular success last year are "Ruth of the Rockies," "The Phantom Poe," and "Daredevil." This year's recent accomplishments of these pictures show that the success they registered at the time of release has not suffered any depression.

Arbuckle and Gish Pictures on February 6 Made It Comedy Day

February 6 was comedy day on the Paramount release schedule, for both the features listed for that day, Roscoe (Fatty) Arbuckle in "In the Garret," and Dorothy Gish in "The Ghost in the Garret." No better guarantee of the merit of the first picture could be found, Paramount says, than that it was directed by Joseph Henabery, who not only directed Arbuckle in his first starring feature comedy, "The Life of the Party," but also put Douglas Fairbanks through his paces in three of his pictures.

In transferring to the screen the Melville Stone-Winchell "Three Column Headline" series, McCutcheon's popular novel, Messrs. Woods and Henabery introduced some novels which were improperly adapted or incorporation in the play. These were two sets of scenes which served to introduce the story proper, showing Monte Brewster at the ages of one and five. At the age of one he is seen in infant cloth-

ing, lolling in a baby carriage and sitting in a high chair. At five, he is shown in velvet knickerbockers. Special furniture and settings had to be built and double exposure utilized to, in order that the huge "youngster" would not be grotesquely out of proportion to the other characters and their surroundings.

The Dorothy Gish picture was directed by F. Richard Jones, who in like capacity assisted Miss Gish to such success in "Flying Fat." The story was written by Wells Hastings, one of the foremost of this country's humorists, who wrote "Turning the Tables" for Miss Gish about a year ago.

Flynn Moves


Butterfield Active

W. S. Butterfield of Battle Creek, Mich., who operates a big circuit of theatres in Michigan, has taken over the Majestic Theatre in Port Huron and plans extensive remodelling.

Cast Named for Ruth Roland's Serial "The Avenging Arrow"

The complete cast to support Ruth Roland in "The Avenging Arrow," which Pathe will reissue release March 13, reveals the names of players who have never appeared with this star. The leading man is Edward Harron, who appeared as juvenile lead with Jack Dempsey in "Daredevil Jack." Virginia Ainsworth and Vera Sisson have the two principal feminine roles of the support. Miss Ainsworth in the heavy role and Miss Sisson in a character role. The other prominent parts present Otto Lederer, S. E. Jennings, William Steele, Chief Big Tree, Frank Lacteen and Robert Chandler.

Vitagraph Exchange, 1229 Vine Street, Philadelphia, Pa.

I want to take this opportunity to tell you how proud I am of being able to present "DEAD MEN TELL NO TALES," now being shown at this theatre, also a few facts regarding it.

This picture has broken every record ever established by this theatre, since it has come under our control three years ago. We played not only to more people, but turned away at least 10,000 on Monday, the first day of its showing.

We have played practically every big production, but never before have we received so many pleasing comments and congratulations as we hear from the lips of those fortunate enough to be admitted.

Nothing would please me more than to run the picture another week, as I feel sure we could play to capacity, but owing to our policy it is impossible to do so.

I want to congratulate you on the wonderful production and not only wish, but am confident, that you will derive from it all the benefits of which all good pictures are deserving.

Very truly yours,
(Signed) H. STEVENSON, Manager, Knickerbocker Theatre.
Mastbaum and Gordon Circuits Book
“The Devil”, Blocks Traffic in Albany

Bookings of the Mastbaum Circuit of theatres in Pennsylvania and the Gordon Circuit of New England are among the high lights of last week’s accomplishments of Associated Exhibitors’ production, “The Devil,” in its country tour. The success of the picture has been so overwhelming in all parts of the country following sensational successes at pre-release showings in New York, Brooklyn, Buffalo, Lawrence, Mass., and Albany, N. Y.

Due to conditions obtaining in the booking engagements of these two theatre circuits, the booking of “The Devil” for early showing certifies the box office merit of this production.

The successful showings made by “The Devil” at pre-release presentations at the Strand, Brooklyn, Strand, Buffalo; Rialto, Lawrence, Mass., and the Strand, Albany, has spread far and wide the fame of the picture as one having mighty box office appeal and rare artistic merit.

“The Devil” carried its record-breaking ways into New England after proving its worth in New York. At its pre-release engagements as Lawrence, the Arlis picture played to capacity throughout the week of January 25, thereby living up to the expectations of Andrew J. Cobe, manager of that house, who expressed to Pathe in a letter as follows: “We opened with ‘The Devil’ to the biggest business ever done in this house. The picture was owned splendidly and every one was very much pleased with it. I look forward to a record-breaking week, despite the zero weather.”

“Blocking the traffic” is an ambition to which many shows have aspired and a chosen few attained, among them “The Devil” at its premiere in Albany. To this achievement the following telegram, dated February 5 to Pathe from Albany bears testimony: “Strand played to capacity all performances today. Traffic blocked for two blocks last night. Largest crowds since opening of house.”

The picture duplicated its success in the New York vicinity at presentations in Cincinnati and Cleveland.

The dates of its presentation at the various houses in the Mastbaum Circuit and the Gordon Circuit have not been announced in any engagement in the leading theatres of these two chains is planned.

Tom Moore’s Rialto Draws Well with “Hush” Despite Opposition

Tom Moore, owner of the Rialto in Washington, D. C., one of the city’s first-run houses, thought long before he booked “Hush,” the latest Clara Kimball Young production, for a week’s run at his house, says Equity. Under normal conditions, this production would have been booked much earlier, but conditions in Washington recently made it possible. In the first place, the decrease in the number of government employees hurt attendance, and, besides, Washington has been visited lately with a succession of the foremost program pictures available.

Moore waited for a favorable opening for “Hush,” as he wanted it to be the single attraction of this theatre’s run. But, as luck would have it, one opposition production after another appeared, so that Moore’s patience gave out. “Hush” was finally scheduled for the week of January 23. The conditions confronting the run of the Clara Kimball Young pictures were far from favorable. Attendance was one of the wane, the weather was consistently inclement, and attendance was down for the same week at the opposition house.

The result was one of the severest trials any Young production ever faced. That “Hush” emerged successfully is now shown by the booking, which Moore, which arrived this week in Equity headquarters and was confirmed by Peter Oletzky, the Equity franchise holder of the territory. Surpassing all expectations, “Hush” brought more money to Moore’s box-office than any previous picture since the slump period.

American’s “Sunset Jones” Posters Skillfully Designed

Striking and attractive posters which show skillful designing, with an eye to the psychology of picture goers, and business getting by exhibitors, the American Film Company says composes the series for its latest “Flying A” special, “Sunset Jones.” These include two sheets which are particularly strong not only because they are striking pictures, but they carry the atmosphere of the drama and reveal the character of the story to an unusual degree. One poster is around a campfire in the mountains, the other a dramatic still of the dance hall scene showing Charles Clary supporting the wounded sheriff in his arms, while the excited crowd is gathered around them in the background.

The six-sheet shows Clary defying the outlaw "villain" of the picture who has been cowed by terror of the rascal, while the one-sheet is an unusually fine "Western" poster, portraying the office of the law and a group of mounted cowboys. The twenty-four sheet is an assistance which O’Connor, who carries the leading role, is seen demonstrating the fact that there is a strong love element in the photoplay.

Arrangements Are Nearly Ready for Release of “The Barbarian”

A business increase of approximately thirty-five per cent during the month of December is reported by the Pioneer Film Corporation. According to ol’ Bill Pilgrim, this is indicative of the attitude of exhibitors in all sections of the country to book only features and serials making good at the box office and of a certain box office appeal.

The Nick Carter pictures, produced by Broadwell, and which are made up of fifteen pictures, are establishing a new record for pictures of this character, it is thought. "Finders, Keepers," starring Violet Merseyside, and one of the latest releases of the New York exchange, is meeting with splendid success, according to reports. It will be released nationally in the very near future.

“The Barbarian,” starring Malory Salisbury, is the most important Pioneer release, and will be seen in these parts for the first time within the next few days. A Broadway showing of this new Pioneer release has been contracted for. This feature will be "Ready, A Keeper," an American-Cinema super-special.

Seek New Theatre

The Collings Theatrical Enterprises, owners of the Burke Theatre on Market Square, Kenosha, Wis., expects to lease the Virginian Theatre on Wisconsin street. Negotiations are under way.

LeCoq Sells Out

Chester LeCoq has sold the Star Theatre, New Sharon, Iowa, to Emo Hoffman.

Bebe Daniels Film Booked at Rialto

Bebe Daniels, starring in "She Couldn’t Help It," has been booked by Dr. Riesenfeld for the Rialto Theatre for the week of February 20. This is Miss Daniels’ third Republic release, with its appearance at the Rialto a 100 per cent. record of Broadway showings for "the good little bad girl." One is a scene in "The Never, Can Tell" and the other two "You Never, Can Tell" and "Oh, Lady, Lady," appeared at the Rivoli and Rialto theatres respectively.

"She Couldn’t Help it!" is an adaptation of Miriam Michelson’s popular novel, "In the Bishop’s Carriage." The scenario is Douglas Bronston and the director Major Maurice Campbell.

In this picture Miss Daniels is seen in the rôle of a girl who becomes a thief through the bad influence of one man and a great artist who goes straight, through the good influence of another man. Emory Johnson is the star’s leading man.

Extensive Alterations

W. P. Nichols, of Vancouver, owner of a large chain of theatres in British Columbia, has booked "Last of the Mohicans" from Associated Producers for the opening of the Rialto Theatre, Winnipeg, Manitoba. The Rialto was formerly the Majestic Theatre but for a number of weeks past workmen have been busy with the reconstruction of both the interior and exterior of the house, making it practically a new structure. The improvements include a new brick front, new entrance, new balcony, new seats, new heating system and new projection machines. The theatre is also being redecorated. When rebuilt the Rialto will seat 1,000 people.
Charles M. Conant, President of Drascena Productions, Los Angeles, announces that an agreement has been entered into whereby National Exchanges, Inc., will distribute the first feature to be produced by his company, "Welcome Children." This production is described as a most unusual feature comedy-drama and was directed by H. C. Matthews, and enacted by a carefully selected cast of players.

Hunter Bennett, vice president and general manager of National Exchanges, Inc., says that in "Welcome Children," have secured one of those rare finds in feature productions, of which only a few are produced each year. It is not only one of the most charming pictures of its kind I have ever seen, from the screen, but one which combines all the heart interest of such pictures as 'Mickey' and others of a similar nature.

"It is a picture which will appeal to all classes, and assuring the Exhibitor 'maximum box office results.' I personally believe that 'Welcome Children' outside of 'Mickey' will smash attendance records of matinee, which will tend to increase the night business of a theatre.

"I have in the past directed the sale of some exceptional box office pictures, none of which, however, exceeded the possibilities of this picture.

"This production combines all of the qualities of best pictures. It has heart interest, good clean comedy, thrilling scenes and a punch throughout."

**Jans Sells Four**

Herman F. Jans announces that as the result of considerable negotiations and telephone calls to Los Angeles, he has sold to the T. W. Chatburn Enterprises the rights to the special feature "Madonnas and Men," and the three Oliver Tog Productions, "Love Without Question," "Woman's Business," and "Wings of Pride," for California, Nevada and Arizona.

**Sales Reported on Joan Feature**

The five-reel Fanny Ward feature, "She Played and Paid," has been purchased by Peter Oleskey of Federal Film Exchange, of Baltimore, for Dela-ware, Maryland, District of Columbia and Virginia and to Frank Warne of the Standard Film Exchange of Kansas City, for Kansas, now announces the Joan Film Company who further report that now only four territories remain unsold on this production.

It is stated that both of these sales are the direct result of the excellent showing made by this production in the territories in which it has already been released, and the effective exploitation prepared by Joan to accompany this feature.

**The Outlook Is Encouraging**

EVERYTHING is beginning to look rosy all along the line. Encouraging reports are being received from various branches of the industry, and the independent field, far from faltering behind, is in the very forefront of the armv of prosperity.

Elsewhere in this department is an article containing expressions from several prominent independents who are unanimous in their statement that the worst is over, that buyers and exhibitors are showing renewed interest and that territorial sales are beginning to boom.

Production activities are increasing, many offices are being enlarged and other concrete evidences appear on every hand to back up the enthusiastic reports. Every day brings announcements of new companies which are entering the state rights field.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, is in the West to secure additional productions for his company which will enable it to offer one feature a week in addition to short subjects. Victor Kremer, who has just returned from a visit to large exchanges, is over-flowing with optimistic reports from exchange men and exhibitors. Similar reports are received from Irving Lesser on the Coast. Herman F. Jans within the last few weeks has closed out the territory on his four productions and is enlarging his office, and Joe Brandt has returned from a trip to Canada and New England, in which he met with great success in disposing of territory on his company's productions, while Jacques Kopstein has announced a complete list of franchise holders for his company's first offering.

Reports from other state rights distributors are all in the same vein and indicate a rising market, while our own "Rubberneck" tells in its own inimitable way of the increase in production activities in Los Angeles.

The one point that is stressed by practically all of the distributors is the fact that during the period of "readjustment" there was on every hand evidence of more careful buying, and that exchanges everywhere are using more discrimination, declining to buy poor pictures simply because they are cheap, but insist on quality productions with box-office pulling power, realizing that it is this type of picture on which the success of the independent market lies.

Altogether, it would appear that conditions are fast righting themselves and that a most prosperous era is dawning in the independent field.

C. S. SEWELL.

**Arrow Handling Screenart Films**

Arrow Film Corporation announces it is handling the distribution for Screenart Pictures Corporation of ten feature reissues listed in our last issue, in which Dustin Farnum, Kitty Gordon and other well-known players are starred. They will be released as a series, the first being "The Light of Western Stars," with Dustin Farnum.

New prints, new paper, photograph press books and other advertising material have been prepared for this series which it is announced is being sold at an unusually low figure.

**Bert Lubin Makes Two More Sales**

In addition to the sales already reported, Bert Lubin announces he has sold his second production, "West of the Rio Grande," to Putnam Productions of Kansas City, St. Louis, and to Motion Picture Distributing Company of Boston, for the New England states.

Mr. Lubin announces that stories regarding the star, Allen Ray, will appear in the April issues of the Brewer fan publications, Motion Picture Magazine, Shadowland and Classic, Miss Ray having won the 1920 Fame and Fortune competition conducted by these publications.

**Aywon Moves**

Because of a large increase in business, Nathan Hirsh announces the Aywon Film Corporation has taken larger offices at 729 Seventh avenue on the sixth floor. The suite will be under the management of Melvin Hirsh, and the business of the Aywon Film Corporation of releasing and marketing state rights films will be attended to in these enlarged quarters.

**An Unbeatable State Right Combination Your Daughter—And Mine Price films**

1446 BROADWAY, N. Y. C.
In the Independent Field

Urban to Show His Natural Color Pictures at Canadian Club Dinner

Examples of Kinekrom, Charles Urban’s new Natural Color Process for motion pictures, will be shown on February 18 at the nineteenth annual dinner of the Canadian Club at the Hotel Astor.

Until now Kinekrom has never been shown outside of the Projection Theatre at the Urban offices.

The new Natural Color pictures controlled by the Urban-Joy patents will be ready for the general motion picture market sometime next autumn when the projection machines necessary to their operation will be completed in sufficient number. These machines, known as the Duplex Color Projector, also show black and white pictures. The change is made by the simple throwing of a lever.

Mr. Urban will be a guest at the dinner, as will other officials of the Urban organization. Roy F. Soule, general sales manager of the Urban Motion Picture Industries, Inc., will be one of the speakers.

The toastmaster will be Rev. Dr. Henry van Dyke and the guests of honor, Lieutenants L. A. Kloor, Walter Hinton and Stephen A. Farrell, the three naval officers who had that nerve-racking experience after their balloon landed them in the Canadian wilds a few weeks ago. There will also be several additional prominent speakers.

Motion picture exhibitors who will soon have a similar opportunity will notice that all the faults of the old Kinemacolor have been removed. It is announced there is no fringing, no flicker, or strain on the eyes.

C. B. C. Has Two-Reel Westerns Produced on Co-operative Plan

Coincident with the announcement by C. B. C. of the comedy-thriller type of picture as exemplified in the newest Hallroom Comedies, that company also announces another innovation in the production line, which consists of a series of two-reel western productions which will be released as part of the Star Ranch Western series.

The novelty in this instance lies in the conditions under which these pictures were produced. The director, Mr. Hatton conceived the idea of producing pictures of a strictly co-operative basis, so go he gathered together a cast who agreed to act without pay until the films were sold. Finally a series of westerns were made, in which it is stated every member of the cast expended their utmost in ability and intensive effort to give the result that the pictures are declared by Joe Brandt to be the best thrillers he has ever seen.

Wheeler Oakman to Be Starred in Features by Irving Lesser

Wheeler Oakman, who has appeared in featured roles in a number of unusually successful productions during the past few years, will be starred by Irving M. Lesser in a series of western features to be known as the “Bronco Boy” series, which is the character he portrayed in “The Spoilers.”

The Oakman pictures will be five reels in length, and he will be surrounded by a capable cast. The star will have his own studio in Los Angeles and production work will commence immediately. The Oakman company will be the second production unit under Mr. Lesser’s control.

Mr. Oakman has appeared in the following successes: “The Spoilers,” “Mickey,” “The Virgin of Stamboul,” “What Women Love,” “The Neer-Do-Well,” and others.

Many Prominent Houses Showing Arrow Sport Pictorial Films

Grantland Rice’s Sport Pictorials which are being produced by Jack Eaton and distributed by the Arrow Film Corporation, are playing in some of the best theatres in the United States. For instance, “Leading a Dog’s Life,” is being shown at the Capitol theatre. This is the fourth release to play at the Capitol theatre and “The New York Times,” in reviewing the Capitol bill last Sunday, stated that “The brightest feature on the Capitol bill this week is Sport Pictorials.”

The Sport Pictorials are also being booked into the New Howard theatre in Atlanta, Ga., and many other big houses. They are among the leaders and handle the deals with a different sport. The titles are all written by Grantland Rice, the well known sporting writer whose stories on sports are printed in fifty-six different large daily newspapers throughout the country. Jack Eaton, Jr., will be remembered, was manager of the Strand Theatre, New York, until about six months ago.

Endorsed by The Drama League of America
Approved by National Board of Review
Your Daughter—And Mine

Price films

1446 BROADWAY, N. Y. C.
Bryant 8790
In the Independent Field

Jans Moves
Hermon F. Jans, president of Jans Pictures, Inc., the Jans Film Service and the Goodwin Theatre is moving his offices into four spacious quarters which will occupy the entire Forty-ninth street side of the tenth floor of the Godfrey Building at 729 Seventh avenue, and announces this enlargement is necessitated by the tremendous growth both of the exchange and the producing company.

The new offices are tastefully decorated and have been laid out in accordance with the interlocking office system so as to promote maximum efficiency.

Reelcraft Sales
The Reelcraft Pictures Corporation reports the sale of its series of Paragon single reel comedies, featuring George Clarke, to Thomas Branion of the Eltabran Film Company of Charlotte, North Carolina, for its territory.

The Electric Theatre Supply Company of Washington has also purchased the rights in that territory to the entire series of Paragon comedies. Negotiations for Reelcraft were handled by George West, territorial sales manager.

Matthews Joins
G. B. Price Co.
George I. Matthews has been appointed special representative for Price Films, Inc. He is now covering Eastern territory for the company and closed Philadelphia territory a few days ago on several Price productions. He will next visit Washington, Baltimore and Pittsburgh and arrange trade showing of "Your Daughter and Mine."

Mr. Matthews formerly a bond salesman, and since entering the film field has been associated with the laboratory end of the business.

Muriel Ostrich's First Salient Feature Is Nearing Completion

Work on the first feature being made by Salient Films Ins, starring Muriel Ostrich is rapidly nearing completion under the direction of J. Charles Davis, 2nd. The interiors have been completed and the company is now at work on the exteriors. The officials have expressed themselves as being well pleased with the results so far obtained.

Paul H. Spang, producer of the camera work and promises several innovations. The cast supporting the star consists of Billie Martin and the real, Harold Forsay as the heavy, together with John Hopkins, Helen Fullen, Dorothy Bland, Mae McIntyre, Fred Nichols and William Armstrong.

It is expected that a single filming will be completed within a week when the cutting and titling will be started; and an early release is promised.

Leading Distributors Enthusiastic Over Outlook for the Independents

Enthusiastic reports are being received from prominent distributors in the independent field regarding conditions and it seems to be the unanimous opinion that the temporary period is coming to an end rapidly becoming a thing of the past.

Many new productions are under way, several of the distributors and exchanges are enlarging their offices, sales are increasing and new companies are entering the field. Altogether the outlook is distinctly encouraging.

Dr. W. E. Shallenberger, president of Arrow Film Corporation is now in the west arranging for several additional productions to be added to the list of Arrow releases which will enable this company at an early date to offer one feature a week in a dozen of the shorter subjects. P. D. Davis of the same company reports that advisce from the company's special field representatives indicate that business is picking up everywhere and exchanges are buying more and better features than they did last year, and in fact that Arrow is ahead of the same period for last year.

Joe Brandt of C. C. Film Sales Corporation has just returned from a tour of Canada and New England and reports the successful culmination of contracts for the "Hallroom Boys" comedies covering Canadian contracts, and "Star Ranch Westerns." Victor Kremer made an extended tour visiting practically all of the larger exchanges be it New York and Kansas City and is very optimistic over conditions. "In the cities I have visited," said Mr. Kremer, "there has been no reduction in admissions prices and the attendance is as good as it has been for the past couple years. Exchanges are getting more for their goods and are doing increased business.

All of the men I have met tell the same story, and it would appear that the spell of the great depression is past. Prosperity was but the matter of a moment and has passed. They all report large sales and a great demand for the future.

Irving M. Lesser, who is producing in the West is so pleased with conditions that he has added a new production unit to his forces and will make a series of productions starring Wheeler Oakman. He is convinced that the period of readjustment has passed. "There is a big future," he says for the independent producer says Mr. Lesser, and I will in a short time add another production unit to my studio. Here in Los Angeles a number of new studios are being erected, and everything points to prosperity. New theatres are being erected in all parts of the country and they will need and demand good pictures.

Jans Pictures Company reports that within the last two months they have closed out practically their entire territory on their four productions "Madonnas and Men" a special feature and three Olive Tell productions; also that the distribution and exchange activities have so increased that it has necessitated moving to larger offices.

Arrow Film Corporation also has moved into larger offices due to the rapid increase in business, and Associated Photoplays announces plans for handling a series of features starring Doris May, which will give them a schedule of one picture a month.

Dominant Pictures Corporation notwithstanding the short time it has been in business has already succeeded in closing out the entire territory on a series of two-reel westerns.

Independent Films Association has made arrangements with the Griffith studios to house four production units for the company.

Capot Pictures Corporation is erecting a new studio in Los Angeles in which the series of Lester Cuneo features will be produced, and W. M. Jones, Russell Grievers and Russell, reports from the Coast that many of the pessimistic rumors are unfounded and everyone should be optimistic, as the industry is going ahead on a more stable foundation and the future looks great, and his company will have thirty-six features a year.

From every hand comes additional evidence of the strength of the independent market and the belief in its future. Taken all in all, the outlook is certainly encouraging.

Clark-Cornelius Has Big Special "Hearts Aflame" with Jane Novak

The first of their 1921 releases which the Clark-Cornelius Corporation is concentrating on for the Independent market will be the Jane Novak spectacle "Hearts Aflame." This picture is in six reels and is described as a big spectacle of American life. The cast in addition to fifteen principals, is said to be large, several thousand supernumeraries, and the sets are on a big scale, the entire production being built along most lavish lines.

"Hearts Aflame" announces S. J. Rullo, general manager of the Clark-Cornelius Corporation, has been selected as the first of a series of big pictures. It is representative of the best that has been made in the motion picture business and we believe that we are establishing a high standard for the 1921 season. In marketing this picture we intend to put it before the public in a manner that will be in keeping with its selling value. We feel that in putting it at a reasonable price we are giving the trade a greater opportunity which is in keeping with the purchasing of pictures.

"Hearts Aflame" has been surrounded with a wide range of advertising material. The lithographs range through one to three sheets, two to three sheets, a six and twenty-four sheet. In addition, there is a splendid set of lobby photos in four and five colors. A beautiful three-color press book, slides, black and white photos, cuts and many descriptions and a variety of smaller material for both the exchange and the theatres.

GREATEST SINGLE REEL IN FILMLAND

"Screen Snapshots"
Walter E. Greene is Now Visiting Exchanges En Route to the Coast

Walter E. Greene, president of the Walgreene Film Corporation, left New York City recently on an extended tour, which will embrace a visit to large exchange centers of the United States. During this trip, Mr. Greene will attend the convention that is being held by the Federated Film Exchanges of America in San Francisco.

It is Mr. Greene's intention to include a visit to Los Angeles in his present itinerary and to confer with several independent producers covering the distribution of their product throughout the world.

Mr. Greene will not return to New York City until the early part of March, inasmuch as he will visit many southern exchange centers including Dallas, New Orleans and Atlanta.

The Walgreene Film Corporation is at present marketing the product of several well known independent producers and it is their intention to expand their organization to include several producing units, thereby guaranteeing to state rights exchanges an ample supply of quality productions for distribution.

"Your Daughter-and Mine" Will Have Unique Book-store Tie-up

C. B. Price Company reports an operation with buyers of "Your Daughter and Mine," by means of an agreement with the publishers of the book, published on the play, "Hindle Wakes," from which the screen version was adapted. Negotiations are now under way, says Mr. Price, for co-operative exploitation campaign between theatres presenting the picture and local book stores.

An excellent press book and a particularly attractive line of exploitation matter have been prepared for this production. The lobby displays are a striking feature, and are fully described and illustrated in an article appearing in the "Selling the Picture" to the Public" department of this issue.

Westart Pictures Offers Series of "Westerns" Starring Al Hart

"The Cowboy Ace" and "Flowing Gold" are the first two releases of Westart Pictures, Inc., featuring Al Hart. Five other original Westerns, all of which have been filmed and are now in the hands of Elmer J. McGovern for editing and cutting.

"We are proud of our productions," said Roger Mitchell, sales manager, at his office on the eleventh floor of 130 West 46th Street. "And that is why we are anxious for state right buyers to see them before talking terms. We are turning out a new kind of Western that is as good as any ever seen on the screen in productions of this type. While our pictures embrace the usual melodramatic situations, such as fights and chases, we have endeavored to get away from exaggerations. Our first release, "The Cowboy Ace," has a modern touch, in the employment of an airplane, piloted by a cowboy aviator. Our second release, "Flowing Gold" concerns the romance of the great oil industry in its relations to the Indian owners of the oil land and the ranchers and cowboys under whose pastures these rivers of "Flowing Gold" are being pierced.

Set Release for "Price of Silence"

Sunrise Pictures Corporation announces that February 21 has been set as the release date for the Peggy Hyland feature, "The Price of Silence," in New York territory. The company has already put up a number of twenty-four sheet stands all over the city which are attracting considerable attention as evidenced by the correspondance being received at Sunrise offices.

Sunrise announces there will be an extensive campaign in connection with this production.

The Book
"Hindle Wakes" will strongly advertise

Your Daughter—And Mine

Price Films

1464 BROADWAY, N. Y. C.
Bryant 0799

Kopfstein Announces Buyers Who Will Handle Series of Westerns

Jacques Kopfstein, general manager of Dominant Pictures, announces the list of state right exchanges which have contracted for the series of two reel Western Star Dramas and feels that the record made in disposing of this series refutes the opinion in certain quarters that business is bad. The complete list of franchise holders, as follows: Six New England states to Commonwealth Photoplay Company, Boston; New York City, Westchester County and Northern New Jersey to Elf Photoplays, Inc.; Southern New Jersey and Eastern Pennsylvania to Consolidated Film Exchanges. Western Pennsylvania and West Virginia to Merit Film Corporation; Columbia, Delaware, Maryland and Virginia to Superfilm Attractions; North and South Carolina to Elhabran Film Company; Florida, Alabama, Tennessee and Georgia to Special Features, Inc., Knoxville; Texas, Oklahoma and Arkansas to Southwestern Film Corporation, Dallas; Michigan to Strand Features; Ohio to Exclusive Features, Cleveland.

Kentucky to Big Feature Rights Company; Northern Illinois to Western Feature Film Exchange, Inc.; Indiana to Mr. J. Film Exchange; Southern Illinois and Eastern Missouri to Independent Film Exchange; Louisiana and Mississippi to Liberry Amusement Company, Shreveport; Kansas and Western Missouri to Phoenix Film Exchange; Colorado, Wyoming, Utah and New Mexico and Southern Idaho to Merit Film Exchange, Denver; California to Liberty Amusement Company, Nevada to Consolidated Film Exchanges, Los Angeles and San Francisco.

Associated Photoplays Announce Features with Doris May as Star

Victor B. Fischer, general manager of Associated Photoplays Corporation, announces that contracts have been signed by which in addition to the series of eight Helen Gibson features recently announced, his company will also distribute a series of six pictures during the coming year with Doris May as the star. This will enable the company to release to independent exchanges one picture a month, a Helen Gibson picture being the first and Doris May the second.

Miss May is well-known to film fans having appeared in character roles in many pictures. She has also appeared in "Hindle Wakes" and later as co-star with Douglas McLean for Paramount.

New Hallrooms Are Comedy Thrillers

Jack Cohn of the C. B. C. Film Sales Corporation claims for his company the distinction of originating a new type of production, the comedy thriller, combining real humor and daring stunts. Mr. Cohn is well pleased at the way in which the first of these "A Dog-Gone Mix-Up" has been received by the press and public, but states the real praise is due to the comedians portraying Percy and Ferdie, and particularly to Sid Smith as Percy, for one of the coolest, cleverest and most collected pieces of work that has gone into filmmaking, especially in connection with his work on the top of a high building.

In the Independent Field

IT STRUCK MY SHOULDER
Muriel Ostriche and Walter Miller in a scene from the first picture directed by J. Charles Davis for Silent Films, Inc.
**In the Independent Field**

*“The Supreme Passion” Written By Two Well-Known Stage Authors*

Robert W. Priest, president of the Film Market, reports that the title of the picture announced as “The Grand Passion” has been changed to “The Supreme Passion,” as the former title has previously been used for a photoplay and announcement of his release of this picture is attracting wide attention and he is receiving numerous letters and telegrams of inquiry.

The majority of the inquiries, he states, are accounts of the magnetism of the title but that a large percentage is due to the names of the authors, Robert M. VanRonkel and Charles T. Dazey, of the same name by Edgar Allen Poe. Olive M. Briggs has prepared a fiction version, and the poem was put into a play just as soon as Arthur M. Brillant, W. J. Scully, Paul M. Sarazan and Joe Mitchell Chapple, the latter also being the producer.

*Joan to Distribute “Annabel Lee” Based on Poe’s Celebrated Poem*

Joan Film Sales Company announces it has secured the rights to “Annabel Lee,” which will be distributed on the independent market. It is based on the well-known poem by Edgar Allen Poe.

**Fleckles Announces Exchanges in Film Distributors’ League**

The Film Distributors’ League, which as announced in our last issue was organized by independent exchanges throughout the country to handle the Triangle feature reissues, announces that it will also handle the Keystone Comedies and Mack Sennett comedies originally issued by Triangle. M. Fleckles, who is president of the organization, calls attention to the fact that many of the pictures were made when the stars who appear in them were not so well known or as great demand as they are today and that reports which he has received indicate a heavy demand for these Triangle productions.

*Formed in November*

The Film Distributors’ League, which was formed in November, consists of the following exchanges: Alexander Film Corporation, New York; Eastern Feature Film Company, of which Herman Rivlin is president; for New England States; Lande Film Corporation, of which H. A. Lande is president, operating in Pitts-burgh, and with offices also in Cincinnati and Cleveland; Favorite Players’ Film Corporation, of which M. Fleckles is president, and I. VanRonkel is treasurer, with offices in Chicago, Indianapolis and Milwaukee; Reliance Film Exchange, of Washington, of which Leo G. Garner is president; The Favorite Film Company, of Detroit; Supreme Photoplay Company, of which H. A. Kyler is president, with offices in Denver, also operating in Wyoming; Utah, New Mexico and southern Idaho; the Friedman Film Corporation, of Minneapolis, of which Ben Friedman is president; Eastern Film Distributing Corporation, of Philadelphia; Supreme Photo Company, of California, with offices in San Francisco and Los Angeles.

The features which the company will distribute have such stars as William S. Hart, Douglas Fairbanks, Norma Talmadge, Constance Talmadge, Frank Keenan, Charles Ray, Dorothy Dalton, Bessie Barriscale, Dustin Farnum, Gloria Swanson and Louise Glaum.

*Dana Goes South*

P. B. Dana, sales manager of Arrow is away on a Southern trip and will be on the road for the next two weeks. Owing to a temporary shift in special representatives, E. R. Champion, who has been covering this southern territory, has been called to New York, and Miss Dana is making this trip to help close out some territory on a number of pictures.

*Soskin Wants Films*

Ile Soskin, of Soskin Photoplays, distributors of pictures throughout the Dominion of Canada, is in town and will remain for a few days looking over the field with a view of buying big features for his exchange.

He is making his headquarters with Plymouth Pictures, Inc., at 140 West Forty-second street, and independent distributors can communicate with him at that address as a deal has been consummated by which Plymouth will represent him in New York.

*Sales by Sameth*

J. J. Sameth announces that he has “Hearts of the Range,” the latest production, he has disposed of the following territories: North Dakota, South Dakota and Wisconsin to the theatre owners’ Corporation of Minneapolis; Texas, Oklahoma and Arkansas to the H. E. Baxley Attractions of Dallas, Texas. The picture is now booking through the Forward Films Corporation, of 110 West 40th street, New York. This is said to be a Western devoid of sensationalism, but replete with thrills and comedy.

*Cutting Film*

Robert W. Priest reports that the “Passion” of Mr. Nettelbeck’s “Wild West” is being retitled and rearranged by the author into an abbreviated version (seven reels).

*Capital Film Company to Offer Thirty-six Features This Year*

W. D. Russell, of Capital Film Company, will leave Chicago on February 15 for Hollywood to complete negotiations for three new companies to produce pictures for distribution through Capital. It is Mr. Russell’s plan to add a series of five-reel melodramas with a female lead who is well known throughout the country, and he has also secured the services of other well-known stars.

Another series of productions, which will be started immediately, will be a series of five-reel melodramas of a rural type, homely stories of everyday life in which a female star will play the leading role. It is their plan to place on the screen a series of real human adventures in this series, and Capital is opening negotiations with well-known authors in this country and Canada.

These new series will bring to Capital Film Company for release thirty-six feature pictures a year including the twelve Lester Cuneo productions. The names of the new stars secured by Capital, together with their supporting cast directors and so on, will be announced as soon as possible.

*A Showman’s Picture Your Daughter—And Mine*

—adapted from Stanley Houghton’s famous play, “Humble Wolves”

**Price Films**

1416 BROADWAY, N. Y. C.
Bryant 0799
Gloria Swanson Made a Paramount Star; Exhibitors Highly Appraise Her Work

When Gloria Swanson, some time within the next few days, answers the summons of the call sheet of the Lasky studio, enters the set which has been prepared under the careful supervision of Director Sam Wood and faces the cameras set and ready for action, she will have crossed the threshold of her ambition and stepped into a new world.

For with the production of this picture, "The Great Moment," Gloria Swanson becomes a Paramount star.

Perhaps to some who, even though they be constant patrons of the best motion picture theatres and religious readers of all of the fan magazines, are still unfamiliar with the nomenclature of the picture business, this will not seem to be real news.

For so popular has Miss Swanson become with the American public during the past two years, when she has been appearing in leading roles in the productions of Cecil B. DeMille, that she has come to be regarded as a star in fact if not in name.

Contest Indicates Popularity

This interesting fact could not be illustrated better than by citing the recapitulation of the figures of the numerous star popularity contests being conducted by leading newspapers throughout the country under Moving Picture World's auspices. As these figures come in from week to week the name of Gloria Swanson is always found well up among the leaders, and this in spite of the fact that those voting for her have never seen her name in electric lights, have never seen her advertised as "Gloria Swanson in..." and whenever they have read her name either on the screen or in poster or newspaper announcements it invariably has been subordinated to the title of the picture and the name of its producer.

Exhibitors have been watching this increasing interest in Gloria Swanson, and, sensing the popular verdict as to her capabilities, they have expressed freely and frequently to Adolph Zukor, Jesse L. Lasky and other Paramount executives their well-founded opinion that she was a real star and worthy of the name. So a star she is, and probably no screen player ever entered stardom with brighter prospects of certain success.

A Graduate of Two Reel Comedies

It was a little more than two years ago that Miss Swanson, then a recent graduate from the ranks of two-reel comedies, was appearing in dramatic screen productions of decidedly limited distribution. Cecil B. DeMille saw her in one of these pictures and recognizing her possibilities engaged her for his production, 'Don't Change Your Husband.' Beyond considering that the judgment of Mr. DeMille is unerring when it comes to selecting players, her debut in a DeMille picture was generally regarded as an experiment and her advent was heralded.

In the role of the fickle Leila Porter she played opposite Elliott Dexter. Her success was instant and sensational. Then came "For Better, for Worse," in which she played the more emotional role of Sylvia Norcross and was received with even more enthusiastic plaudits than she was accorded on her previous performance: Following this she was given the still more difficult part of Lady Mary Lasenby in "Male and Female," the aristocratic young snob who fell in love with her butler.

Elinor Glyn Writes Story

Her next part was that of Beth Gordon in "Why Change Your Wife?" the woman who lost her husband because she didn't know how to hold him. And then as Ruth Anderson in "Something to Think About," charming in her girlish simplicity, rising to great heights in the tragedy of her widowhood and triumphant in her battle to regain the love which she had once spurned.

These were great roles and it was with full knowledge of Miss Swanson's beauty, versatility and distinctive charm that Elinor Glyn, the famous English novelist, came over here and wrote "The Great Moment" especially for her. Monte M. Katterjohn, one of the most capable men in the scenario field, prepared the continuity, and with Sam Wood chosen to direct, the production will start under most favorable auspices.

The story is said to be replete with dramatic situations—tempestuous moments, as it were, interspersed with lighter incidents which partake liberally of the element of comedy.

William S. Hart Picture Breaks Record at Rivoli

Further evidence that William S. Hart is now at the very peak of his popularity is contained in the announcement that "O'Malley of the Mounted," the latest Hart production recently at the New York Rivoli, exceeded by $500 the receipts of "The Testing Block" on the first day of its showing at the same theatre, Paramount says. At that time, "The Testing Block," also a Hart production, broke all Rivoli records for receipts by $17.40.

The auspicious premier, Paramount believes, is the forerunner of the biggest country-wide success which Hart has yet scored. The New York newspaper critics praise the picture unreservedly. The Tribune, for instance, pronounced it "an excellent picture, perfect in every detail," and the Telegram said, "It is the best role that Mr. Hart ever had and he makes the most of it."

"O'Malley of the Mounted" is from an original story by Mr. Hart, and was both adapted and directed by Lambert Hillyer. Eva Novak is leading woman.

Plans New Theatre

Plans have been drawn and accepted for the erection of a new theatre, the Auditorium, at Lenior, N. C., to seat 600. The building is to be owned by George O. Shakespeare and associates and R. W. Sherrill will be manager. Will open May 1.

Lynch Acquires Alamo

The Alamo Theatre, Griffin, Ga., operated for several years by A. Samuels, of Atlanta, has been taken over by the S. A. Lynch interests. Sol Samuels, former manager of the house, will move back to Atlanta to engage in other work.
Goldwyn, Back from the Coast Talks of Three Big Production Issues

SAMUEL GOLDWIN, president of the Goldwyn Pictures Corporation, on his return from California, expressed his extreme interest in three immediate phases of screen production: 1. The lengthening time element of poor production. 2. The inevitable drop in actors' salaries, and 3. The replacing of the spectacle in pictures with convincing original stories of human beings.

"Actors' salaries are coming down," said Mr. Goldwyn, "but the cost of production will not necessarily decrease. More time and care must be used in making the kind of pictures that the public is demanding. This means a heavy overhead expense. The production of one costume greater than six months is impossible."

Stories the Thing

Mr. Goldwyn said he is convinced that the public wants sensible, well-developed stories more than anything else. "The story in the picture is the spectacle of the future," was his graphic expression.

"Directors have tried to outdo one another in devising spectacles," he continued. "That is one reason why there is now no place in the industry for useless expenditure. If producers will pay more attention to their stories they will find it unnecessary to drag a mad rush to make pictures whether there was a market for them or not. This resulted in many salaries being boosted to ridiculous heights."

Stories Selected

Nineteen new productions, six of them already in work, and practically all original stories by well-known authors, announced by Mr. Goldwyn on his return from the Coast, promise much in the development of the screen art. The stories selected, with tentative titles, are:


Fox, Sheehan and Hancock to Be Judges in Cameramen's Contest for Gold Badge

A WORLD-WIDE competition for gold badges, with a cash award of $100 as the prize, is announced by Fox News. All field and staff cameramen of Fox News are eligible.

One of the most important factors in building up Fox News from its beginning only 16 months ago, to its present high place in the American motion picture industry, has been the fostering of a competitive spirit among the great array of Fox News cameramen in all parts of the world. It was discovered at the very start that the cameramen were keenly interested in all phases of their craft and eager to show what they could do. This keenness has been encouraged by a system of weekly bonuses and occasional cash prizes.

In the present contest, the first of its kind, no money will be awarded. The decision to give a gold badge instead was made after long discussions by president and Winfield R. Sheehan, vice-president and general manager, of Fox Film Corporation, and Mr. E. Hancock, director of the studio. The contest was decided at this conference that a gold badge hearing a permanent record of the winner's achievement would be of greater value to a cameraman in his profession than a sum of money.

The contest opens March 1 and closes June 15. An important condition is that the picture must be the creation of the cameraman's own mind; that is to say, not assigned or suggested by the editors of Fox News. Only three points of excellence will be considered. These are news value, enterprise, and photography. The judges are Mr. Fox, Mr. Sheehan and Mr. Hancock.

Lawyer Sues for $10,000

Suit has been filed in the N. Y. Supreme Court by Abraham Sedor, a Pittsburgh, Pa. lawyer to recover $10,000 from Arland W. Johnson, architect of the National Playhouse Corporation. Sedor in his complaint says that between April 6 and December 20 last under an agreement with Johnson he performed certain professional services for the latter in connection with the leasing of certain real property in Pittsburgh for the erection of motion picture theatres, and that his services are reasonably worth the sum sued for, payment of which he says he demanded of Johnson and was refused.
Short Subjects of Importance

Screen Snapshots No. 18

Number Eighteen of "Screen Snapshots," distributed by C. B. C. Film Sales Corporation, is one of the best of this popular series. Of particular interest are the views of Florence Lawrence, the first "Queen of the Movies," who recently returned to the screen. The titles for this issue are particularly good. This reel contains a variety of subjects that will appeal to movie fans, including arranged to synchronize home life, Peggy Cartright, the seventy-year-old film favorite, together with views of Lloyd Hughes, and several others.

"Babypothe"

A reel of coddlesome adorableness is contained in this issue of the Kineto Review. The photographs are remarkably beautiful. Against a dead black background, the webs and insects glint like living silver, making exquisite studies in black and white. Some of the wonders and tragedies of the insect world are here set forth. The victims are not all to the spiders. An Egyptian scorpion gave battles royal with disastrous results to the spiders. Many habits of the spiders are also pictured.

"Golf"

Interesting exposition of the different shots in the game of golf, illustrated first by the regulation motion picture camera and then by slow motion, showing clearly and distinctly each motion required to accomplish this issue of the Kineto Re- manner. Shots illustrated are: drive, iron shot, mashie approach, bunker shot, approach put, short put, rimming the cup and the like, all into the game as it is played by an expert in the game. Cinal Slow-Speed. Half Reel. Educational Film Corporation.

"Her Circus Man"

A couple of humorous flashes in the opening scenes of this two-reel Universal Century comic put the spectator in an expectant frame of mind. The rest is not so laughable, but the circus features are pleasing. They include Turkish harems, dancing scenes, a lion-taming act, and the rube hero of the story ride a trick mule successfully. The number as a whole offers nothing exceptional, yet is pleasantly amusing throughout.

"Cold Tea"

Another variation of the "hootch" comic is found in this Mutt and Jeff subject. In this animated the pair get hold of a large quantity of cold tea, which they work off on the unsuspecting. All goes merrily until Mutt is forced to drink some of his own concoction and Jeff kicks a bottle of nitroglycerine in a man's hip pocket, thinking it is tea. The animated is typical of its kind and has a good climax.

"Visit to a Birdshop"

For want of a better, these shops are given the name of birdshops, although many more creatures than birds are kept and sold as this issue of the Kineto Review demonstrates. The spectator sees the graceful movements of some of the feathered inmates, the solemnity of owls, the antics of bats, and many others. Various kinds of fish are shown in their tanks, and one fish that leaps from the tank, is one of the greatest tricks of the shop. Unfortunately, "fishy," but it's shown on the screen and there is no faking either. Water bugs and the larvae of different flies are shown in stages of development and close the reel. Photographed by Prof. F. P. Smith. Would be amusing entertainment with music, especially with the different bird and animal sounds as the pictures are shown on the screen.

"Paths of Glory"

An interesting travel picture of unusual Chinese places and relics of by-gone emperors, attractively photographed. The picture opens with crematories slowly coming into Peking loaded with the wool which they have to dye for the Mongol shawls. Different shots about town show how the ninety-nine per cent of the Chinese live. The streets are mere alleysways and teeming with masses of humanity. The President of New China, who is changing the old empire into a modern republic lives in the palace of the former emperor. The palace is set in a park of six hundred acres, surrounded by walls twenty feet high. The President is a most intelligent looking man who appears fully equal to his job. The Paths of Glory are the road leading from Peking to the Valley of Tombs where lie the bodies of the Emperors of the Manchu dynasties. The road is lined with statues of animals carved according to the Chinese conception of art. Each tomb stands by itself. One day Emperor sees to need much more room than all the coolies in the city of Peking. A one-mile China that would go well in an Oriental feature. Chewing Outing. Educational Film Corporation.

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Dr. Mayer opens this number with a series of animated drawings and views taken at animated scenes in China. A band, a freak show and a merry-go-round in evidence. A topic of more than usual interest is found in the evolution of paint brushes, made from the bristles of Chinese pigs. The slow camera process pictures a drum major twirling his baton. A tinted scene, taken France, shows the wilds of the river Allier.

"No Monkey Business"

Joe Martin, the intelligent chimpanzee, appears in this animated subject. He and another of his kind appear as man and wife. Joe comes home, attired in a dress suit, with a bag on, and the situation is a whole picture. Although there is not much action or plot interest. The number should appeal to children.

"Bride and Gloom"

Here is a short comedy that is good clean fun and at the same time a riot. Monty Banks is the featured player and he has the true comedy sense, being just about the whole thing. He is shrouded with gloom when unable to wed the lady of his heart as he does not possess the $5,000 demanded by father. Being a resourceful young man, he sets out to get it. The advertisement of an insurance company gives him the "idea." So he takes out an accident policy and then proceeds to get the needed damages. The risks he takes would kill half a dozen men. Even when he falls off a skyscraper he lands on a pile of mattresses passing on a dray. In deeper gloom he tears up the policy and is promptly run over by father's car. Father's conscience troubles him and he slips into the hospital and leaves a check in the swathed invalid's hands. One glimpse at the figure is enough for Monty and he beats it. How he gets to the lady's house, marries her and hands father's own check over to is a further riot. Went big at the Strand Theatre, New York City. Warner Brothers.

"Burglar's Bold"

Eddie Boland and Joan Vanity Fair girls appear in this two-reel comedy, directed by Nick Barrows and released by Pathé. It is typical of the series, being lightly amusing and attractive to the sexes. The plot, like its predecessors, is built mainly to allow the cast of girls full play in displaying their charms. Eddie plays burglar in this and the situations are complicated by the presence of a real thief and one of the girls dressed as a crook. As a whole this is an amusing comedy of slight plot, attractively presented.
"Sidelights and Reflections"

The dividing line between honest sentiment and insincere sentimentality should be so clearly defined in every form of screen fiction that there should be no mistake one for the other. A writer and more than enough of novels, stage plays and screen dramas that refuse to look the truth squarely in the face and deliberately substitute popular superstition and dreams for the unpleasant ending demanded by the facts in the case. The commercial value of a happy finish, with the lovers blissfully united and all other evils removed is not to be denied, but when such an ending is dragged in by the heels in defiance of the well-understood rules of art and sound judgment is a club in the hands of the enemies of the screen and gives them a shining example at which to point when engaged in their favorite pastime of howling for National censorship.

Sentimentality is the snare set for the youthful and for the mature, but still undeveloped, object of sanctity. A course of action which if followed in real life would lead to misery and suffering. Dodging facts and advocates a spineless readiness to accept the worthless imitation for the genuine article in the matter of character and right thinking constitute the offense in the first aid to the novelist, playwright or scenario writer with an oversupply of weak plot and a paucity of either moral vision or good taste. It is doubly guilty when it boldly proclaims itself a teacher of ethics and approves a false reading of the scales of Divine Justice.

Men and women have committed grave errors in the heart and have acknowledged their errors, but when a properly reared person of excellent mental capacity tries to make a right out of two wrongs, and cling to himself by the belief that he will thus secure the happiness of another near and dear to him, he should be taken aside by some good friend and told that he is suffering from a combination of poor judgment and overripe sentimentality. When such a situation occurs in a work of fiction the bandage be removed from the eyes of the victim of false sentiment, and the error of his action made clear. Romance and love are beautiful and the screen can show them in their most attractive guise. It is the province of screen fiction to entertain and to instruct but it cannot afford to ignore the accepted rules of right conduct.

The moving picture is steadily improving both artistically and intellectually. It would be neither practical nor wise to limit the choice of themes to those which appeal only to one phase of human life and which should always be called by their right names. There is such a thing as honest dirt that boldly proclaims itself for what it is. The little sprightly little animal which shall be nameless. Sentimentality has no such virtue. It is crass and insidious as the pest killer of Liesel and young are multiplanted by it and the wise resist its use in the place of honest emotion that has truth for its foundation. Its presence in a photoplay is greeted with joy by the enemies of the screen and furnishes them with new power to fight for censorship.

IN THIS ISSUE

"O'Malley of the Mounted" (Paramount).
"Lying Lips" (Associated Producers).
"Just Out of College" (Goldwyn).
"The House of Mystery" (Paramount).
"The Big Punch" (Fox).
"Your Daughter and Mine" (C. B. Price).
"A Small Town Idiot" (Associated Producers).
"What Women Will Do" (Pathé).
"Colorado" (Universal).
"Dangerous Love" (C. B. C. Film Sales Corporation).
"The Greater Claim" (Metro).

"Silk Hosiery"

Enid Bennett Stars in Whimsical Romance, Exquisitely Produced, Paramount-Ince

Reviewed by Jessie Robb.

A whimsical romance, full of fanciful charm, is "Silk Hosiery," the screen version of Frank M. Dazey's "I Wonder If..." a Paramount-Ince production, starring Enid Bennett, a young and romantic Cinderella in this case being the little grey mouse of a model in the fashionable modiste's shop. She wins the beautiful clothes she longs to have and fills out her drab existence by reading romances, visualizing herself as heroine. But romance does come in a most unexpected manner. Cinderella finds her prince, but whether it's a dream or not the spectator will have to decide. A fanciful prologue opens the screen story. Throughout, the entire production is distinguished by artistic refinement and beautiful backgrounds. The gown worn are the latest fashion and will surely delight the feminine spectators.

The role of Marjorie Bowen is admirably suited to the type, and both in looks and acting she is thoroughly satisfying. The supporting cast is an excellent one. This picture is one that will have a strong appeal to romance-loving flappers, and in fact all women.

The Cast

Marjorie Bowen .......... Enid Bennett
Sophia Black .......... Joan Standing
Sir Leeds .......... Geoffrey Webb
Cah Jones .......... Donald MacDonald
Yvette Pernau .......... Marie Pavis
The Baroness .......... Derick Orent
Billy Black .......... Vurn Winters
Jim Shanahan .......... Harold Holland
Mollie Milligan .......... Bonnie Hill
Von Twiller .......... Otto Hoffman

Story by Frank M. Dazey
Scenario by Agnes Christine Johnstone
Directed by Fred Niblo
Photographed by George Barnes
Length, Five Reels.

The Story

Marjorie Bowen, a model in the fashionable modiste's shop, wears the slimmest, prettiest, prettiest frocks for the inspection of customers. They never find her beauty match the general run of customers. One day she sees a man walking who, to quote a well-known phrase, is "no masher neither." He is Marjorie's ideal, but alas, while she is waiting, his fiancée, Yvette Pernau, enters. A kick is ordered for the Prince's ball. The night of the ball, Marjorie kindly tells the wearied seamstress that she will wait until Yvette calls for her flock.

Marjorie puts on the beautiful gown and bingbiuming around the room, by chance, glances out of the window. She sees some suspicious characters waiting by the curb. An unreasoning impulse causes her to go out. She is seized and carried off. At a deserted house is put in the room with her ideal, who is none other than Sir Leeds, a top authority on Windt, who is giving the ball, has some incriminating letters of the Prince.

The stopwatch and the ball Marjorie impersonates Miss Fernau. She gets possession of the letters but runs into the real Miss Fernau and the two women use their finger nails in a grand scrap. Marjorie comes off victor and escapes into the conservatory where she is to meet Sir Leeds. The real Miss Fernau has herself announced and tells the hostess that there is a thief in the house. Marjorie is captured. Just then the Prince and his suite and Sir Leeds enter. They are in the situation at a glance. The Prince gets possession of the letters and Jewels and leads Marjorie out in the elevator.

At the end of the ball, Sir Leeds takes Marjorie back to the shop. He says that Miss Fernau was engaged for a financial and that he would like to have Marjorie for his real leading lady. Miss Fernau is at a loss to explain that he is Tom Mason of the Secret Service, on the job to keep the Prince out of mischief.

Marjorie goes in and falls asleep. Her chum becomes alarmed and comes to the shop. She tells him the experiences of the past. They tell her that she has been dreaming. But she reaches for the jeweler given her by the Prince and sees a picture put in the woman's bank, namely, her stock. She starts to read and when she has read it all she is left as free to the spectator to decide.

Promotion and Exploitation Catchlines: Enid Bennett in the Role of a Model in a Modiste's Shop.
Story of a Model Who Found Her Prince in the Modiste's Shop.
Enid Bennett in a Frank M. Dazey Story. Report for "Silk Hosiery," see recent exploitation for some good book-up stuff, which is needed in this line. There is a fine display in this issue which you can work with the aid of a draymaker. Play straight in Melodrama, sometimes, and tell the story in the right angle tell that it deals with the life of a maquin in a dressmaking establishment. This always carries an appeal. Also it will alibi a fashion show if you have not had one lately, and a stocking show will lift the town out of its boots.

"The Big Punch"

Buck Jones Featured in Five-Reel Fox Subject Which Tells Heart Interest Story

Reviewed by Robert C. McElravy.

The title of this five-part Fox picture, "The Big Punch," suggests one of the typical cowboy Westerns in which Buck Jones has previously appeared. As a matter of fact the story is quite different in its way, being filled with sentiment and heart appeal, which will appear to a good many about to attend a theological seminary, but circumstances give his career a sudden turn and hands him over to his biggest and circuit Rider, after his lessons in religion behind the prison bars.

The motive of the tale is a good one and calls for explanation, sincere type of acting from the hero. It is a sentimental subject, with strong emotional moments, and altogether a picture for the family theatre.
The scenes are laid in a village, where the hero lives with his mother and an older brother, Jack, and it is criminally inclined. The hero's prison sentences come about through an effort to protect the family name. The plot material is a little defect that has been used in such a way that the picture should make a strong appeal to the common heart.

Barbara Bedford appears as the Salvation Army heroine and George Siegmann as the boy hero... well in the mother role. The escaped convicts are an interesting trio, though the story does not account very well for their immunity from arrest.

Curtis

Buck

Buck Jones

Hope Standish

Barbara Bedford

Flash McGraw

George Siegmann

Jed, Buck's Brother

Jack Curtis

Jed's Pal

Al Fremont

Buck's Mother

Jennie Lee

The Sheriff

Edgar Jones

Dance Hall Girl

Irene Hunt

Story and Direction

Larry G. Furtman

Directed by Jack Ford

Length, Five Reels.

The Story

Buck, in "The Big Punch," is preparing to leave home for a course in a theological seminary, when his brother Jed suddenly appears at the house one stormy night and demands to see his parents for himself and friends. Jed and a trio of pals have just shot a man and are fleeing from justice. In trying to get to his sister in order to save the family name, Buck becomes involved. He is sentenced to prison for two years and the others each get a sentence of ten.

Buck's heart is broken over this tragic affair, but remains at large. He is put in a cell in an old prison, placing a light in the window each night for his son's return. Buck lingers despondently in prison until the chaplain one day commences to renew his religious studies. He also gains the favor of his friends. Jed and a trio of pals escape prison and are converted by Buck. The latter also meets Hope again and they fall in love.

Program and Exploitation Catches:

He Tried to Aid His Brother In Escape

Buck became implicated himself—Upon His Release He Takes Up the Study of Religion and is Soon Helping to Make His Friends Better Men

Buck Jones in a Pathetic Story of the West.

Story of an American Who Won Prison In Order to Save the Family Name.

Buck Jones in "Just Out of College" is young Ed Swinger when he proposes to Caroline, daughter of a New York pickle maker. The father boldly gives Swinger a check for twenty thousand dollars and tells him he can double the amount in thirty days, counting on getting most of it back and relieving himself of that at the same time. The scheme works in Swinger's favor to the extent of fifteen thousand dollars, which he obtains by selling, some worthless oil stock. With five thousand left Swinger chances upon a woman who makes him free, and immediately solicits the aid of a college chum, who is ripe to make good in the advertising business, and has large paternal backing for a first enterprise.

It is really this chum who brings old Pickering to terms by a most persistent and insidious system of advertising. Pickering is everywhere confronted by the glorification of "Pickle Dates" until he grows so uneasy that he decides to buy out the rival concern before it becomes formidable. He is led to believe that the local advertising will soon become national, and makes a proposal. He is met with stiff terms, $100,000 and advertising costs.

Buck is given eighteen days to come up with the amount and it is sent flying to the bank to be cashed. He discovers too late that a large part of the "Pickle Dates" is really a bottling of his own product. Still more serious discovery is that Swinger is back of the organization as the chum's satchel. He is game enough to make the best of the situation and at the same time a kin to respect the boy "Just Out of College."

Program and Exploitation Catches:

An Adaption of the George Ade Drama

He wanted to Marry the Daughter of a Rich Manufacturer with Money So He Started a Business in Opposition to His Future Father-In-Law and Made a Success and Won The Girl.

A New Comedy Drama With Jack Pickford.

Exploitation Angles:  Ade's name should be used along with that of the star. Make an appeal on the college angle and break things loose. Change ticket rates for fraternities attending in a body. Get grocery store hook-ups on the pickle angle.

"Your Daughter and Mine"

Important Stage Success, "Hindle Wakes," Offered in Film By C. B. Price

Reviewed by Epps W. Sargent.

Perhaps no problem play of the past ten years has excited more discussion than Stanley H. Houghton's play of the English weaving districts, "Hindle Wakes." The dramatist has dared to be unconventional in his drawing of character and to give the "working girl" and her family into the tradition that finds in marriage the only release of the stigma of a misstep. Fanny is a heroine and an outstanding figure of dramatic literature because she displayed common sense in handling her problem from her own point of view, rather than to write her own history and effort to rehabilitate her reputation.

Some of the power of the dramatic version has been lost through translation to the screen, for this is primarily a play of the stage; something to be told in words rather than action, but a highly important selection of the stage dialogue for the subtitles brings to the screen the flavor if not the whole strength of the original. It is not derogatory to the screen production to say that the pictorial action is of more service in vivifying the titles than in telling the story. It gives personality to the thought and makes the whole dramatic cycle.

The outstanding value of the picture is the admirable work of Colette O'Neil as "Fanny." She makes the girl real—understandable, and while her morality is counter to established tradition, one cannot help but become interested in her. The part was created for her, and she makes her "Fanny" so vividly colorful. The other players, chosen from the English stage, make their contributions to the ensemble of the play. The production is marked by the small sets and insufficient lighting of the English screen. The most interesting shots of Blackpool, a glorified Coney Island, and the play is admirably typed. But it is the theme and not the production which gives this feature its distinction.

Cast

Fanny Hawthorne---Colette O'Neill

Christopher, her father---Edward O'Neill

Marry, her mother---Ada King

Alonzo Jeffcote, her brother---Hayward Hobbs

Nathaniel Jeffcote---Norman McKinnel

His wife---Clara Paushoff

Sir Timothy Farrar---Will Corlee

Beatrice Parrar---Margaret Bannerman

Mary Hollins---Dolly Tree

Bob Hollins---Frank Coughan

Henry King---Edward Arundel

George Farrar---Dame

From the Drama by Stanley Houghton Scenarist and Director not stated

Length, 151 feet.

The Story

"Your Daughter and Mine" is the daughter of Christopher Hawthorne, foreman—weaver in the mill of Nathaniel Jeffcote. To the foreman, he is the lifelong friend of his employer, the intimacy dating from the boyhood of the two. Fanny is employed in the Jeffcote mill. The Hindle Wakes are a local holiday and
as the story opens the operatics are planning their week-ends. Alan Jefferse, son of the manager, is visiting Blackpool with his friend, George Rambottom. They arrange with Fanny and Mary Hollins to meet them at the Rivoli. The innocent pleasures of the resort do not appeal to the spirited Fanny and she agrees to Alan's suggestion that they spend the night at a more quiet place. Mary is to mail postcards from "Michael's" suite in a hotel. When Fanny is drowned in a boating accident and word is sent her parents, Chris hastens to Blackpool. When he finds her dead, he recalls Alan's telegraphic request to his father for more money, and draws a sinister conclusion. The return, ignorant of Mary's death, is trapped into an admission.

Chris accuses Jefferse, who, supposing the culprit to be one of the other workmen, vows that the offender will make "an honest woman" of Fanny or be driven from the county. He adheres to his promise when he finds that the boy is innocent, though this means the breaking of Alan's engagement to Beatrice, a girl of his own social strata.

Fanny alone declines to enter into the scheme. She flatly refuses to marry Alan and declares that she will not wreck her entire career and future for a little suspicion. All stand aghast at her proposition that Alan is good enough for a week-end partner, but a life of devotion, and the society girl accepts the factory girl's rejection, leaving Fanny's own fate to conjecture.

Program and Exploitation Catchesines: An outstanding dramatic success brought to the films.

The story that made playgoers gasp at its nobility is here a woman interpreted by an artist-player.

"Leaves the children home, but don't mind me" is how Fanny describes herself.

Exploitation Angles: It would be well to bar the children home, but don't mind me when the production is sympathetically by its parents or not. The production is visually clean, but the there is fierce meat for children. Play up the stage success of this play, and drive heavily on the work of Miss O'Neill. Sell the story that you are good, and let the boys go wrong on her. Present the story in your newspaper work as the girl's exploited over a single transgression and ask if she did right. Let it make selling talk for you.

"O'Malley of the Mounted" Presented William S. Hart in a Story of the Canadian Mounted Police

Directed by Laurence Trimble

"O'Malley of the Mounted" is a story of heroic adventure in which one of those highly disciplined Northwestern officers goes after his man, and clings to a problem taught in his course of rigorous training. The dramatic element is that of self-struggle between love and duty with a termination rather easy to foretell under the circumstances, the construction of the story leaving but little doubt as to the general nature of its conclusion. Interest therefore depends largely upon the treatment and acting of the principals. Director Lambert Hillyer has given his usual impeccable direction, the actor to reveal varying shades of emotion. On that account chiefly it scarcely measures up to some of his admirable pictures of the primitive frontiersman. His support is, however, of the best, and when is added the fine direction, the sum of values is a remarkably solidly bowed at the Rivoli Theatre, amounts to generally good entertainment.

Cast

O'Malley ........................... William S. Hart
Rose Lanier ......................... Eva Novak
Red Jaeger ....................... Leo Williams
William ............................... Bert Sprotte
Author ............................. William S. Hart

Scenarist and Director Laurence Trimble

The Story

"O'Malley of the Mounted" is a sergeant who has won his stripes by getting the criminal he is sent to arrest, this in wild Northwest territory amid men who dare follow the law. He gets the return, ignorant of Mary's death, is trapped into an admission.

Alan, the latter a fugitive from justice. O'Malley is turned to by O'Malley to the latter an officer, finding a darling of a boy in the boy who often leads to a band of outlaws. He follows them to their stronghold in the "Baldy Mountains" and decides to become one of them by robbing a bank. He lends the bank for $5,000 and escapes with the money by a possible to the Baldy "Mountains" and thus obtains admisssion to membership in the gang of outlaws.

O'Malley becomes strongly attracted by Rose Lanier, but she refuses. However, Rose convinces O'Malley to help her in defending his "badly" innocent baby, Red. He resolves to betray the entire band and risks his life to save the child. He then learns that the bank's money has been returned by the supposed robber and obtains written evidence to this effect. He returns to the bank as a traitor. He produces the evidence when the gang has returned. O'Malley is bound to the tree and placed under guard to be hanged at daylight.

His heart is rent with the thought of the girl he loves and the hope of life. But to save her, he has to go on to the border. He is caught and finally gives himself up to the border authorities.

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"Lochinvar o' the Line"

Path Reviews First of Holman Day Series of Stories Pictured on Canadian

Border

by Robert C. McLaury

This first two-reel subject of the Holman Day series, directed by Edgar James, is an interesting tale of the timber country along the Canadian border. The presence of the state line, running through a trading post, is one of the features of this yarn. There is not much originality in this device, but it serves to bring about several rather humorous scenes.

The characters are for the most part typical of the logging camps and lumberjacks. Some of the cast to all appearances have never appeared in pictures before and whose consequent awkwardness is sufficiently offset to some of the scenes. The action, however, suffers at times by conscious posing on the part of the actors. The plot is simple, being a rivalry of two strapping young fellows over the attractive heroine. The latter is rescued by the preferred one just as she is about to wed the other, a la Lochinvar. Lines from the celebrated poem are interspersed through the scenes. The reference to the "wise" border should read "wide" border.

Photographically the subject is most appealing and the wood-country atmosphere is the genuine thing. Ben Hendricks, Jr., Charles Jeffcote, George Jones and Edna Sperl are in the cast.

"The Greater Claim"

Metro Special, Starring Alice Lake, Has Strong Heart Interest

Directed by William Witwer

A story of mother love, "The Greater Claim" has a simple, easily followed plot, and Alice Lake plays the heroine of this Metro Special with the fine emotional appeal of the story. Alice Lake is one of the stars. Many of the scenes would have tempted a less skillful actress to cut loose and emote for the sympathy of the audience, but Miss Lake avoids all of her points without any indication of hysteria and presents a well-balanced nature called upon to suffer and to endure until the tangled threads of her life are straightened and she is united to the man she loves. Separated from her husband and forced to give up her child, she finds the hope that her son will live in the home where her boy is living. The story will find favor with women and children, a cute youngster just turning to being one of the regular members of the cast.

There are several sorts of scenes in the picture, but not one showing the stage or the road. The child is a genuine boy. Alice Lake's performance is rather strange, as the heroine of the story is a chorus girl. Aside from a frisky supper party given to celebrate the return of Mary Smith to the company, nothing is shown of her experience with the theatre. However, a chorus girl named Mary Smith would naturally do things differently from the Flaxes and the Vaines and the Tides of the footlights. The "Greater Claim" is excellently produced. De Witt Jennings has the most important part next to the star and plays it with the care and skill it requires. It is hard to believe that any father would have acted as he did toward his family. You feel that Richard Everard thinks he is right.

Jack Dougherty as young Everard is a muscular hero who gets the approval. The rest of the cast are capable.

The Cast

Mary Smith .......................... Alice Lake
Richard Everard ............................. Jack Dougherty
Abie Dietz ............................ Edward Cecil
Young Everard, Sr. .................... Don Jeffcote
Florence Gilbert .......................... Roberta Shaw
Lanier ................................. Lenore Lynd
Story by Imogene Travers
Scenario by Albert Shelby Le Vito
Directed by Wesley Ruggles

The Story

Young Charles Everard thinks to get the
Newest Reviews and Comments

better of his father by eloping with Mary Smith, and Everard temporar-ily took him to marry her. The boy is not of age and so his father has him kidnapped and taken to sea on a captain's sailing vessel. Charlie's wife hurries to her father-in-law's house and tells him her husband has gone on a yachting trip and that the elder Everard is not in. Believing herself deserted, she is seized by her old passion with her chorus girl chum named Guen. Several days later Mr. Everard's lawyer visits Mr. Crook with a telegram that she will consent to the annulment of her marriage. She refuses the bribe and is told the annulment will be proceeded with any way. This makes Mary angry and she says she does not care—she is through with the Everards, father and son.

Determined to return to the stage, Mary gives a party celebrating the annulment of her marriage and her reentry behind the footlights. She sends an invitation to her father-in-law, fearing he will object to the boy over to his grandfather, the elder Everard stipulating that the mother must not come to the party. Mary sends him something and the boy is hopeful that his mother will accept the offer. He hurries to the stage to see her, but when he gets there he finds Mary surrounded by a crowd of people. She reproaches him and she slaps his face. He begins to go to the bad, young Everard leaves her.

As Mary, her mother marries the man she loves, and their marriage is gay. In the new home, Mary abandons the stage, but is forced to find some way to support her boy and herself. As a last resort, she takes the boy to the American and makes an attempt to palm off another woman on him for his son's wife, but Mary defeats it and is reunited with her son. The movie shows the Everards and the story is one of family and the world of show business.

Program and Exploitation Catches A Heartbeat in "The Heart of Charlie's Wife"

A New Alice Lake Picture With the Star

In the Part of a Chorus Girl Who Weds A Young Man Whose Father Objects—He Sends Him on a Voyage But After Many Trials She Secures Him Back First Love and Everything Is All Right

Alice Lake as a Girl of the Chorus in a Drama

Exploitation Angles: Play up Miss Lake and sell her in connection with the story. This has a great deal of novelty and is fresh. The story is a melodrama and should be reversed. In most instances the mother love angle and the chorus girl idea will be the best sellers.

"What Women Will Do"
Six-Part Pathé Release Features Anna Q. Nilsson in Convincing Role of Girl Crook

Reviewed by Robert C. McElravy

As Lily Gibbs, in this six-part Associated Exhibitors-Pathé release, Anna Q. Nilsson shows real interest in the perennial role of the girl crook. Out of a series of melodramatic incidents, many of which have a melodramatic ring to them, Miss Nilsson's characterization emerges in a way that is something of a triumph for the pretty young actress. She is not only attractive in appearance, but also gives a convincing sense of the gradual soul-awakening of the girl. Reforms of this sort usually slip over in a perfunctory way, but the character of Lily seems real and her struggles to be square with both her old friends and the new ones brings a genuine emotional effect. The story is developed in an unusual way, containing few explanatory subtitles at the beginning. This is at first discon- certing, but serves to concentrate the at- tention of the audience. The first scenes, which seem almost like a prologue, have small apparent value at first, but later develop a real significance. The characterizations are sometimes too brief but effectively shown; the opium smuggling is dramatic; the tank scene in the cabaret is novel and laughable and the racing scenes are excellent.

The assisting cast is agreeable through- out and the picture as a whole sums up as strongly entertaining melodrama.

Lily Gibbs
Pathé's Anna Q. Nilsson
Arthur Brent
Allan Forrest
Dr. Joe
George Mariner
Mrs. Wade
Jane Jennings
Styrker
Riley Hatch

Story by Charles A. Logue
Scenes by Charles M. G. Anderson
Directed by Edward Jose
Length, Six Reels

The Story

Lily Gibbs, in "What Women Will Do," is a pretty girl whom fate has cast in the company of two crooks, Jim Corling and Dr. Joe Parmenter. The former is in love with Lily and desires her for his own, to promote their opium smuggling and other schemes. Corling and Dr. Joe plan to pass the girl on to a certain Charlie Wade, whose son is dead. At a seance Mrs. Wade is apparently made to believe that her son has not been dead for years and will return to her death. She takes the girl to her home and lavishes every luxury upon her. The girl falls in love with Charlie Wade, who returns her affection. The kindness she receives awakens in her a desire for the old life. Corling, still loving her, agrees to re-form also and Lily determines gamely to stick to him, though her heart belongs to Brent. In the final scene it develops that Joe Parmenter has deserted the cafe. Lily, the girl, and Mrs. Wade, a fact which Mrs. Wade had long known, as she did also of Lily's deception. Corling and Dr. Joe meet death and Lily weds Brent after receiving Mrs. Wade's forgiveness.

Program and Exploitation Catches: A Girl Crook Story—Carries a Moral Theme

Fate Put This Girl in the Company of Two Crooks—but There It Was Too Late Came the Awakening.

A Crook Melodrama with Anna Q. Nilsson Known to Audiences as the Crook and Miss Nilsson and the fake spiritualists and the girl crook. This gives your four chances to make a story stand out and more than the average. The title is unusual. Play up the theme. What women will do is buy dresses and hats and shoes. If you will hook up local merchants it will make a good title for a campaign as a contest stunt. Tell what women have done and then offer the prizes for the best guesses at what women will do, for the best stories of what women will do in emergencies. This production fairly bristles opportunities and the play will make good for the crowd you get.

"Dangerous Love"

Five-Reel Western Melodrama Distributed on Independent Market by C. B. C. Film Sales Corporation

Reviewed by C. S. Sewell

The C. B. C. Film Sales Corporation's five reel Western melodrama will satisfy the average audience. There are a number of thrills and some good fighting. "Ben Warman" by Charles E. Winter. The cast is a good one. There are a variety of scenes and situations in the picture varying from those in a western saloon, and in a mine shaft, to scenes in an Eastern drawing room. In cutting the picture it has been left so that at times the connection between some of the scenes is slightly followed and it is hard to determine from the story the exact significance of the title.

Pete Morrison is satisfactory as the hero and Ruth Halloway appears as the girl. Spottisswoode Atkken has only a small role but he makes the most out of it. William L. West as the cafe owner and ex-prize fighter makes a good example in the picture, while Harry Von Meter as the Easterner and Ruth King as the other woman live up to the requirements of their melodramatic roles.

The Cast
Ben Warman
The Woman
The Other Woman
Ruth King
The Father
Spottisswoode Atkken
Gerald Lorimer
Harry Von Meter

Cafe Owner
William L. West
Hatch
Lee Reynolds

The Editor
Directed by Charles E. Barrett
Length, Five Reels

The Story

Ben Warman, a likeable chap, but a gambler and a hoodlum, gets into a fight in a western mining saloon in trying to help a young girl get her drunken father away from her. He incurs the enmity of the owner but at the last moment is saved by a young school teacher. She makes him promise to stop gambling and fighting but circumstances compel him to break his promise as far as the fighting is concerned. An Eastern girl appears on the scene and also falls in love with him while her brother is attracted to the schoolmarm. Ben saves the Eastern girl in an accident in a mine shaft; she tells him her advantages and together with her brother they contrive to bring about the engagement between Ben and the girl by seeing that she gets erroneous reports of the cause of his fights. The girl, sold to a brothel, is rescued by the cafe owner enlists the services of an adventurer and seeks to defraud Ben out of a mining claim. Everything looks dark, but the girl returns to the West in time to learn the truth and everything is patched up. The program explains its own plot and thrills with a Western story—"Ben Warman." He Saved the Eastern Girl's Life in An Accident in a Mine Shaft and Made a Good Deal for the East to Study Music—She Cared for Him Until She Heard the False Reports They Criminated Him With Her Brother and He Returned.

Exploitation Angles: Play up the novel from which the story is taken and use the general life of the plot for your selling angle. Feature the well known "Colorado" to tell that it is an unusually good ensemble.

"Colorado"

Five-Reel Universal Production Features Frank Mayo in Screen Version of Play

Reviewed by Robert C. McElravy

In the five-part adaptation of "Colorado," from the play of Augustus Thomas, released by Universal, there is more of the original which occurs in certain respects resembles that of a serial. The characterizations are in good hands, but most of the time they are much of the time, and such action as the production attains is quite mechanical. There are dramatic elements in the story, but these have been overdone and the big scenes picture the flooding of the third level of a mine. There are some good melodramatic moments here, though the situations are overdrawn, the hero in one instance dragging the girl into danger rather than away from it. Frank Mayo has been seen to much
better advantage in previous pictures, as well as others in the supporting cast. Vigorous editing of the scenes in the mine, which are after all only incidental to the main theme, gives something of a balance to the production. It is good points in the way of fine scenic effects and a correct Western atmosphere. The closing result is well handled and succeeds in bringing a weakly developed story to a really interesting climax. The production should pass with undiscriminating spectators.

Frank Austin. Tom Newton
Kitty Doyle. Gloria Hope
Mrs. Doyle. Lilian West
James Kincaid. Charles Le Moyne
David Collins. Leanard Claham
Lem Morgan. Dan Crimmins
Sally Morgan. Rosa Gore

Play by Augustus Thomas
Directed by Reaves Eason
Length: 4,875 Feet

Frank Austin, in "Colorado," while riding in the desert stumbles upon Tom Doyle, who is driving a herd of cattle. Kitty Doyle rides home with him, where he meets Kitty Doyle and his daughter is at once attracted to Doyle's daughter. He later discovers a vein of gold and he and Doyle claim the wealth. A jealous rival, named David Collins, spreads the news of the gold discovery and wires a promoter, James Kincaid, to come from Denver. On his arrival Kincaid recognizes Austin as a former lieutenant in his company of dragoons. Kincaid and Collins in making war on Austin, whose name is Hays, but after the miner saves Kincaid's life in the mine the latter relents and clears the hero of guilt. The latter marry Kitty Doyle and name him and Kitty determine to wed.

Program and Exploitation Catchlines: Frank Mayo in an Adaptation of Augustus Thomas Drama.
A Story of the Western Mining District, A New Frank Mayo Picture With the Star in the Role of a Western Mining Man.

Frank Mayo Pictures, with the lead, do not play it too tough with the story and you will please those who like melodrama and trick effects. Sell the effects rather than the story.

"A Small Town Idol"
Associated Producers Offer a Mack Sennett Melodramatic Farce of Studio and Village
Reviewed by Louis Reeves Harrison

"A Small Town Idol" is a travesty on life in a country town to a small extent, to a much larger one a parody on melodrama and a cynically truthful portrayal of studio happenings as well. It excels in those parts which hold so closely to the style of the old melodrama. It is a surprising thrill of interest. It is sensational enough in spots to pass for true melodrama, arousing a feeling of doubt whether one should laugh or take it seriously, and many of those scenes are elaborate enough to form a part of a purely spectacular screen production.

"A Small Town Idol" is amusing chiefly because of skillful treatment.

While the cast is made up largely of figures well known in Mack Sennett films of smaller proportions, and there are some tremendous ensembles, it is a matter of no little uncertainty whether or not the parts are well typed, especially in view of the fact that slapstick characterizations are giving place in popularity to those of true comedy. All members of the company work hard, notably Ben Turpin, but the lack of illusion in what they represent affects their strenuous efforts somewhat unfavorably at times. On the whole, however, there are laughs in some of the caricatures, those the least exaggerated, and such redundance of good material provided that the melodramatic farce will probably prove highly amusing to almost any audience in the land.

Cast
Sam Smith
Ben Turpin
J. Wellington Jones
Martin Brown
Mary Brown
Phyllis Haver
Joe Barnum
Al Cooke
Sheriff Sparks
Charles Murray
Marcelle Manafeille
Marie Prevost
Mrs. Smith
Dot Farley
Bandit Chief
Eddie Gribbon
Bandit's Rival
Kalla Pasha
Studio Director
Billy Bevan
Studio Camera Man
George O'Hara

Written by Mack Sennett
Directed by Eric Kenton
Length, Seven Reels

The Story
"A Small Town Idol" is Sam Smith as a polite church sexton engaged to the village belle until he is falsely accused of stealing and ignorantly driven from town. Chance directs his course to a studio in Los Angeles, where he proves to be more or less of a joke until driven to desperation by a forgotten note from his sweetheart. He is contemplating suicide when a leading actor in melodrama declines to risk his life by jumping from a high bridge. Sam offers to take his place, hoping to be killed, and turns the trick so successfully that he is given a leading role and featured in melodrama. He is rich and famous when he returns to the small town, and he is received as a hero, where he was banished as a thief.

The same insidious influence charges him that the murderer of his sweetheart's father, though the latter has accidentally shot himself, some hours before, is at large, threatened with lynching. This time it is not in moving pictures. He narrowly escapes death a dozen times before his written confession by the heroine's father liberates him and points out the true villain. At last, and in reality, Sam becomes the hero he has always aspired to be. He is safely and forever entrenched as "A Small Town Idol."

Program and Exploitation Catchlines: A Melodramatic Comedy-Drama With All the Comedy of Ben Turpin in the Role of The Small Town Idol in a Comedy of the Studio and the Village.

All the Comedy Players in a Feature Comedy That Will Give a Laugh for Every Move.

Exploitation Angles: Just hang away on the new. The old gang with all the old favorites in some wonderful entertainment. Ben doesn't do anything in particular, but blow the horn and tell them to come running. Make enough noise and you will get the crowd and send on others. You can dwell upon the magnificence of the big sets, but sell the comedy—big comedy—idea.

"Hard Luck"

Buster Keaton's Latest Two-Reeler Gives Metro Another Lively and Merry Release
Reviewed by Edward Weitzel

As a solemn-faced but cheerful tramp Buster Keaton goes through a series of "Hard Luck" adventures that would kill any ordinary mortal in the first ten feet of film and he keeps on repeating his death-deying deeds so many times during the picture that it is a wonder even he is alive when it is through. It is an extremely amusing laughable finish. Dodging danger is the theme, motif and one and only reason for existence of the fact that the comedy has a plot. What is more important, it is splendidly supplied with comic incidents which Buster turns off with that enchanting disregard for life and limb that has placed him on the kingpin position in his particular line of breakneck humor.

This India rubber comedian, who is just as sure-footed when standing on his head as a trapeze, goes fishing, joins a hunting party and takes a trip to China with surprising results. His fisherman's luck is remarkable and he has always the advantage of the other hunters, and that is why the India rubber little fellow is always present or expected. He almost runs the hunting party, but that trip to China is a wonder. It must be seen to be believed—and even then it will be difficult to trust the eyes. You see Buster mount a lofty diving platform, take a header and— but go and see for yourself and get a combination of laughter and thrills. It is a fitting finish to this lively and merry two-reeler.

Pathe Review, No. 90

The opening scenes give some charming views of Ausable chasm and the Ausable river, one of the most beautiful scenic points of Adirondack Park in New York State. Bronze casting is a subject treated at considerable length. Perhaps the leading feature in interest, and a most remarkable one, are the scenes showing a polar bear hunt. This is taken in the arctic regions and the spectator gets full view of a real live bear, killed on the ice floes. Pictures of blooming tulips in colors, conclude this interesting number.

"His Better Half"

A tale of suburban life that didn't work and the couple both move to the city to get away from it and see if they can give Patricia Palmer, Mary Wynn and Henry Murdoch plenty of opportunity to demonstrate their agility in the slapstick and find their roles. One of their husbands went to the city and left wifie alone, a wandering tramp gives the women a lift, gets an ice axe and would have been well had not husband decided that he would come home for lunch. He is mistaken by the iceman for the tramp and when the couple next saw husband he was found in his own home is rough, is putting it mildly. The next day they move back to town. No exaggerated types or freakish makeup and should go well. Single reel.

Vanity Comedy, Educational Film Corporation.
**CURRENT FILM RELEASE DATES**

**W.W. HODKINSON**

**BENJAMIN B. HAMPTON—GREAT AUTHORS’ PICTURES.**

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-330.

No. 32 of The Spirit of St. Louis (Earle Williams). Vol. 47; P-821; C-R, P-794.

**ZANE GRAY PICTURES, INC.**

Riders of the Rio Grande (Hampton). Vol. 44; P-292; C-R, P-1123.

De Soto (Production). Vol. 44; P-292; C-R, P-1153.


**J. F. MACDONALD PRODUCTIONS**

Sex (Louise Glaum—Seven Reels). Vol. 43; P-1311; C-R, P-1211.

Love Madness (Louise Glaum—Seven Reels). Vol. 43; P-1076; C-R, P-1121.

The Brook (Hobart Bosworth). Vol. 47; P-633; C-R, P-852.

**DIEZTHIECK-BUCK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM MOVIE PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, P-44; P-733.

**ROBERT BHUNTON PRODUCTIONS**


**JOSEPH LEVERING PRODUCTIONS.**

Hi Tension Boy (Boy de Remer). Vol. 45; P-733; C-R, P-3602.

**LOUIS THACY PRODUCTIONS.**

The Silent Barrier. Vol. 45; P-957.

**NATivity PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLET PRODUCTIONS.**

Down Home. Vol. 46; P-1711; C-R, P-282.

**J. L. PROTHINGHAM PRODUCTION.**

The Trojan Horse (Sax McGee—Two Reels). Vol. 48; C-R, P-282.

**The Breaking Point (Bessie Barriscale).** Vol. 48; P-725.

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**UNIVERSAL FILM MEG. CO.**

No. 3 of The Double Adventure (The Harbor Handits). Vol. 48; P-509; C-R, P-668; Ex. P-523.

Lochlyn o’ the Line (Edgar Jones—Two Reels). Vol. 48; P-503; C-R, P-668; Ex. P-523.

No. 10 of Velvet Fingers (Shots in the Dark). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

The Composer (Tom Santschi—Two Reels). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

Harry Pollard Comedy (One Reel).

**RELEASING FEBRUARY 20.**

No. 11 of Velvet Fingers (Into Ambush). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

No. 5 of Double Adventure (The Rebels’ Nest). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

The Death Trap (Tom Santschi—Two Reels). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

**VITAGRAPH**

**SPECIAL PRODUCTIONS.**

The Courage of Margaret O’Dowd (James O’Dowd—Harry Williams). Vol. 47; P-98; P-152; Ex. P-413.

The Phantom (Earle Williams). Vol. 48; P-152; Ex. P-413.

The Tragedy (Earle Williams). Vol. 48; P-152; Ex. P-413.

**ALICE JOYCE.**

The Prep. Vol. 46; P-339; C-R, P-318.

The Yale of Focis. Vol. 47; P-252; C-R, P-714.

**Cousine Kate.** Vol. 48, P-598.

**CARRIE GRIFFITH.**

It Isn’t Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams). Vol. 47; P-995.

The Purple Clapper. Vol. 46; P-995.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**ALICE CALHOUN PRODUCTIONS.**

Prince Jones.

**LAPIN, SEON COMEDIES.**

The Stage Hand.

**JIMMY AUBREY COMEDIES.**

His Jonsh Day.

**UNITED ARTISTS.**

His Lady Friend (Joe Martin—Star—One Reel).

No. 7 of The Flaming Disk (Rays of Destiny). Vol. 48; P-503; C-R, P-668; Ex. P-523.

Outside the Law (Priscilla Dean—Eight Reels). Vol. 46; P-503; C-R, P-668; Ex. P-523.

No. 10 of King of the Circus (The Mystic Power). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

Fire Bugs (Harry Sweet—Century—Two Reels). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

The Mad Marriage (Carroll Myers). Vol. 48; P-722.

No. 18 of The Flaming Disk (End of the Trail). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

No. 10 of King of the Circus (The Man and the Beast). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

No. 1 of The Diamond Queen (The Vow of Vengeance). Vol. 48; P-722.

**CENTURY COMEDY.**

The Heart and Hair (One Reel).

**CENTURY PRODUCTIONS.**

The Tragic Trail (Jack Perrin—Western—Two Reels). Vol. 48; P-598.

**The Fire Cat (Edith Roberts).** Vol. 48; P-598.

No. 10 of King of the Circus (Deep Waters). Vol. 48; P-598.

No. 1 of the Diamond Queen (The Plunge of Doom).

**MILLS AND JEGGS—STAR—One Reel.**

Fresh from the Country (Harry Sweet—Century—Two Reels). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

The Trigger Trail (Jack Perrin—Western—Two Reels). Vol. 47; P-622; C-R, P-1007; Ex. P-527.

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**PATE THE EXCHANGE INC.**

Pathe Review (One-Reel Educational) and Topics of the Screen (One Reel) as Issued Weekly. Pathe News (Topical) Issued Every Wednesday. George Friend and Marguerite Courtier are starred in "Velvet Fingers."自行Circus, Hugh Hutton and Josie Sedgwick are starred in the "Double Adventure" Serial.

**Receipts for Week of January 27:**

- The Girl of Montana (Blanche Sweet). Vol. 45; P-218; C-R, P-282.
- No. 12 of The Phantom Foe (Behind the Veil). Vol. 45; P-218; C-R, P-282.
- No. 5 of Velvet Fingers (The Deserted Pavillion). Vol. 45; P-218; C-R, P-282.
- Harry Pollard Comedy. Vol. 45; P-218; C-R, P-282.
- No. 6 of Velvet Fingers (Unmasked). Vol. 45; P-218; C-R, P-282.
- The Vanity Fair Girls Comedy (One Reel). Vol. 45; P-218; C-R, P-282.

**Receipts for Week of January 10:**

- No. 14 of The Phantom Foe (Confession). Vol. 44; P-232; C-R, P-282.
- Harry Pollard Comedy. Vol. 44; P-232; C-R, P-282.

**Receipts for Week of January 23:**

- The Sage Hen (Six Reels). Vol. 45; P-241; C-R, P-282.
- No. 15 of The Phantom Foe (Retribution). Vol. 45; P-241; C-R, P-282.
- No. 8 of Velvet Fingers (Aiming Straight). Vol. 45; P-241; C-R, P-282.
- No. 1 of Double Adventure (On the Trail of the Bandits). Vol. 45; P-241; C-R, P-282.
- Harry Pollard Comedy (One Reel). Vol. 45; P-241; C-R, P-282.

**Receipts for Week of January 30:**

- The Killer (Six Reels). Vol. 45; P-596; C-R, P-282.
- No. 9 of Velvet Fingers (The Broken Necklace). Vol. 45; P-596; C-R, P-282.

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**MOVING PICTURE WORLD**

February 19, 1921
CURRENT FILM RELEASE DATES

**GOLDWYN-DISTRIBUTING**


His Own Law (Hobart Bosworth). Vol. 46; P-315.

The Branding Iron (Barbara Castleton). Vol. 46; P-367; C-R. P-464.

The Great Lover (John Sainpolis). Vol. 48; P-444; C-R. P-612.


Roads of Destiny. The Highest Bidder—L-1250 Ft.

Prisoner of Love. Vol. 46, P-554; C-R. P-656.

The Conquest.

Gillum of Women.

Bunny Paul the Strings—L-6,555 Ft. Vol. 46; P-99; C-R. P-466.

Hold Yours Hands—L-6,510 Ft. Vol. 48, P-730.

A Voice in the Dark—L-1,225 Ft.

What happened to Rosea—L-1,148 Ft. Vol. 47; P-1032.

GOLDWYN-BRAY.

Venice of the Orient.

Action of the Human Heart.

The Riveter.

The Human Voice.

Sein Things on the Orinoco.

Gypsy Song.

Unshod Soldiers of the King.

No Regrets.

GOLDWYN-BRAY COMICS.

(One Reel).

Happy Hooligan in "Cupid's Advice" (Lampons).

Happy Hooligan in "Happy Hooligan!" (Lampons).

Judge Rumsey in "The Prize Dance" (Lampons).

Judge Rumsey in "The Sponge Man" (Lampons).

Shensong Kids in "Hunting Big Game" (Lampons).

CAPITOL COMEDIES.

Hearts and Heels (Flannigan and Edwards).

Artistic Dames (Flannigan and Edwards).

Fingers and Pockets (Flannigan and Edwards).

Love on Rollers (Flannigan and Edwards).

Ged Ap Napoleon (George Bunny).

You'd Better Get It (George Bunny).

Indigo Sunday.

Home Brewed Youth.

Angel's Feathers.

GOLDWYN-INTERNATIONAL COMICS.

Yes, Dear.

Oil.

Too Much Pep.

Fatherly Love.

The Chicken Thief.

**L.J. Selnick Enterprises**

Selnick Pictures.


The Greatest Love (Vera Gordon). Vol. 48; P-1942; C-R.

The Chicken in the Case (Owen Moore). Vol. 46; P-177.

The Highest Law (Ralph Ince—Six Reels). Vol. 44; P-1727.

**Robertson-Cole**

Big Happiness (Dustin Farnum). Vol. 46; P-251

Over and Out (Law Cody—Six Reels). Vol. 46; P-1293; C-R. Vol. 47; P-176.

**METRO PICTURES CORP.**

Oct. 18—The Saphed (Crane-Kenton—Six Parts).


Nov. 1—The Primal Hour (All-Star Cast—Six Reels). Vol. 47; P-531; C-R.

Nov. 29—The House in the All-Star Cast—Six Reels). Vol. 48; C-R.

Dec. 26—The Roar of Ambition (Conway Tearle—Six Reels). Vol. 49; P-534; C-R.

**SHORT SUBJECTS.**

Herbert Kaufman Masterpieces.

Prizma Color Pictures.

William James, Chaplain Classics.

Selznick News.

**PIONEER FILM CORP.**


Place of Honeymoon (Emily Stevens with John Alton). Vol. 49; P-125; C-R.

Midnight Gamblers (Marie Doro). Vol. 48; P-564; C-R.


Empire Arms (Gail Kane and Thurston Ralph).

Flower Keepers (Violet Mesereau and Edmund Cobb).

His Brother's Keeper (Martha Mansfield, Rogers Lyttoun and Gladan James).

The Inner Voice (E. K. Lincoln).

Bubbles (Mary Anderson).

A Moment's Madness (Marguerite Namara).

Frank.

A Good Woman (Gail Kane and J. Herbert Frank).

Crimson Cross.

Luke McIeke's Film-omoply.

**REALART PICTURES.**

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 45; P-1319; C-R.

The Law of the Western Frontier (Seven Reels). Vol. 44; P-1009; C-R, P-1323;

EX: P-1504; Vol. 45; P-746. The Law of the Western Frontier (Six Reels). Vol. 46; P-554; C-R, C-P.

Star Productions.

Sweet Lavender (Mary Miles Minter). Vol. 47; P-730; C-R, P-992.

You Never Can Tell (Bebe Daniels). Vol. 45; P-1315; C-R, P-1239.

Food for Scandal (Wanda Hawley).


Here's the Production (Wanda Hawley). Vol. 47; P-644; C-R. P-1002.


Oh, Lady, Lady (Lynne Daniels). Vol. 48; P-66; C-R, P-282.

Something Different (Constance Binney). Vol. 48; P-62; C-R, P-668.

All Souls' Eve (Mary Miles Minter). Vol. 46; P-771.

The Robber (Wanda Hawley). Vol. 46; P-731.

**ASSO PRODUCERS**

THOMAS H. INCE PRODUCTIONS.

Homespun Polks (Lloyd Hughes—Six Reels). Vol. 46; P-245; C-R, P-116; EX: P-846.

Lydia Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Legend (Dale Clark—Seven Reels). Vol. 46; P-326; C-R, P-1129.
**CURRENT FILM RELEASE DATES**

**STOLL FILM CORP.**

*Squandered Lives.* Vol. 47; P-1083; C-R. Vol. 48; P-1092; C-R. Vol. 48; P-1046; C-R. Vol. 48; P-953; C-R. Vol. 48; P-964; C-R. Vol. 48; P-794. The Flame. Vol. 48; P-732.

**EDUCATIONAL FILMS CORP.**

*Chester Comedies.* (Two Reels.)
*Christie Comedies.* (Two Reels.)
*Specials.*

**STATE RIGHT RELEASES**

**ARROW FILM CORPORATION.**

*The Sacred Ruby.*
*Rivalry.*
*Love's Protege.* (Ora Carew).
*The Way Women Love.* (Ruby de Remer).
*Paisley.*
*Blazed Trail Productions.* (Every Other Week).
*Three Star Westerns.* (Every Other Week).
*Lone Star Westerns.* (Every Other Week).
*Lone Star Westerns.* (Fifteen Reels).
*Western Living.* (Six Reels).
*Flambeau.*
*Three Star Westerns.* (Fifteen Reels).
*Arrow-Hank Mann.* (Two Releases a Month).
*Mural—Ostich Productions.* (One a Month).
*X L N T Ardath.* (One a Month).
*Fighting Eagle.* (Tall Pines Film Corp. (Gump Cartoona).)

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**MISCELLANEOUS RELEASES**

**COLOR PICTURES.**

For the Success of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 44; Ex. 940. Vol. 44; P-983; Vol. 44; Ex. 940. Vol. 44; P-983; Vol. 44; Ex. 940.

**FEDERATED ELEMENTS EXCHANGE.**

*No Good.* (Six Reels). Vol. 46; P-112; C-R. Vol. 46; P-112; C-R. Vol. 46; P-112; C-R.

**CANYON PICTURES CORPORATION.**

*Galloping Days.* (Dakota Farmer). C. R. C. FILM SALES.

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**INTERMEDIATE FILM ASSOCIATION.**


**MACK PRODUCITIONS.**


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**STUDENT FILM ASSOCIATION.**


**STILL FILM CORP.**

*You'll Be Sorry.*
*Royal Liberty.*
*The Wizard.*
*Richard.*

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**INDIVIDUAL FILM ASSOCIATION.**


**WAR FIELD PRODUCTIONS.**

*The Professional.* (Six Reels). Vol. 44; P-1065. Vol. 44; P-1065. Vol. 44; P-1065.
What Do You Know?

Recently we were in a projection room where there is a real projectionist. An usher came and told me Mr. Hamilton, the manager would like to see you in the office when the show is out.

Quitting time was nearly there and Hamilton was going to make an experiment after the show, so, of course, I was to remain. He invited me to go down with him and meet the manager. The manager wanted it, developed, to consult Mr. Hamilton as to the advisability of changing the immediate surroundings of the screen and the effect on the screen. We were especially desired as to the color scheme proposed and its effect on the picture.

More than once I have been in a projection room when an usher would stick his head in the door and say: "Hey, op'rate, the boss wants you in the office!" And it could be Friday or any other day, and not once did I have time to consult the Op'rate on anything involving accurate knowledge.

KNOWLEDGE IS POWER!

In England

(Continued from last week)

Here follows the remainder of the interesting letter from Edwin A. Keller, a portion of which was published in the February 12 issue of this department.

I am including, though not for publication, some pointers sent in typewritten form to all projectionists on the circuit of the Provincial Cinematograph Theatres, Ltd. I was much impressed with the beauty of some of the theatres. They compare favorably with our own best houses, though they are very different. In Glasgow, for instance, the Picture House caused me to open my eyes with wonder and admiration.

Its entrance was very fascinating. It consists of a lobby cafe about fifty by sixty feet, built almost up to the center of the lobby. At the center there is a large fountain shot into the air to the height of thirty feet. Scattered about were two cafes, both in the lobby, and many refreshments in abundance. At one side was a huge marble fireplace. Just through the lobby, on another side, was a smoking room. First, the Picture House was almost like a palace. Built around the lobby was a balcony cafe, circular in form. The spray from the fountain below almost reached the ceiling. Its effect was very beautiful. Off to the side of the balcony cafe was still another cafe, called the Wedgewood Cafe, very artistic and pretty. It was surrounded by a wall, and was built in part for their personal beauty, serve the patrons. A good orchestra renders musical selections while the diners enjoy the refreshment, food and surrounding beauty. Harmony is the keynote throughout.

These cafes are very popular and they do a land-office business. It is possible that some of these places in the United States or Canada will grasp the possibilities of the cafe business in connection with the theatre.

Rear Projection

While in London I had the honor of being in charge of projection at the Royal Opera House, at Covent Garden. London County Council would not permit a projection room within the theatre itself. Second, fogs are so thick, at times, that the projectionist has great difficulty in seeing the picture if he be at any great distance from him.

We used two Photograph projectors and a tandem resistance. The distance of projection was fifty-six feet, and the picture a foot and a half wide. We used the two "Pentac" Dullmayr five-combination anastigmat two and a half inch lenses (2.5 E F is made to order). You will doubtless hear more of these short focus lenses in due time. The principal difficulty was their small aperture, with consequent great loss of light.

Transparent Screen

The screen was a very good translucent one, its most objectionable feature being the seam in its center. It was very deep and was very burnished at the arched, and a good crater, light measured from the stage side with a photometer showed, as nearly as I am able to remember, two foot candles, falling off very little at an angle.

From the house side, however, from an angle it reads differently. At a ten degree angle we read two foot candles. At ninety degrees it reads 9.4, which is precisely the characteristic of a metal frame screen. But on the whole the screen is very good as viewed by the naked eye. These six firesmen stationed in the theatre during each performance three whom were posted on the stage, just inside the picture room. That is London County Council regulation for theatres of that class. An additional precaution against fire, which is, by the way, strictly enforced in every picture theatre in the British Isles, is that two buckets of sand, two buckets of water and a bottle of carbon tetrachloride be in the projection room at all times. They are taking no chances.

The Royal Opera House is very old, I was told, but it has the appearance of an almost new building. Its seating is 4,400, and practically every famous singer from every section of the globe, has trodden its historic boards, also about every King, Queen and other titled person of note in the entire world, for at least three generations, has at some time occupied one of its boxes.

During the presentation of "Earthbound" more than lived up to its contract with me, and did all it might to impress me. The papers of London devoted much space to a description of the programme and to publication of the names of the noted persons attending.

Feeling Congenial Toward Us

I found the feeling in England to be very congenial toward us of the United States. Provincial Cinematograph Theatres, Ltd. more than lived up to its contract with me, and cordial hospitality and friendly feeling toward me personally. I shall always cherish the memory of my visit to Old England and the friendships formed while there.

I feel very proud of the token presented by the company (Cigarette case before mentioned, Ed.) and the letter which accompanied it. I have taken a lot of your time, although I have not told you half what I would like to say. I must, however, add that I have been given a warm and cordial welcome everywhere, and have been granted every favor possible. I have been the Kaiser himself—no, we will change it to President Wilson. About the one man we would have stopped for just then would have been the Kaiser himself. We have stopped for him, all right—if there was a pile of loose brick handy.

That Rear Projection Stunt

That rear projection stunt interested us for several reasons. Seems as though England has its foolish law makers, as well as we, of the United States. We had a good laugh at that sand-water-wet blanket firemen stunt. Some rather silly local laws were passed here, many years ago, requiring a pail of sand, or bucket of water for any practical effect on a film fire.

Well, brother Keller, if you had only half finished, why stop? To such an interesting letter as yours was we could have given a most unlimited space. Well, anyway, how we thank you most cordially for having redeemed your promise.

We were more than sorry not to be able to see you at the New York exposition. We're all here in New York, but when you called up the situation was such that we doubt if we would have taken time to see the King of England himself—no, we will change it to friend Britisher, so we'll change it to President Wilson. About the one man we would have stopped for just then would have been the Kaiser himself. We have stopped for him, all right—if there was a pile of loose brick handy.
READ THIS LETTER

The Signal Amusement Company had five years experience with Typhoons. They know what Typhoons can do.

Note: S. A. Lynch Enterprises recently purchased all of the Signal Amusement Company’s chain of theatres.
MOVING PICTURE WORLD
February 19, 1921

checking the fire goes) it might keep down the blaze, but would add to the smoke. If the projectionist could drop a coring reel of film into a pile of water it probably would add a lot of good, and might even put out the fire, BUT how is any living mortal to handle an blazing reel of film? Try it once, Mr. London County Council!

Wet blanket? What manner of good would it do? In practice when a film is actually reaches the reel of film there is just four things to do, viz: close the ports, light the house, extinguish the screen, and get out. If the projection room is itself properly constructed and properly equipped, only the film actually on fire will be injured, and the audience will not know what is wrong.

It will only know the show has stopped. And let me tell you that the projectionist has just about as much chance of stopping or checking the burning of the film which is on fire as he has of climbing to Heaven on a bean pole—once a reel of film has caught on fire, we mean.

If the London Council wants to do something really effective let it compel thoroughly fireproof projection rooms, such as we have here in Canada and the United States, with sure-working port shutters, which will act quickly, and vent flues, which will in theory carry all smoke and fumes from burning film, and then get newspapers to tell the truth—that there is no more danger to them from projection fires than when the fire in the cook stove in their own home, the ONLY danger consisting in PANIC. They will thus have accomplished more than all their foolish rules about sand, water and wet blankets amount to.

Please Understand

Please clearly understand, you of England, that in thus criticizing your London County Council we are only doing that which we would have and time and again done to officials over here who try to legislate without knowledge of the subject they seek to regulate, ending in more or less useless drivel.

Build safe projection rooms and educate the public to know that fire in a projection room cannot possibly injure anything outside the projection room. That is the answer the real answer, and we make bold to say there is no other.

Three points make a "safe" projection room (A) Thoroughly fireproof construction as to walls, floor and ceiling. (B) Ample vent or vents to carry off all smoke and gas generated by burning film. (C) Good sure-to-work port shutters, so arranged that they will close automatically or can be closed by the projectionist before smoke appears in the auditorium. All of which is entirely practical of accomplishing.

There, damn it! I feel better, and if I've made any of you across the pond real mad on account of my presumption in criticizing your law makers, why it can't be helped, for it was coming to 'em.

Fogs

Gosh all hemlocks! Fogs so thick the projectionist can't see the screens. Quick! For the love of Mike send a couple of 'em over here. We could use them to excelent advantage. Have our theatre architects from placing the projection room up so high and back so far that the projectionist has to use an opera glass to see the screen at all. Between the tobacco smoke and fog you men of England must have troubles of your own.

Tandem resistance? What's that? Rheostats in series?

Don't see how you managed to get a decent result for the sprout picture with a lens of the aperture a 25 E P must be. Had never thought of the translucent screen as having fade away, but come to think of it we would imagine it would at that—on the audience side, that is to say. Let us hear from Frank Rembusch on this point. Don't believe it would apply to the ground glass surface.

Speaking of Angle

In speaking of angle, be it observed that evidently the 10 degree angle is from the surface of the screen, where in this country it has been the custom to reckon from a perpendicular screen face (axis of projection) which would make the figures given read 0 and 80 degrees.

Personally I am much more interested in the new short focus projection lens, because of the loss of light involved. We have long held that the house that will not provide at least a fifty foot distance of projection is NOT fit for motion picture theatre work.

Oh yes, I nearly overlooked the three firemen stationed just outside the projection room door. What were they supposed to do in case of a film blaze? Eat it? Or maybe they were sitting in and sit down on the blaze and thus smother it. Or perhaps it was intended that they each seize a reel of blazing film and walk out of doors with it.

Piffle! Taking no chances? They were taking about the same chances they would were those firemen at home and in bed. Films not in use would, or should be in containers, each reel being fire-insulated from each other reel.

The reel which might catch fire on the projection room shelf in a closed magazine, and none but a confirmed jackass would presume to open the magazine, and with it closed all the liquid, water or otherwise, would have no effect. The reel which could possibly burn in the open would be one on the rewind, and surely those firemen would open the projection room door, letting out floods of smoke, to put out a fire which could injure very little beside a cast iron rewinder and the film—which latter would be ruined anyhow.

Our Compliments

Our compliments to the Provincial Cinematograph Theatres, Ltd., in its projectionists and to General Managers personally. If you find benefit in the department, and in the lens charts, why not help a little yourself? You know there are things you have found of value. Up to date our English readers have been about as noisy as a nice live oyster.

What an explanation it is. This way why does not the P. T. L. take the course adopted by many up-to-date theatre circuits here and supply each one of their projectionists and assistant projectionists with a handbook. It could be charged to them, and credited when they leave the company employ if returned to the company.

Repeating our remark last week, we hope to get over to England and examine into things for ourself in the not distant future.

Meanwhile let us suggest that a few photos of representative English projection rooms, for publication, would be acceptable, if accompanied with description. Let a photo of the projectionist accompany it, if convenient.

From Alaska

E. E. Beattie, Signal Corps, Fort Gibbon, Alaska, wants to know:

Why can I see the aerial image of my crater on the front (screen) side of my revo- lution shudder, which latter is of the solid blade type?

When the shutter blade cuts off the beam it should not be able to see it, the beam, and during the period that the shutter is "open" there should be nothing visible except a streak of light.

At least that is how it is when the projector fly wheel is turned slowly, by hand. I presume it is a sort of refraction, but would be glad if you would enlighten me as to exactly what causes it.

In the first place, friend Beattie, you do not see the aerial image of your crater in front of the revolving shutter. In fact, you do not see any image at all unless you hold a receiving surface (screen) in the beam at the right place, and then what you see is an image of the front surface of the converging (condenser) lens.

The image is called an "aerial" image because it is an image present in the air, there being no screen to receive it. You see the beam continually, for precisely the same reason we can see the picture on the screen continuously, although neither it nor the light beam is present when the revolving shutter is at "closed" position.

It is due to a phenomenon called "persis- tence of vision," a full explanation of which will be found on pages 471 and 472 of the handbook, copy of which we presume you have. It amounts to just this: the human eye is so constituted that once it "sees"
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something, the image of that something will remain impressed upon the eye, or upon the brain for a small fraction of time after the actual object viewed has disappeared.

Put another way the human eye will receive and transmit to the brain a certain definite number of separate impressions per second. If this number be exceeded then they are no longer transmitted to the brain as separate impressions, but become merged with one another, and that is exactly what happens in motion pictures. The eye is viewing photographs at the rate of sixteen or more a second, which is in excess of the speed the brain can receive the impressions as separate impressions, hence they merge into each other, and since each photograph is progressively a bit different from the one next before, the result is continuity of motion through each photograph merging its fixed positions into the slightly different fixed positions in the next photograph.

Exactly the same thing is true of your "beam," only in it there is no visible motion—just brightness in proportion to how much smoke or dust there may be in the air.

From Middletown, Ohio

In the November 20 issue we used a portion of a letter from brother Otto Kaiser, Middletown, Ohio, promising to use the rest later. Here it is:

I remember some time ago a contributor to the department suggesting inspecting an incandescent globe in a condensed milk can.

OPENING IN SIDE OF CAN.
LAMP INSIDE

KAISER'S LIGHT SHIELD

and hanging it so the light would shine downward. He thought it was not of much importance, and that is why I made one. The idea of the good brother was to shield the light so that it would not shine into the eyes, yet would shed its rays downward.

The one I made was different. It was constructed from a "Seal Ship" oyster can. It was excellent, too, so I constructed one such as he suggested for the other projector. Tired yet? Oh, well, might as well tell it all and have it over with. After all, it is the simple things which are most useful. You know a piece of blotting paper is the best thing with which to clean slides. Sure, it's fine.

Soft pedal now. OLL! It will get anywhere. I have seen oil on projectors which I know the projectionist did not put there—nor did an operator. Oh, you may have left it there, but what I mean is that it got there without any fault of the man in charge.

For instance. It will sometimes get on the three disc on a Simplex, and its effect is instantaneous.

Remedy? Just hold a bit of blotting paper lightly, first, and then to the other of the disc. It's a sure cure, though after the reel is all run off the use of a cloth will not do any harm, as supplemental caution.

I send you a bit of round belting showing two inches of interest. The hinging action of one, whereas the other is sure to break the leather, especially if the belt works in a pulley mark.

And Now One More

And now one more and I have finished. I believe that every projection room should have a diagram giving size of condensers (main focus lengths) don't mind—also size of carbons necessary data, such as diameter, focal length and working distance of project lens, current used, and kept to the projection, width of picture, distance center of condenser to aperture, and every essential thing relating to the optical train, then when a fellow like Richardson comes around he can get a better petition (what the * * * ever that may be—60). Did you ever come across anything like that? You have been going some and maybe I am just waking up.

Before I close let me say, I am sure that meeting at Hamilton, Ohio, will (2) be remembered by every one and that if it be His will to allow us of Middletown and Hamilton to remain here below and work at the craft, the privilege we had in having you with us will be referred to very many times. I have wanted to meet the editor of the Projection department for two years past, but never expected to be thus favored. I believe that this little I protect our combined hat to the Hamilton local and exhibitors for inviting us to come and help make the meeting just what it was, and to at the same time see and hear our friend Richardson.

Would Be Effective

The light on lamp house would be quite effective, but after all we are unable to quite see wherein lies its desirability.

When the projector is running surely you would not need it, and when it is not in megawatt, well if you like it and don't keep it burning while the projector is running, why all right, but we are a firm believe in just as little light as possible when the projector is in operation. Anyway, your application of the light shade is, in our view, an improvement on the idea you got it from.

The blotting paper for slide cleaning has a familiar sound, still when we read it we took it for a new idea, until reflection showed it gave someone a memory. But maybe that is imagination, and, anyhow, we got a nice dirty slide from a pile, breathed on its surface and rubbed it with one of those old rubber blenders and presto! Change-ol it was clean as a whistle.

I do agree with you that oftentimes the simple things are the best, and you might take it from us that a lot of the simple things are not generally known.

And now let us tell you a deep, dark, deadly secret, to wit: It is just exactly as much of a pleasure (if not more) for the editor to meet you men whom he has tried earnestly through all these years, to help as it can possibly be for you to meet him. So at least on that score we are even.

Nope, never met with such a chart. We agree it would be an excellent stunt. The belt sample got lost. Sorry!

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Bertner Electric Co.
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February 19, 1921

What About Exchange Manager

The punch marks measure 21875 7-32 of an inch in diameter. That the ingrowths could not be treated to a dose of the old fashioned ducking stool, goes without saying, but what about the exchange manager (?) how is he going to tell what is the guilty one is not detected and made to pay for the ruined film? Is or is he not worse than the one who punched the hole?

We have about given up the task of trying to stop the damaging of the property of exchanges which gives so much or too informally should protect it. In fact if we were only them who suffered, we would not say a word, because they could stop the others. In a week, if they wanted to badly enough to actually inspect their films and make the one doing wanton damage of this sort pay for the damage. The fact is that projectionists and innocent audiences are the worst sufferers, the former because they are unable to
The words

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and

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are stencilled on the margin of the film that first made motion pictures practical.
MOVING PICTURE WORLD
February 19, 1921

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Who Is to Blame?

Bert E. Fahnrey, Manager Electric Theatre,
Curtis, Washington;
M. P. World Projection Department: Re-
cently we ran “Under Crimson Skies,” and at
times the unbelievable eye-
tiring fluttering while interior scenes were
on. We traced the trouble to what we con-
sidered to be defective film strips of which
was attached.
Is this the producer’s latest idea of “art”?
Is the abominable fuzzy close-ups, or
is it unintentional and caused by using A C
in the studio? What excuse has a big con-
cern for putting out such work, particularly
on a big special?

Trouble Seems to Be

The trouble seems to be in the development
of either the positive or negative—in
all human probability the first named. The
use of A C in studio work has no effect at all
on injurious effect, we mean.

The producer, in this case the Universal,
has, from your viewpoint, no legitimate ex-
cuse under the sun, but there nevertheless
by the men at any time. Well, we got busy,
burnished the film, are they done.

Have two large rooms which are hand-
onomously outfitted. For those who wish to
progress, a complete projection library is
supplied. It contains all works on pro-
jection, and, of course, complete file of the
Moving Picture World. A Victoria enables
us to make Caruso and Paderewski jump
through their paces. One can say nothing
of the canned dances, etcetera. There are
checkers, tiddle-winks, old maid and—um.
well perhaps we should have a little for
you to imagine, just to lend zest.

Flock of Fox-Trotters

I might add that 310 has a flock of fox-
trotters, of which Billy Read is premier at this time. We will soon have
a pool table, and then let joy be unconfined.
That is if we complete a horn where union projectionists visiting the City
of the Great Board Walk will always be
welcome. That last bit is intended to be an
invitation to all I. A. men, as well as to any
member of the Moving Picture World.
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**You Can Make a Small House Look Like a Million Dollars with These Fronts**

RECENTLY we received the following request from one of our readers, who is about to build a five hundred seat house. Being a subscriber to the World, I take this opportunity to ask the "Better Equipment Department" for suggestions for an effective front for a new theatre which I am about to build.

I have drawn a rough sketch of the proposed front, showing double exit doors of either side, with a single three foot entrance door on either side of the box office. For heat, I will use the present steam plant, and I have two four foot ventilating fans, which I believe would give the proper ventilation, by installing one on each side of the procenium opening, forcing the air from the rear walls, through grill work. The vent will be in the basement.

Inasmuch as the stage is small, we will probably have to use a large trap door to basement, and have another entrance door to basement from rear.

**Will Seat About Five Hundred**

The projection room will be about fifteen feet deep, by eighteen feet wide, leaving room for two projectors, spotlight and stereopticon.

I hope to seat about five hundred, and will use nineteen and twenty inch chairs, thirty-two inches from back to back.

At present there are three iron posts on each side, about five feet from each wall, these are to be removed and steel girders across the top to hold the roof.

We expect to begin alterations in the Spring, and be ready for operation about September 1.

I would like a sketch or picture of a front with canopy. The idea is to use double exit doors on each side, with two entrance doors on either side of box office, and removable French doors for front of lobby.

**Information Desired by Many**

Realizing that the information which this reader desired, was of undoubted interest to hundreds of others about to erect small houses, we took up the matter of fronts with the National Terra Cotta Society, of New York, the American Face Brick Association, of Chicago, and the Indiana Limestone Quarrymen's Association, of Bedford, Indiana, supplying blue prints of our subscriber's sketch and suggesting that each association furnish a design to conform with the requirements of the case.

The National Terra Cotta Society went most deeply into the matter, and its secretary, the late Oswald Speir, the sad news of whose death reached us as this issue was going to press, invited the members of the society to submit sketches for the solution of the problem, the drawings to be made by draftsmen employed by such members.

The Indiana Limestone Quarrymen's Association, through its secretary, H. S. Brightly, submitted two designs prepared for them by Olsen & Urbain, architects of Chicago, and the American Face Brick Association submitted one design.

**National Terra Cotta Society Held Contest**

In the contest engineered by the National Terra Cotta Society, designs were submitted by the following association members:

- The Federal Terra Cotta Company, two designs, New Jersey Terra Cotta Company, one design; Brick, Terra Cotta & Tile Company, one design; St. Louis Terra Cotta Company, one design, and Los Angeles Pressed Brick Company, one design.

These designs were submitted to Charles Butler, architect, of the Committee on Competitions of the American Institute of Architects, who, assisted by Robert D. Kohn, architect, and Oswald Speir, managing director and executive secretary of the National Terra Cotta Society, as advisers, rendered the following decision regarding the merits of the sketches submitted by the draftsmen of the members of the National Terra Cotta Society.

---

**SKETCH OF PROPOSED FRONT**

Blueprints of this were submitted to the National Terra Cotta Society, American Face Brick Association and Indiana Limestone Quarrymen's Association for suggestions as to treatment.
TWO SUGGESTIONS FOR TERRA COTTA FRONTS

The upper and lower designs won first and second mention respectively in the contest conducted by the members of the National Terra Cotta Society especially for the Moving Picture World. The first design was submitted by the Los Angeles Pressed Brick Company; the second by the St. Louis Terra Cotta Company.
MOVING PICTURE WORLD

February 19, 1921

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AT A MATINEE!
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SKETCH OF GROUND FLOOR

Showing proposed arrangement of seating, lobby, stage, screen and lavatories

In this connection, we would remark that in assisting this jury of awards, Mr. Speir performed one of the last services which crowded a full and busy life.

First mention: Los Angeles Pressed Brick Co.—A design adapted from Italian Renaissance suggestion.

Points of Merit: Excellent composition. Good architecture suggesting excellent detail. Capable of enhanced beauty by the use of color. In no case requiring more than two colors to a piece. Most of the design could be worked out with only one color to the single unit, yet creating an excellent polychrome scheme. Perfect terra cotta practice. Good scale of unit. Greatest economy of construction and artistic effect.

Second Mention: St. Louis Terra Cotta Company.—A fine solution of the problem. Points of Merit: The Egyptian style of architecture lends itself excellently to the purpose of the building, the motion picture theatre. The masses are well distributed. Proportion and scale are excellent, and the general suggestion of detail capable of beautiful development. To be thoroughly appropriate, color, as suggested by the early Persian work, should be used. Owing to comparatively small amount of reproduction for the limited amount of material, cost would be somewhat higher than average prices.

Third Mention: Federal Terra Cotta Company.—A beautiful suggestion from Italian Renaissance precedent.

Points of Merit: Good proportion, scale and mass, capable of excellent development in detail. The diaper pattern of the second story lending itself readily to a use of color. Thoughtfully developed for terra cotta practice, and illustrating an excellent knowledge of the material and economy in reproduction of the unit.

The advantages claimed by the terra cotta manufacturers are as follows:

Terra Cotta (baked clay) possesses certain advantages of peculiar interest to the builder of the motion picture theatre. It is permanent, as proven by its history in use for more than forty centuries.

It is fire resisting, having been burned at a heat of over 2000 degrees Fahrenheit. This quality alone rendering it of psychological value to a building housing hundreds of people.

Its salvage value in the event of adjacent fire is very high. Its plastic process of manufacturing allowing the reproduction of many pieces from one mold renders it the most economical of permanent exterior building materials. This reproductive process of manufacture enables economical first cost with practically no cost of maintenance.

It is capable of treatment in almost any color or surface texture ranging in the former from pure white through a very broad palette of colors. It has very broad possibilities for the use of many colors through ease in application of the mineral color which is burned in the ware.

When glazed, it is practically impervious and is capable of being cleaned with plain water or soap and water. It does not fade, retaining absolutely the colors of original design.

Its very broad use by theatre owners throughout the United States is convincing proof that terra cotta has been accepted as of permanent advertising value.

The American Face Brick Association took the requirements and limitations from the blue print sent them, and worked out a suggestion for a brick front design, susceptible of various treatments.

A front, such as this may be built of one kind of brick but usually two, and sometimes three different bricks are used to
IN THE UPPER DESIGN
THE DIAPER PATTERN
OF THE UPPER STORY
LEND S ITSELF TO A USE
OF COLOR

THE LOWER DESIGN
PERMITS OF THE
EFFECTIVE USE OF
BRICKS IN TWO OR
MORE COLORS

A TERRA COTTA AND A BRICK FRONT

Above is the terra cotta design submitted by the Federal Terra Cotta Company and which secured third mention in the contest conducted by the National Terra Cotta Society. Below is the design for a brick front submitted by the American Face Brick Association.
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Your own special Ticket, any size, accurately numbered; every roll guaranteed. Cookies Tickets for Prize Drawing at $5.00, $2.00. Promote shipments. Cash with the order. Get the discount. Send diagram for Reserved Seat Coupon Tickets, special form. All tickets must conform to Government regulations and bear established price of elimination and tax paid.

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Manufacturers of Electric Ticket Issuing Machines for Motion Picture Theatres and Restaurants. Sold direct or through your Circuits.

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gain an effect and accentuate the design. One color of brick is limited to the field or background while another is used for trimming, and still another for a base or pattern.

For instance, a buff brick may be used for background and be trimmed with a red. brick, or a green brick. A gray field would look well with a mottled buff brick; or, green engraved brick would harmonize with either of the above backgrounds. Then there is the brick with a dark end which is laid in the wall with the ends forming a pattern, which produces a beautiful effect.

Surface and Joints May Vary

Bricks, with differing surfaces, may be used, and joints may be varied to produce no end of charming effects. For instance, in the submitted sketch, the diamond pattern which would be produced by the dark ends of brick, could be worked out with a sand mould or press brick laid in mortar the same color as the face of the brick, with the mortar joints tooled.

The header bricks could also project beyond the surface to produce along the diagonal lines. The brick in the piers between the windows could be the same as the brick used for a diamond pattern above, with the same jointing, but laid in a Flemish, English, or other bond.

The checkerered patterns in the spandrels over the windows could be a rough brick of a lighter color, with white mortar joints raked out about one-third.

The balance of the brickwork could be made of a range of varying shades of a mottled brick with mortar joints cut flush. The color of this mortar could be lighter than the average color of the bricks and probably recall the tone of the brick in the background of the diamond pattern.

Two Limestone Designs

In furnishing sketches, the Indiana Limestone Quarrymen's Association called attention to the fact that if the design had not been restricted by the laying of door and window openings, etc., it would have been possible for their designer to have been given more leeway in the preparation of the designs.

Also that provision for a horizontal electric sign, extending out over the sidewalk from the face of the building, has been provided for just under the cornice, and that it would also be possible to have smaller electric signs, announcing the star attraction at each end of the marquis, also that a proper provision for poster display has been made.

One of the limestone designs has been carried out in a style adapted from the Italian Renaissance, all of the detail used being studied from the famous Massimi Palace in Rome. The design, with its rustication, is very typical of stone construction and would make a decided refinement. A more obvious interest could be given to this building by the use of a rusticated or variegated stone for the rusticated ashlar, and a fine grained light gray or buff stone for the belt course, cornice, window trim, etc.

Suggested by the Trianon

The other limestone design has been prepared in French Renaissance style, and is studied from the Trianon Place at Versailles. This design could be carried to the lower story executed in one color and out in its entirety in one type of stone, or texture, and the upper portion in another. A combination that would be effective would be to use the light gray or buff in the lower story, and a combination of one of these grades of stone with the variegated for the upper portion.

In both designs the detail forming poster frames would be carried out in stone, with the exception of a small wood or metal molding that might be used to hold the mounted poster in place.

In the Italian design, the entire ticket window feature would be carried out in stone, there being the usual plate glass window with opening in back of the stone grille.

In the French design the grille would be of metal.

In both designs, the metal anchor rods supporting the marquis would be fastened to the wall through carved stone animal heads, and the margin of marquis executed in metal machined stone belt course along face of buildings.

In both designs, by a little modification at the end of the marquis, this feature could be made to serve as a fire escape for all three windows opening from the balcony level, and concealed fire escape ladders arranged under the front edge of marquis, these being of the usual type that would fold up against the ceiling and be out of view from underneath.

Omaha's Argus Keeps
Its Eyes Wide Open

The Omaha branch of the Argus Enterprises, Inc., reports the following installations of Simplex machines, equipped with Argus G. E. mazda units:

Argus Theatre, Washita, Iowa; Pastime Theatre, Ravenna, Neb., and Hill & Dunn, Pierce, Neb.

In the Strand Theatre two Simplex projectors and a velvet gold fibre screen. In the Orpheum Theatre, South Omaha, Neb., two Simplex machines and a G. E. motor generator set, and a velvet gold fibre screen.
AN ITALIAN RENAISSANCE DESIGN STUDIED FROM THE MASSAMI PALACE OF ROME THE ENTIRE TICKET WINDOW SHOULD BE CARRIED OUT IN STONE

A FRENCH RENAISSANCE DESIGN STUDIED FROM THE TRIANON AT VERSAILLES THE GRILLE OF THE TICKET WINDOW SHOULD BE OF METAL

TWO SUGGESTIONS FOR A LIMESTONE FRONT
These designs were submitted by the Indiana Limestone Quarrymen's Association, for whom they were prepared by Olsen & Urbain, Architects
The Paragon Film Laboratories Are Now One Hundred Per Cent Simplex

ONE of the most interesting departments of the Paragon Film Laboratories of Fort Lee, N. J., is the large reviewing room, where are located six motor-driven Simplex projectors.

It is in this room, where every print is run through the projection machines, and the projectionist of each of the six machines is also the film inspector, who, in running the new print at amazingly high speed, watches the screen intently for poor assembling and any other causes that might creep into the work, thereby detracting from the high quality of the studio treatment.

One of the Simplex Machines is equipped with the special two to one movement which was developed by the Precision Machine Company's engineers for exclusive use in Kinemacolor work, where twice the normal speed as used in black and white projection was required.

Fast Movement Required

It is this fast movement that is used exclusively where unusual speed is required in running off a print that is needed to take the place of one that might have been destroyed or miscarried in some far-off city and where an Exhibitor or Exchange may be urgently calling for a substitute print.

Besides the six Simplex Machines used in the reviewing rooms, there are two other similar machines used in another department on the same floor, while still another Simplex is located in a special reviewing room situated in the basement, making a total of nine Simplexes in all used by this one organization.

They Endorse the Simplex

Jack Wolf, formerly connected with the Precision Machine Company, for a period of four years, has charge of the upkeep and maintenance of the Simplex equipment, and states that inspite of the continuous high speed under which these machines work, the life of each Simplex averages fully four years, which is indeed a tribute to the workmanship and material built into this popular projector.

Mr. Charlie De Moors, a laboratory man of many years experience, the superintendent in the Paragon Laboratories, is particularly pleased at the manner in which the Simplex projectors run his product at high speed without scratching the new film, a condition which many producers and exchange men object to, and which, in the very beginning reduces the normal life of the film.

Twelve Foot Typhoons Cool Chicago's Senate

Some idea of the wonderful development in the Typhoon Cooling System may be had by glancing at the accompanying illustration which shows the twelve foot Typhoon twin set recently installed in the new Senate theatre, one of Chicago's handsomest new houses.

This unit is only one of the several Typhoon outfits necessary to keep this house cool in summer and comfortable in winter.

Typhoon outfits similar to this one are being installed in other theatres throughout the country, and from everywhere the most favorable accounts of their operation are being received.

CARO, MICH.—E. W. Diehl has plans by Christian W. Brandt, Detroit, for theatre and store building, to cost $75,000.

FARMINGTON, MINN.—E. O. Klatt plans to convert Nixon Building into moving picture theatre.
The Peerless Automatic Arc Control

Is the accepted standard arc feeding device of America.

There are more than twice as many PEERLESS Arc Controls in use than all other makes combined. This is a cold proven fact that we want you to know.

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Run it Forward or Backward
Use it like a Stereopticon
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Simple—Safe—Portable

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certainly do fill the bill when it comes to relieving said thirst with good, sparkling water.

Good water hits the thirsty man on his dry spot.

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Oh boy! but they surely do create thirst, And the old between-the-acts refuge around the corner is no longer available.

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6260 BROADWAY CHICAGO
(3344)
AKRON THEATRE SUPPLY CO.

Is Doing Good Business

From the Theatre Supply Company, of Akron, Ohio, comes the news that the Coluna Power, North Carey avenue, Akron, was fully equipped by them with an outfit including two of the latest model Powers ball bearing projectors with type E lamp house, two Powers art controls, a Hertner transverter and a motor equipped rewind table.

The entire house seating was also supplied by the Theatre Supply Company.

Other installations of equipment by the Theatre Supply Company are the Grand Theatre, Sharon, Pa., consisting of two Serplex projectors, a Hertner transverter and seats. Also two Powers 6B projectors to both the Nixon Theatre and the Alhambra Theatre, of Cuyahoga Falls, Ohio, and a Hertner transverter to the Nixon, already mentioned.

Am. Theatre Equipment Co.

Makes Powerful Showing

The American Theatre Equipment Company, of Columbus, Ohio, reports the following recent installations:

Ohio Power, North Carey avenue, Akron, Ohio; a velvet gold fibre screen and a motor generator set for the Garden Theatre, Columbus; one Powers 6B for B. P. O. E., Lima, Ohio; a velvet fibre screen for the Star Theatre, Delaware, Ohio; one Powers 6B mazda lamp for Bowman Street School, Mansfield, Ohio; one Powers 6B and velvet fibre screen for the Girls Industrial School, Delaware, Ohio.

The company also has installed a new projection outfit in the James Theatre, Majestic, Grand, Southern, Dunbar, Strand and the Wonder, all of Columbus, Ohio.

General Supply and Repair Gets Goodwin

M. L. Goodwin, of Portland, Ore., has connected himself with the General Supply & Repair Company, of that city, which is incorporated and is now capitalized for $20,000.

This concern has been granted the direct distributorship for the Powers projectors in the territories including Oregon and Washington.

The General Supply & Repair Company has also accepted the exclusive dealership for the Biograph Carbons in Oregon and Idaho.

Among the recent sales made by the General Supply & Repair Company are a Powers projector to the People’s Theatre, Clatskanie, Ore., and others to the Gem Theatre, Tillamook, Ore.; the Grand Theatre, Camas, Wash., and the Midway, which is just opening in Oregon City, which latter house has ordered a battery of two machines.

PICTURE THEATRE PROJECTED

ST. LOUIS, MO.—J. D. Paulus, 4729 Northland avenue, is preparing plans for a one-story and balcony, brick and reinforced concrete moving picture theatre, 29 by 140 feet, to cost $75,000.

MISSOULA, MONT.—Fred J. Lucca will erect moving picture theatre here.

BLAIR, NEB.—Charles Robinson has plans by James T. Allen, Brands West Building, Omaha, Neb., for one-story moving picture theatre, with seating capacity of 1,500.

WAHOO, NEB.—Fred Smith, manager Red Sea Theatre, will build an airconditioned at Wanaha Park, next spring.

BOLIVAR, N. J.—Charles T. Nickum, Oleam, is erecting moving picture theatre, at 125 South, on First streets, with seating capacity of 500.

ELIZABETH, N. J.—Anchor Building Company, 182 Magnolia avenue, has contract to make alterations to one-story moving picture theatre on Fourth street; and Elizabeth avenue, for Cocalis Amusement Company, 116 Kingston avenue, Brooklyn, N. Y., $100,000.

BROOKLYN, N. Y.—Harry A. Parish, 551 East Fourth street, is preparing plans for three-story brick and reinforced concrete moving picture theatre and billiard hall, to cost $125,000.

BROOKLYN, N. Y.—Rosenthal & Moskowitz will erect theatre on Washington avenue, near Prospect street, to cost $125,000.

BROOKLYN, N. Y.—Contract has been let for erection of two-story brick, concrete and terra-cotta moving picture theatre, store and office building, 100 by 135 feet, or Myrtle avenue and Decatur street, to cost $100,000.

PORTLAND, O. Y.—Jacob Rosing, care Fillmore Theatre, 775 Fillmore avenue, has plans by Henry L. Spann, Mutual Life Building, for one-story brick and terra-cotta moving picture theatre, 100 by 120 feet, to be erected at Broadway and Detroit street.

CANANDAIGUA, N. Y.—James McFarlane, owner two theatres here, has plans by Lempert & Sons, Rochester, for new house, with seating capacity of 1,200.
Get ready for a good hot weather business

The first thing to do is to get our booklet, “A Better Summer Business.”

Then you’ll see how easily other exhibitors pull in the crowds in the hottest weather—and how easily you can do it, too.

Better write now—while you think of it.

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A landmark in motion picture progress.
A great spiritual drama, greatly produced,
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A ninety-mile-an-hour knockout

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THE radiant soul of a simple hearted girl—hidden in tinsel and gilt!

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A story that shows you the gold of human hearts—pure and unsullied even in the heart of Broadway's sham and glitter.

More lavishly produced and more splendidly dramatic than "On With the Dance."

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"STRAIGHT IS THE WAY"

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What had happened to these hardened crooks—who came to lift the silver, and stayed to lift the mortgage?

Something that will make you laugh and cry and feel good all over!

By Ethel Watts Mumford Grant. Directed by Robert Vignola. Scenario by Frances Marion

A Paramount Picture

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AN unforgettable dramatic classic made into a powerful melodrama of the strange forces of existence.

Produced by a master, and acted by a notable cast, it will be a box-office knockout anywhere.

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Scenario by Julia Crawford Ivers

Jesse L. Lasky presents
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"The WITCHING HOUR"
with ELLIOTT DEXTER
A Paramount Picture
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IN the land of gold and snow and primitive, barbaric life, she ruled as a queen.

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THE EXHIBITOR

who furnishes music as a part of the program or entertainment provided by his theatre, does so for purposes of profit—for the same reason as he presents the photoplay. He has no more right to demand the use of music free, than he has to demand his picture service free. Relatively there is the same effort that goes into the making of both music and picture—the author’s story—the composer’s music; the producer’s expense of production—the publisher’s expense of publication and exploitation. Both must return a fair profit to those supplying the finished product to the theatre and its audiences.

THE CONTENTION

that by playing the music in his theatre the exhibitor “makes it” is untenable; music was made and sold before photoplays were dreamed of; and will be after they are forgotten. It is true that individuals hearing music played in a theatre or elsewhere, may purchase copies of that music and often do. It is equally true that because one exhibitor uses a certain projecting apparatus another may buy it; but does that mean that the first one gets his machine gratis, thus depriving the patentee of that part of his income?

THE TAX

is fair and reasonable; it must be paid by the theatres playing, for purposes of profit, the musical works controlled by this Society; if none of such works are played, no tax need be paid. We simply ask that you stay “within the law”—then we will not be obliged to invoke the law to protect our rights.

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Friedberg & O'Sullivan, Kansas City, Mo.

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Philip Cohen, 813 Panthoga Theatre Building, 718 and Bill Streets, Los Angeles, Cal.

MILWAUKEE
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Joe & Ohlman, Minnesota Loan & Trust Building, Minneapolis, Minn.

NEWARK
Barney Larkey, Prudential Building, Newark, N. J.

PHILADELPHIA
American Society of Composers, Authors and Publishers, 416 Reed Building, 1211 Filbert Street, Philadelphia, Pa.

PITTSBURGH
Allan Davis, 480 Union Arcade, Pittsburgh, Pa.

PORTLAND
Julius Cohen, Yeon Building, Portland, Ore.

SAN FRANCISCO
Samuel M. Roeder, 1383 Humboldt Bank Building, San Francisco, Cal.

SEATTLE
Clark R. Reinhap, Hoye Building, Seattle, Wash.

ST. LOUIS
O'Halloran & Lowenhaupt, 1395 Third National Bank Building, St. Louis, Mo.

SYRACUSE
Earl I. freshman, 216 Dillay Memorial Building, Syracuse, N. Y.

TOPEKA
Mr. EXHIBITOR!

Have you ever asked yourself—Where are the photographs of the stars featured on my program next week?

The answer may be found in the current issue of SHADOWLAND.

And SHADOWLAND can be found at the nearest newsstand.

It is loaded with beautiful lobby displays for the express benefit of your box office.

Why not subscribe to it now that you may always have at hand a complete and beautiful library of pictures that can be used profitably in your lobby?

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BREWSTER PUBLICATIONS, INC.
EUGENE V. BREWSTER, President
175 Duffield Street, Brooklyn, N. Y.

Publishers of
MOTION PICTURE MAGAZINE • MOTION PICTURE CLASSIC • SHADOWLAND
AN ASSOCIATED PRODUCERS PRODUCTION

MACK SENNETT
Presents HIS SIX-PART COMEDY-DRAMA,
A SMALL TOWN IDOL
A GIGANTIC ASSAULT on the STRONGHOLDS of GLOOM
Featuring BEN TURPIN, CHARLIE MURRAY,
MARIE PREVOST, PHYLLIS HAVER
MACK SENNETT'S "A Small Town Idol" is pre-eminently the greatest comedy drama and the biggest box-office success ever produced by the screen's ablest creator of laughter and happiness. First run exhibitors are the authors of this statement. What a Producer and his agents think of a picture makes little difference; what the box-office reflects means everything.

Now in its fourth week of tremendous patronage at the Mission Theatre, Los Angeles. Broke all records at Stillwell's Casino, Spokane. Ready to begin its engagement of two weeks or longer at the Strand, San Francisco. Sought for extended runs by big showmen everywhere who proclaim it as "bigger than 'Mickey.'"

MACK SENNETT in "A Small Town Idol" has delivered everything he promised in advance to the nation's exhibitors. "A Small Town Idol" has comedy in abundance; it has thrills and action; it has love and romance; it is a radical departure from all previous Sennett production standards and newspaper critics hail it everywhere as his achievement supreme.

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
A PICTURE BEAUTIFUL
WITHOUT CENSORSHIP

"Lying Lips," the latest Thomas H. Ince release, submitted for the first time for the approval of a New Bern audience, is one of the most idealistic conceptions of screen dramatization it has ever been our good fortune to witness.

The picture teaches the great lesson of the futility of wealth as the goal of human desire, and the desirability of the simple life in the achievement of happiness. But the beauty of the picture itself, the lavishness displayed in its construction, almost equals the work of the very fine artists chosen to portray the character roles. There is not a false note in the production anywhere. The breaking to pieces of the great ship in a great storm, the brilliance of the social gatherings among the elect of London, the awakening of the human instinct in the girl fettered by the desire and the necessity for great wealth, and the sordidness of a marriage without love—all these things are presented with a telling effect and a fine regard for the beautification of the ensemble.

If all the pictures made were as fine as "Lying Lips," as true to life, as beautifully conceived and as artistically constructed, there would be little need for a censorship of pictures. We do in this or any other state. We do not believe there was a person in the audience last night in whose memory this fine picture will not linger long. This picture will not linger long. We predict that "Lying Lips" will delight many thousands throughout the length and breadth of the land as it length and breadth of the land as it delighted two discriminating audiences at the Masonic last night. To our way of thinking it is the best picture since "The Birth of a Nation."

Booked at the Capitol Theatre, New York, beginning March 6.

Playing its second tremendous week at Barbee's Loop, Chicago.

Two record weeks at the Pantheon, Toledo.
A BIG Name!
A BIG Book!
A BIG Picture!

God's Goodman
by
Marie Corelli

STOLL FILM
CORPORATION OF AMERICA
George King - President
130 West 45th Street N.Y.C.

For Release
Feb. 20th
She married him for better or for worse—and the fight she waged was a winning one.

**Lewis J. Selznick**
Presents

**Elaine Hammerstein**
in **Kathleen Norris’**
"poor dear Margaret Kirby"

Scenario by **Lewis Allen Browne**
Directed by **William P.S. Earle**
GEORGE D. BAKER
PRODUCTION OF
WITHOUT LIMIT

by CALVIN JOHNSTON
A POWERFUL DRAMA OF CONFLICT BETWEEN STRONG MEN WITH A WOMAN AS A PRIZE.
BUSTER KEATON COMEDIES

NO THEATRE PROGRAM IS COMPLETE WITHOUT THEM

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EXCLUSIVE DISTRIBUTORS
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Review your films at your convenience in your office or home, or in your projection booth without waiting for your big machine to be idle.

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"The Portable Motion Picture Projecting Machine Without an Apology"

This portable projecting machine is not a toy. It is a carefully constructed, practical projector designed for the daily use of the busy manager. Set it on table or desk, plug into any electric light socket and she's ready to go. Takes any standard film, runs forward or backward so any part can be repeated without rewinding.

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Write for our illustrated booklet on the "Portable Motion Picture Projecting Machine Without an Apology"

American Projecting Company

SAMUEL S. HUTCHINSON, President
6260 BROADWAY
CHICAGO, ILL.
JUSTINE JOHNSTONE
IN
"THE PLAYTHING OF BROADWAY"
(Adapted by E. Lloyd Sheldon from the Story "Emergency House," by Sidney Morgan
Directed by Jack Dillon)

HARD-HEADED business men went
wild over the charms of lovely,
enticing, maddening Lola, "The Play-
thing of Broadway."

This picture shares with every fan the
exclusive delights of the "Thirty Club."
Wives and sisters will know at last why
it is so imperative that their men-folk
spend so much time at "the club."

When you play this picture you will
bring to your theatre the white lights
and splendor and glittering gaiety of
Broadway in a heart-searching drama
of true love.

A Realart Star Franchise production

REAL ART
PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK
All summer long our patrons spoke of the "sea breeze" at the Century. We heartily recommend the Typhoon Cooling System.

Century Theatre,
Ward & Glynne, Inc.
Brooklyn, N. Y.

I am perfectly satisfied with the Typhoon Cooling System, and my patrons often refer to it. It is a wonderful advertisement for me.

Grand Theatre,
H. F. Stallings, Mgr.,
Kinston, N. C.

The Typhoon System has given us perfect satisfaction and we consider them an excellent investment.

Majestic Amusement Co.,
Ralph Talbot, Pres.,
Tulsa, Okla.

The Typhoon Cooling System is all that you claim. It makes my theatre delightfully cool and comfortable on the hottest days.

Queen Theatre,
F. A. Alexander,
Marshall, Texas.

We first installed Typhoons in our Elite Theatre, and we were so well pleased with the result that we installed them in our Strand Theatre this year.

Rome Amusement Co.,
O. C. Lam, Pres.,
Rome, Ga.

After the first month of operation I realized that Typhoons would keep my theatre cool and comfortable all summer long, and that I could afford to book the best attractions.

Star Theatre,
Daniel Buss, Mgr.
Tonawanda, N. Y.

Write for Catalog "M"

TYPHOON FAN COMPANY

ERNST GLANTZBERG, President

345 WEST 39th STREET, NEW YORK, N. Y.
SINCE JANUARY 1, 1921

MOVING PICTURE WORLD

has gained 847 new paid subscribers to a circulation already the largest in the field.

These do not include renewals to the number of 496.
READY-MADE AUDIENCE OF 50,000,000
THAT'S WHAT YOU BOOK WHEN YOU PLAY

HUGO BALLIN'S
EAST LYNNE

Seldom have you been offered a picture with the tremendous exploitation possibilities of EAST LYNNE.

Hugo Ballin's production of this world classic places it in the very front ranks of the great pictures of all time.

The first-run release has been set back to March 27 to allow you full opportunity to capitalize the earning power of this attraction.
MILESTONES IN THE PRODUCTION OF GREAT PICTURES

EAST LYNNE

There are a few pictures that will live forever in the history of the motion picture art.

EAST LYNNE is such a picture.

Millions Have Read The Book.
Millions Have Seen The Play.

Many more millions will see the picture. HUGO BALLIN, the producer, has set new standards in his modernized version of This World Classic, with EDWARD EARLE and MABEL BALLIN at the head of an all-star cast.
THE BIG JOB OF MAKING BIG PICTURES

W. W. HODKINSON
Told The Exhibitors of Missouri That It Takes Genius and Ability to Make Great Pictures.

EAST LYNNE
Shows the Hand of a Genius

HUGO BALLIN
Backed By A Record of Great Things Accomplished In The Picture Art, Is The Guiding Genius.

EAST LYNNE IS A HODKINSON PICTURE
Secured For The Best Exhibitors Everywhere by the HODKINSON SELECTIVE MACHINERY, an institution Organized to select the best pictures.
don't neglect your wife!
don't neglect your wife!

Gertrude Atherton's
first original screen story.
(Directed by Wallace Worsley
presented by Eminent Authors)

"don't neglect your wife" - a drama
of San Francisco Society and
New York's Five Points. It is
one of the most perfect productions
ever made and "ever" is a long
long time.

"don't neglect your wife" is not a
hit-or-miss adaptation of a
novel. Gertrude Atherton not
only wrote the story - she lent her per-
sonal co-operation to the production.

a goldwyn picture
W. B. Sweezy, Dortha Theatre, Manville, Wyo.—
"Exhibitors can not go wrong on any First National pictures"
THAT'S ANOTHER REASON WHY.

Charlie Chaplin Went to Heaven
and he brought back

A Bit of Heaven for the Exhibitor

You'll find heaven in the picture and you'll find it in your box-office—right now when it comes in mighty handy. No one need tell you how Chaplin will draw the crowds, but we will tell you it is unquestionably his greatest picture, and the greatest comedy ever produced.

Charles Chaplin
in
"THE KID"
Written and Directed by Charles Chaplin
6 Reels of Joy
It broke all records at the New York Strand the first week. It's doing just as well the second week, but no better, for the simple reason that the theatre won't hold any more.

Another Echo of the Big 5
and another reason why

There'll be a Franchise everywhere
She's Her Own Boss Now.

Both exhibitors and the public are showing keen interest in the return to the screen of Marguerite Clark in her own company, the Marguerite Clark Productions, Inc. Her first picture is "Scrambled Wives", taken from the recent stage success by Adelaide Matthews and Martha M. Stanley, as produced by Adolph Klauber. It's a First National Attrac-
tion, directed by Edward H. Griffith and supervised by J. N. Naity.
Now Then, What’s Advertising?

We have been asked to do what would appear at first view a very simple thing. This is to define advertising and say a word or two about its application to the screen, to selling pictures and to making personalities and show merchandise profitable. As we have contrived advertising, planned and executed campaigns of advertising and with—spare our blushes—gratifying success, we cannot well refuse to oblige.

Advertising is the art and business of creating a market for your goods. It is not all of business, but it is sixty per cent. of modern business, and good goods make up the other forty per cent. essential to success.

Good goods are in themselves advertising, because they create a greater market, but they must have outside or additional advertising if they are to attain their full selling power.

Advertising is neither a luxury nor an ornament, nor an invited guest for any business. It is the absolute breath of life to all elements of the show business.

Some men advertise when business is good and they feel they can afford it. These men are still in the class with those who think advertising is a luxury. Others advertise only when business is sagging in the middle. They work on the exploded theory that when business is good they don’t need advertising.

This latter class fails to realize that, although business is prosperous, the last dollar should be secured from a successful product if the business is to be called a genuine success. Any man who fails to make the most money possible out of his business is making Christmas presents out of season.

All talks about advertising fail of best usefulness unless they can be applied to present problems. The moving picture today needs advertising and needs it more than ever before. Where great successes are possible the pressure of advertising should be without stint, once a policy of big business is decided upon. We know personally of one instance in our industry where a $200,000 advertising expenditure increased an already paying business by $2,750,000 net profits because the men at the helm were not satisfied with piker profits on good show goods.

The impetus of this campaign carried the business on into months beyond the year in which it was spent and over a flat summer with colors flying.

Advertising for your theatre in times of depression should be increased, and the exhibitor is one with the distributor and producer in the matter of advertising.

We were asked to define advertising, and we have had to be sketchy about it because space limits us. Success comes with smash spaces, cleverly used, boldly bringing your wares to the attention of a market that now wants the best, first, last and all the time.
A Frank Statement of

Let Each Man Read and Then Sit Down, Do His Own Consideration of the

A great man a long time ago remarked that words were great, but deeds were greater. This great man said what is popularly referred to as "an earful." It applies to a present situation in our industry which, happily seems capable of solution.

One of the essentials to great success, or in fact to success at all, is unity. It's true with armies and nations and families. The house divided falls. This is so true of the moving picture business today that no problem we have approaches it in importance. There is a need now as never before for a getting together for the good of all, so that problems which affect the industry as a whole can be solved sanely, promptly and with justice.

There are certain questions, of which advance deposits and uniform contracts are two of the greatest concern to exhibitors and distributors, and these questions will be settled because they call for a settlement and there is no doubt about this necessity. They involve problems which require discussion and adjustment in order that the ultimate decision shall be fair to the exhibitor and fair to the distributor. Any settlement which is unfair to either side will not last a fortnight.

But important as these are they are as drops of water to a Niagara in importance with the establishment of genuine co-operation as a fixed principle of our business.

Co-operation means the end of present censorship and the defeat of new censorship legislation.

Co-operation means better pictures and sane marketing systems.

Co-operation means the settlement of the advance deposits and of contract details.

Co-operation means the putting aside of petty politics, of small personal affairs and even of big personal affairs for the common interest.

Co-operation is not a dream plan designed for the advantage of the few against the many. It is a practical necessity without which our business cannot long endure.

This is one side of the picture and the other is so serious, so menacing to our very business life that too much stress cannot be laid upon its importance.

Without co-operation we as a business will be at the mercy of every reformer in the land free to do his will with our product and our establishment.

Without co-operation we shall be taxed and retaxed and surtaxed and extra taxed by all the high-binders in the legislative halls who seek an easy way to raise money.

Without co-operation we shall become the easy prey, as we now are, of every politician who seeks to create fat jobs for his camp followers and charge the costs to us.
An Absolute Necessity

Thinking and Decide the Day Is Here for a Sane Industry’s Vital Problem

Without co-operation the Crafts and Bowlbys will go unchallenged and their bigoted un-Americanism can ride to success because no barrier of reason is placed in their paths.

Any man in our business who puts a stone in the road of any fair plan for a complete agreement in our industry on those questions as affect us all is a small man, so small in fact that his soul would rattle around inside a grain of mustard seed and have plenty of room in so doing.

There are many honest and sincere men in our industry who are so misled by false information, by inflammatory speeches and by underhanded appeals to their prejudices that they are not awake to the real conditions and the essential need of co-operation.

Politicians have their places in the scheme of things, they must have or they wouldn’t have been invented, but politicians have no proper place in a business which is under heavy attack from without and which cannot also withstand the attacks from within.

The producers and distributors have done a mighty thing in coming together on the common platform of clean pictures. Our pictures have been growing cleaner and finer and better year after year, but this was not enough. They had to be one hundred per cent. clean and the competition of the few offenders against decency had to be stopped. Censorship is too stupid to know how to deal with the problem and the industry itself is now solving it for all time.

This is co-operation and a kind of co-operation that may well encourage all far-seeing exhibitors to cheer the effort and approve, as they will approve the ultimate and early result.

The next step in co-operation, even the few causes for censorship having been removed, is a harmonious, fair minded sitting down together of all the industry at the same table for mutual counsel and mutual help. Such a situation must be devoid of the wild dervish shoutings of selfish and noisy men. It must be devoid of hecklings and rumors and hearsay and gossip and backbiting. It must be without suspicions, without animosities and bitterness.

This condition can be reached. It can be reached at an early time if every man who reads these pages will do his own thinking, form his own conclusions, believe in the decency he knows rather than the trickery he hears about, and decide for himself that co-operation is the one great need of our business today.

Personalities are as nothing in this move. We hold no brief for anyone. We let these statements stand on their own merits as facts.

What do YOU think about it?
'Twas a Pretty and Peaceful Countryside Until This Jay Driving Started, But Now—

Drawn by Monte Crews, a Fayette, Missouri, Exhibitor
Knights of Columbus to Fight Blue Laws

VIGOROUS opposition to the proposed "blue law" campaign has been announced by the Knights of Columbus, the largest Catholic organization in America. The supreme officers of the order have instructed their corps of lecturers and the 2,000 councils throughout the country to actively oppose the enactment of proposed "blue Sunday" measures and all such radical legislation.

"The supreme officers have placed the 'blue law' advocates in the same class with the Bolsheviks as fomentors of discontent and disturbers of American social life," announces the Columbian, official organ of the Knights of Columbus, in the January issue. "The 'Blue' as well as the 'Red' will be opposed in our national campaign against extremism."

In addition to the flat-footed opposition announced by the Knights of Columbus, the leading Catholic publications throughout the country are voicing protests against this latest movement of the tea table Bolshevists. America, the foremost American Catholic weekly, published in New York by the Jesuits, recently said:

"The representatives of vicarious righteousness are active again, this time on a sumptuary law that will make the old Puritan 'Sabbath' appear as a picnic day in comparison with the amended Sunday that will emerge from the conference room of the Lord's Day Alliance. Saturday evening, at dusk, Jew and Gentile, saint and sinner, will be summoned to their sackcloth and ashes; curtains will be drawn, psalms chanted; the undertaker will be summoned to add a touch of solemnity to the scene, and religion will go to perdition. Thus shall Sunday be passed, in virtue of a new amendment which is listed for the Constitution this year or next."

William J. McGinley, supreme secretary of the Knights of Columbus, reports that the announcement of official blue law opposition has met with an enthusiastic response from all parts of the country. Many of the 75,000 ex-service men who are being trained in the K. of C. free vocational schools will be active campaigners against the "blue laws," he said.

"We have had numerous offers on the part of both men and women to campaign against the radical under K. of C. auspices," said Secretary McGinley. "Some have even offered to contribute to a campaign fund to be used in counteracting the blue law advocates. The K. of C. will take no part in paid advertisements, but the law advocates, as that of course is no less censurable than that of those who accept pay to agitate 'blue laws.'"

"It is a matter of patriotic conscience. Common sense forces us to pity the man who will accept wages for his attempts to force his own views of righteousness on the public. And American common sense, when stimulated as we stimulate it through K. of C. open forums throughout the country, will reject any program calling for organized and legalized unhappiness."

"The Knights of Columbus oppose no sane ideas of reform, but will always work heartily for the propagation of these ideas," announced Supreme Knight James A. Flaherty. "But we regard extremism of every kind as dangerous to the country—radical extremism and reformers' extremism. We believe that lawful Sunday sports are aids to a healthy public life, and we consider it mischievous interference to attempt to promote what are known as rigid 'blue laws.'"

"Healthy diversion on Sunday is the plain right of every American citizen, and the Knights of Columbus will do whatever lies in their power to protect this right. Reformers are just as dangerous as Bolsheviks when their zeal is not reasonably directed."

The Syracuse Sun is one of the Catholic papers which has expressively stated the Catholic attitude regarding this new agitation. In a recent comment the editor said:

"Human nature is built quite along the principles of which his lordship the porker is constructed. Man objects to being driven. These people imagine they can force their fellow citizens to be good, and they imagine, too, that they can bring about the beneficial result by making Sunday a smileless day."

"Are not the preachers a bit peevish because of the slim attendance at their various churches? It is not their purpose to force people into the pews in order that they may make Christians of them? Force, however, will not do. Our Sunday laws are ample; but church attendance must be voluntary."

"The Catholic idea of Sunday observance is sane and satisfactory. The Church insists that the Catholic man and woman give first thought to God on His day by attending Mass. After that, the Catholic may do as he likes, provided he does not break any law. He may enjoy himself innocently, or he may read or sleep. He is permitted to laugh if he so desires, and he may kiss his wife without being haled into court for a breach of the 'blue law.'"

"The time to scorn this obnoxious suggestion is now. Do not wait until the 'reformers' have sold a solid a hold that their clutches cannot be loosened. Write your representatives in Congress, urging him to vote against this interference with citizen liberty. Get your neighbor to do likewise. Flood the national capital with protest. Then you are certain to get results. Do it now."

Other Catholic agencies and publications throughout the country are similarly exhorting their people to stir themselves and actively oppose this new form of radicalism and unrighteous interference with the liberty and happiness of the American people. It seems certain that the "blue law" agitators will have many millions of American Catholics in the ranks of those opposing their program of oppression—and fifteen or eighteen million people can carry considerable weight when they get under way!"

Asks Aid of Public

Co-operation between the Provincial Boards of Moving Picture Censors and the general public in the Dominion was urged in a resolution which was adopted by the convention of the Association of Canadian Clubs at Quebec City on February 11. This activity was requested "in order that the public may have a fuller understanding of the widespread influence of this universal form of recreation which is undoubtedly doing much to mould the sentiment of the rising generation."

The resolution was supported by delegates from all parts of Canada.

Propose Tax on Receipts

A bill pertaining to a gross receipt tax on all motion picture shows is before the Texas Legislature. The tax ranges from 2 to 3 per cent according to the size of the town.

The present 25 per cent license fee for motion picture shows is repealed by the bill, and the money obtained from the tax is to go to the available school fund.

The rate of tax will be 3 per cent for cities with a population of 5,000 or more, for cities with a population of 2,000 to 3,000 the tax is 2½ per cent and for cities less than 2,000 the tax is 2 per cent. Payments are to be made quarterly.

Zeffie Tilbury has been cast for an important character role in May Allison's next Metro starring production, "Big Game." Dallas Fitzgerald is directing the picture.
Star Popularity Contest Closes March 1;

The Star Popularity Contest conducted by Moving Picture World in conjunction with Associated First National Pictures, Inc., will end on March 1. That is, no theatres running the popularity contest after that date will have their returns tabulated with the thousands of votes already secured by Moving Picture World contests in scores of places and to be secured in many more before the time limit is reached. The grand final drive is on to determine Screendom's most popular players, and it behooves exhibitors to jump on board the bandwagon quickly if they are to benefit by this method of increasing public interest in motion pictures and of affording lucrative tie-ups with newspapers.

The value of the contest to exhibitors has been proved daily by letters from exhibitors and newspapers received at this office. All have waxed immensely enthusiastic over it as a medium for increasing box office receipts, for strengthening friendships with newspapers and for demonstrating to newspapers how absorbingly interested the general public is in film news. As a direct result of it, film news is finding its way into newspaper columns with greater frequency in every place where a contest was run off.

Moving Picture World is especially proud of the success of its contest in proving to newspapers that the public wants motion picture news—lots of it. It has convinced some of the biggest and most conservative newspapers in the country. In fact, convincing arguments along this line have resulted in many profitable newspaper-exhibitor tie-ups—tie-ups profitable to both.

Some of the big newspapers which have co-operated in making the local contests highly successful are the St. Paul Pioneer Press, Cleveland Plain Dealer, Dayton Journal, Cincinnati Post, Los Angeles Evening Express, Chicago Tribune, Louisville Evening Post, Baltimore American, Omaha News and Seattle Star. Then, too, numbers of newspapers in the smaller cities and towns have been led to take a personal interest in the screen.

One of the principal intentions of the Star Popularity Contest will have been realized on February 28—the discovery of the drawing power of the various leading actors and actresses, not only nationally but in the different localities. The popularity of Constance Talmadge in Cincinnati, for instance, is far less than her popularity in Dayton, Ohio, and knowing this, the producer and distributor of her pictures can begin an intensive exploitation campaign in her behalf in Cincinnati. Some of the results along this line are surprising. Thus, the Star Popularity Contest has served producers and distributors as well as exhibitors.

The work of rechecking the returns will begin as soon after February 28 as is possible and various interesting and valuable recapitulations will be published. Exhibitors, therefore, are urged to send to either Moving Picture World or Associated First National Pictures, Inc., full returns on their contests at the earliest possible moment. The work of Moving Picture World has been somewhat handicapped to date, because several contests already held have not been reported on fully, the exhibitors giving only the results of the voting for the leading five or ten male and female stars. It is most urgently requested that complete returns be made at once. The return sheets should be signed with the exhibitor's name to prove their authenticity.

Returns from several theatres running the contest being delayed, only four results are available this week. These do not alter the standings of the first nine women and eight men. There are several changes of minor importance further down each of the columns. Just 1,269 votes were cast in the little town
Norma and Wallace Make a Clean Sweep

of Wymore, Neb., which has a population of only 2,613. This week Norma Talmadge and Wallace Reid win in each of the contests reported on.

The Standings to Date

<table>
<thead>
<tr>
<th>Name</th>
<th>Points</th>
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<tbody>
<tr>
<td>Norma Talmadge</td>
<td>35,393</td>
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<tr>
<td>Constance Talmadge</td>
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<td>Mary Pickford</td>
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<td>Marjorie Wayne</td>
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Total: 145,135

Astoria, Ore., Results

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Total: 128,538

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Total: 219

Wymore, Neb., Results

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Total: 298

Keokuk, Iowa, Results

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<td>Gloria Swanson</td>
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Total: 80
Ten Bills Affecting Picture Industry to Be Acted on by Nebraska Lawmakers

Ten bills have been introduced before the Nebraska legislature, now in session, affecting the motion picture industry in the state. The time for presenting bills has closed, and the children's welfare committee of the legislature, to which all the bills have been referred, is now deciding what action it will take. The motion picture men are more optimistic over the outcome than at any time since the legislature began considering the bills, and are insisting upon no censorship whatever, because of the principles involved.

Stuart C. Gould, executive secretary of the Nebraska Motion Picture Theatre Owners' Association, is directing the campaign against censorship in the state.

"While we are supporting no bill, and would much rather the legislature would not interfere with the motion picture industry, we have taken great interest in the various bills presented," said Mr. Gould. "One of them, making it a misdemeanor to show indecent pictures which would have a corrupting effect upon the youth of the state, is the least objectionable to us. This bill provides a fine of not less than $100 nor more than $1,000 for violation, and the lessee or owner of the property is made liable along with the manager or exhibitor. If it passes, it will shut off the fly-by-night film shyster who comes into a community and, by his lurid advertising, gives a black eye to the motion picture business."

Most Dramatic Bill

The Child Welfare Commission, with which the legislative committee on child welfare is openly in sympathy, introduced the most drastic bill, providing by censorship by a board of censors and the film men to pay the costs by assessments on the film. There is another less favorable misdemeanor bill, one which penalizes the parents for letting children under 12 go to theatres; another which makes it a crime to give sensational titles to plots taken from well known books, and a couple of bills providing state standards for building projection booths.

The motion picture men of Nebraska are making a strenuous campaign against the offensive legislation. They are fighting no particular bills, and are not supporting any others, but they are insisting before the legislative committee that censorship is not just in principle, that it is not the real cure for the evil at which it is aimed, and that it would afford opportunity for graft and other illegal exploitation.

Two separate hearings were held in Lincoln, the state capital; one at which the pro-censorship people had a hearing before the committee, and the other at which the exhibitors appeared.

Opposed to Censorship

Stuart Gould, made an able presentation of the exhibitors' case. Speaking in behalf of the 187 theatre owners represented by the M. P. T. O., he declared they were not opposing or supporting any bill, but that they were opposed to the principle of censorship; a principle which he declared is un-American, unjust and susceptible to exploitation.

He was followed by Sidney Meyers, exchange manager at Omaha for Fox, who told how legislature after legislature had recently killed censorship measures. He explained the distribution of films among the small town exhibitors, and denied emphatically a charge that the small exhibitor was compelled to accept anything and everything which the exchange chose to send him.

A Great Stunt

J. C. Jenkins, exhibitor from Neligh, Neb., brought down the house in a storm of applause when he arose with a queer looking card under his arm, advanced to the committee and announced that it contained the secret ballot from his town. He had solicited secret ballots from business men, church people, theatre goers and other representative people of Neligh, and they had one by one deposited their ballots in the can. He defied the sponsors of censorship to count the vote, saying that he, at least, would rest his case on the result. When the queer looking card was opened and the votes counted before the large assemblage, the result was 96 against censorship and 23 for it.

A. R. Pramer, president of the Nebraska exhibitors, spoke briefly, pointing out that the exhibitors are getting organized and can soon see to it themselves that the industry is kept clean.

In Iowa

The Iowa legislature, in session at the present time, has before it an amendment tax bill, a severe censorship bill and the problem of what will be done, or what will not be done, toward enforcing a multitude of Blue Laws now on the Iowa statutes but dormant.

The amendment tax bill, placing a 1 cent state tax on every admission of 50 cents or fraction thereof, is a duplicate bill, up in both houses, and is understood to stand an excellent chance of passing. It is understood, however, that the tax will be passed directly to the motion picture patron and will not be borne by the exhibitor.

The censorship bill is patterned somewhat after the Ohio law. It provides for the appointment of a board of three censors by the State Board of Education, the board to charge $2 a reel for inspecting film. A list of crimes which are censurable includes everything from robbery and murder to prolonged kissing. The list, the bill says, will not be applicable to schools, churches or other such places. Fortunately, this is the only censorship bill yet to be presented, and it is being bitterly opposed by many of the state's leading newspapers.

Pettitjohn at Capitol

Charles P. Pettitjohn, chairman of the legislative committee of the National Association, has gone to Washington, D. C., to represent the association during the next few weeks in all important matters which may arise there affecting the industry. His headquarters will be in the offices of the National Association, 820 Albee Building. He will co-operate with Harry M. Crandall and George W. Fuller, president of the Exchange Managers' Association.

Gevaert Sues Filmart

Suit has been filed in the New York Supreme Court by Lieven Gevaert, as president of L. Gevaert and Company, against the Filmart Laboratories, Inc., to recover $8,156.40. Gevaert alleges that between August 23 and November 3, 1920, he sold the defendant certain raw films at an agreed price of $11,246.40, of which $3,090 has been paid on account, and that diligent effort to collect the balance has been futile.
True Realism May Be Attained Soon

Now Is the Psychological Moment for the Aesthetic Picture—Fourth Article of Series

By BARON HROLF DEPEWITZ

As no man is suddenly either very bad or very good, so no man is suddenly extraordinarily capable nor suddenly extraordinarily incapable. The capacity of an artist is an extremely slow growth. Sometimes two decades are required from childhood to mature him into an original vein of his own. There is no such thing as becoming an artist at a mature age just because you take a notion to be one, or because your press agent has made you believe that you were born to be one. Similarly, a term at college will supply a certain amount of instruction under a thin veneer of polish, but it will not supply culture.

It is just as impossible and preposterous for the average man of average schooling, no matter how clever, to acquaint himself of a task demanding the quintessence of individual culture as it would be for our present-day producers to suddenly transform themselves into artist cinematographers and give us pictures of sincerely aesthetic fibre, pictures that are created as works of art, not merchandise "made-to-sell." Well, where are the men to do this job? Who controls the new set of brains we need to establish the aesthetic production?

The Situation

The answer to that is this: show me one instance, just one, where a corporation, or anything like it, ever owned or controlled the men who actually created works of art and science with their own hands and their own brains? Wherever you find a work of science or a work of art you are face to face with an individual. You do not encounter a lot of people associated in the direction and control of the individual. You do not find boards and committees and contracts and resolutions and other forms of red tape. Can you conceive of masters like Rubens or Rembrandt or Goya, or any true artist, ancient or modern, as being exploited by corporate enterprise, label it what you like?

There are men in this country today who are capable of producing the aesthetic picture, but they are not on the payroll of the producers. It would not be impossible to organize a producing unit of these men, but it would be impossible for any picture producer to bring these men together.

Confidence Not Inspired

They have no confidence in picture people. The producer would have the time of his life trying to convince bonafide artists that he honestly intends to dedicate himself to the aesthetic picture. The artists would always suspect him of merely desiring their names for exploitation manoeuvres, of merely wanting them for his showcase display, while vaudeville are being crowded out by grand opera. On the contrary, the aesthetic picture will bring the very people to the screen who seldom go, because there is nothing on the screen nowadays to hold their interest, and it will also attract those who never go from sheer prejudice or contempt. Believe me, there are millions of such people.

Psychological Moment

At any rate, we have arrived at the psychological moment. The aesthetic picture will be established not because I have spent years in laying the groundwork, but because it so happens that a truly universal demand for it has made itself felt during the last thirty days. It is amazing to receive cablegrams, as quoted below, from Europe, which coincide precisely with the arguments presented in these aesthetic production. And when I tell you that none of the people quoted knew what I was writing about, you must concede that this amounts to something more than mere coincidence—the "vox populi" of the educated world.

Here is Georg Brandes, the leading critic of northern Europe, coming to the front with the deft that "not until the motion picture finds itself, its own art expression, and stops stealing its effects from other arts, may it ever expect to interest the educated."

Harden's Belief

Germany's brainiest and keenest critic, Maximillian Harden, forwards the following cable: "I can perceive the gradually approaching end of the present film period. The industry should be on its guard. Not for all eternity will one be able to conquer the masses by mass effects. Nowhere should one expect permanent effect from astonishing or amazing the public with costly effects. What seemed a miracle yesterday is an everyday occurrence tomorrow. We are just at the beginning."

"The tiresome effort to compete with the theatre, to bungle along after the drama, is bound to remain unfruitful artistically. The most talented poet and thinker is none too good to help in this work. The film will attain its greatest height when it is not left to the mercies of the lust for royalties and exorbitant profits, and where it is remembered that every variety of art can only prosper by being restricted to the possibilities that are open to it, and to no other."

Individuality Needed

In other words, the screen must be cinematically effective as an "art unto itself," and it must not imitate the stage, nor compete with it, in order that it may evolve its own aesthetic matter.

"Now, when the whole world is be- (Continued on page 1022)
Exhibitors and Exchangers of Iowa and Nebraska Guarantee Brady Unity

THE exhibitors and exchange men of Iowa and Nebraska, meeting at the Fontenelle Hotel in Omaha on Wednesday, February 9, gave W. A. Brady, president of the National Association of the Motion Picture Industry, an enthusiastic welcome, heard him urge co-operation among the different branches and individuals in the picture industry, and declared themselves willing and ready to do all in their power to bring about a united organization. Sam I. Berman, representative of the Motion Picture Theatre Owners of America, was present, and in a closed meeting the exhibitors and exchange men, led by these two nationally known men, threshed over the differences between the two organizations, and closed with a spirit of unity which both said was indeed rare in the industry at present.

Mr. Brady threw open the doors of his organization to the exhibitors of Iowa and Nebraska; offered to submit to a committee to arbitrate the differences, if there are any, between the two organizations; declared himself ready for the organization of a new unified body if that was demanded, and insisted upon the need of unity in the ranks of the picture business of America. Mr. Berman was no less enthusiastic for unity.

On the committee to welcome Mr. Brady to Omaha were Sidney Meyer, manager of the Fox exchange, chairman of the committee and toastmaster at the banquet; H. I. Crouse, manager, and R. C. Gary, exploitation manager, of the Famous Players-Lasky exchange; Harry Graham, manager of the Pathe exchange, and Stuart Gould, executive secretary of the Motion Picture Theatre Owners of Nebraska.

Church Asks Closing of Houses on Sunday

Rigid enforcement of the state Sunday closing laws is urged in a petition to the Eau Claire, Wis., city council by the First Norwegian Evangelical Lutheran church of that city. The council referred the petition to the county attorney.

The petition commends the recent action of the Eau Claire board of education in banning serial pictures. It also asks for regulatory measures to be adopted by the council against motion picture houses.

The church advocates prohibiting all amusements and work on Sunday except that which is absolutely necessary or is done on the behalf of charity. Enforcement of the "Blue Sunday" laws of Wisconsin has always been left to local authorities.

Framing Bill to Permit Picture Shows on Sunday

The legislature of South Dakota is to have an opportunity soon to vote on the repeal of all existing Blue Sunday laws in that state. Representative A. Wagner, of Bon Homme county, is framing a bill to permit Sunday baseball, motion pictures and similar amusements. He has been pledged the support of a substantial number of the members of the legislature.

In case the "Blue Sunday" laws are not repealed by the solons, Attorney General H. Payne plans rigid enforcement of them after the present legislative sessions are concluded, he announced. This is taken to assure the passage of Representative Wagner's bill.

True Realism (Continued from page 1021)

"gimming to take the cinema seriously," writes the art critic of the London Daily Telegraph, "it is perceived that something else is necessary beside the routine policy of the producers. Hitherto their one guiding principle has been to cater almost exclusively to the tastes of the million and ignore what the more fastidious minority cared to see. The men who have, up to now, been laying down the law, find that they are out of their depth. There will still be an enormous demand for films made on the old pattern, but there is also a new and very insistent call for something better."

Pasing Through Era

M. D. C. Crawford, editor of Arts and Decoration, is of the opinion that the motion picture is passing through a stage of evolution similar to that of the drama—"first the era of stunts," as he expresses it, "of mechanical absurdities; next the emphasis on personality and the appeal of the mawkishly sentimental. Now begins the last phase: artists are becoming familiar with technique, writers control the limitations, and we may reasonably soon expect inspired cinema drama that could not be produced in any other form."

And here is the end-man, our own Hugo Riesenfeld, who is swinging the managerial scepter over the Rivoli, Rialto, and Criterion cinema theatres in New York. He thinks that "producers should make pictures good enough to run for several weeks, or several months, at the same theatre the same as a good stage play does. There is urgent need for making pictures of universal appeal. The exhibitors are making a mistake in demanding pictures by the thousand, which means necessarily thousands of common pictures, when they should be dealing in only one of the very highest order at long intervals."

There are a great many people of professional standing who might be quoted in support of the new movement, but there is not space to accommodate them. And, as far as I am concerned, I would not care if they were all against the movement since it has been abundantly proven that all creeds and opinions are nothing but the outcome of chance and temperament.
Brady Will Go Through to West Coast; Trip Extended at Committee’s Request

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, who is touring the United States to affect a closer affiliation between all branches of the business and to combat censorship in those states where hostile legislation threatens, has decided to go through to the Pacific Coast. This decision was made at the earnest request of the executive committee of the National Association, which is highly gratified with the work Mr. Brady has already accomplished on his tour, and is anxious to have him cover as large a territory as possible before his return to New York.

The executive committee's wire requesting him to extend his tour to the coast, reached Mr. Brady at Lincoln, Neb., and he immediately agreed to go on through, although the decision means a personal sacrifice to his own business interests.

Sacrifices Own Interests

"If the extension of the trip is for the welfare of the industry, I will continue it," wired Mr. Brady, "although I have many personal business problems in New York." Jack S. Connolly, the Washington representative of the National Association, who is accompanying Mr. Brady, will also make the coast trip with him.

The extension of the tour takes Mr. Brady to Pierre, S. D., Bismark, N. D.; Helena, Mont.; Seattle, Wash.; Portland, Ore.; San Francisco, Sacramento and Los Angeles. He will also stop at Salt Lake City, Denver, St. Louis, Indianapolis, Cincinnati, Columbus, Wheeling, W. Va.; Pittsburgh, Buffalo and Rochester.

Needed in the West

Censorship measures are pending in practically every state which will be visited by Mr. Brady. In many of these, hostile measures have already been introduced in the legislatures; in others, organizations and individuals, active in endeavoring to restrict the freedom of the screen, are preparing to introduce measures calling for state censorship.

The executive committee feels that Mr. Brady's presence in the West is essential at this time, both to establish a closer bond of unity between the various factors of the picture industry and to present the facts of censorship evils to legislators and others who are interested in proposed legislation.

In each state visited, the association's president will be met by committees which are conducting the fight against censorship, and arrangements are being made in advance for mass meetings of exchange men, exhibitors and others interested in the industry.

In Denver the anti-censorship champion will be greeted by F. E. Hickey, of the Denver Film Exchange Board of Trade, and H. T. Nolan, of the First National Exhibitors' Circuit, who will act as a steering committee while he is there.

Three Stops in Northwest

In Salt Lake City he will be met by Murray W. McCarthy, of the Intermountain Film Board of Trade, and by G. H. McCracken and Louis W. Marcus, of Famous Players, who will arrange various meetings at which Mr. Brady will appear.

In the Northwest, Mr. Jensen, of Jensen & Von Herberg, will co-operate with him and will probably accompany him on his visit to Helena, Seattle and Portland. In Seattle, J. A. Koerbel, Goldwyn's representative, is asking for Chairman Gabriel L. Hess, of the censorship committee of the National Association, and Harry Sigmund, of the Northwest Board of Trade, will receive Mr. Brady, Fred Danks, of Turner & Danks, San Francisco, is arranging big gatherings of exhibitors and exchange men of that city to welcome Mr. Brady.

Los Angeles Welcome

A mass meeting of the producers, distributors and exhibitors, headed by Sol Lesser, is being arranged to welcome him in Los Angeles. President Lehr of the Producers' Association, Walter J. Reynolds, secretary, and A. P. Michael Narlian, of the Los Angeles Film Board of Trade, are on the committee of arrangements. Jesse L. Lasky expects to be in Los Angeles in time to meet President Brady, and to render aid in every possible way.

Mr. Brady's reception at the various cities in the Middle West, which he has already visited, has been enthusiastic. In Kansas City he addressed a gathering of more than 200 exhibitors and exchange men from Kansas City and Missouri. This meeting, held at the Hotel Muehlbach, was preceded by a banquet given in Mr. Brady's honor by the exhibitors, and a resolution was adopted thanking him for his activity in the fight against censorship. During his stay in Kansas City he addressed a dramatic school and spent several hours with the Kansas Board of Censors. Visits were also made to the Kansas City Star and Kansas City Post.

Spoke in Lincoln

In Omaha, President Brady was welcomed by the leading exhibitors and exchange men of Nebraska and Iowa. A luncheon in his honor was given by the Omaha Board of Trade, at which he outlined the dangers confronting the industry at this time.

In Lincoln, Neb., he appeared before the joint committees of the Senate and House of Representatives in the Senate chamber, and made a vigorous address on censorship, speaking as the recognized representative of the motion picture industry. He lodged a vigorous protest against the eleven bills affecting the picture industry and now pending in the Nebraska legislature.

"We, the producers of motion pictures, are trying to place the industry on the high artistic basis that it should hold," said Mr. Brady, "and we stand a better chance of doing the censoring that is satisfactory to the public than would an autocratic board of three that would foist its own ideas of right and wrong on everyone else in the state.

"There is a law which prohibits the showing of anything immoral or indecent in pictures. The National Association, I am proud to state, put that law on the federal statute books. We invite you to put such a law on the statute books of Nebraska. We will go further; we will pay half the expenses of convicting the first offender, he be producer, distributor or exhibitor. In this measure, which has been introduced in the Nebraska Legislature, we are not even granted the right of an appeal."

President Brady was invited by Governor McElvee of Nebraska to remain over another day so that the governor could give a reception and luncheon in his honor. Owing to engagements made in Kansas City and elsewhere, Mr. Brady was obliged to decline.

An Acknowledgment

Moving Picture World acknowledges receipt of a check for $67.50 from Harry Krech of the Cozy Theatre, Spirit Lake, Idaho, for the Hoover Relief Fund. It represents the receipts for a show given on Thursday, February 3, which was supported by ex-service men.
W. A. Brady Denies Steffes' Declaration
He Is Hindering Exhibitor Organization

DEFINITE assurance that no attempt is being made by his organization to disrupt any group within the motion picture industry was made last week in Minneapolis by William A. Brady, president of the National Association of the Motion Picture Industry. Mr. Brady, who spent three days in the Twin Cities, met with various groups in the industry and discussed problems affecting the future of motion pictures.

At a dinner given Mr. Brady under the auspices of the Minneapolis Film Board of Trade, W. A. Steffes, president of the United Theatrical Protective League, voiced the sentiment that the motive of the N. A. M. P. I. president is to hinder organization work among exhibitors. Mr. Steffes cited alleged instances of personal attempts made to obtain co-operation with the producers’ organization which had been fruitless.

Meetings Amicable

The meetings conducted in the Twin Cities were amicable throughout and no personal animosity cropped out. Both sides endeavored to treat their subjects of discussion dispassionately. The most commonly heard comment following in the wake of Mr. Brady’s visit is that the industry needs more effective co-operation between its various branches. This, Twin City motion picture men believe, will eliminate lost motion and guarantee success in the fights to come against meddlesome by outside groups.

Several types of service performed by the producers’ organization were pointed out by Mr. Brady. Among these were:

Organization of a film theft prevention committee, which saved the industry more than $200,000 worth of stolen films last year.

Assistance in fighting censorship.

Launching of educational relief work during the influenza epidemic.

Aiding the government during the war.

Prevention of importation of obscene or indecent pictures.

In the list of dangers against which Mr. Brady warned are:

Likelihood of doubling of taxes imposed upon the industry.

Senses censorship.

No Ulterior Motive

“I am not out to disrupt any organization,” said Mr. Brady. “I am no man’s man and I conceived this trip myself. I am here because I believe that the time has come when we must get together.

“During the war I was appointed by President Wilson chairman of a committee of motion picture men which I was empowered to appoint to represent the industry, and the state of war still exists. Therefore, I represent the entire industry. If the N. A. M. P. I. does not fulfill the promises made to the exhibitors, I swear that I will resign as the president of the organization. I intend to finish the trip on which I have started, and no one can stop me.”

At meetings conducted last year between exhibitor representatives and representatives of the producers, adoption of uniform contracts and abolition of advance deposits were unanimously agreed upon. Mr. Steffes declared in his reply to Mr. Brady’s address before the film board. Many heard him talk.

Allied Amusements Association Joins
Theatre Division of the N. A. M. P. I.

WILLIAM A. BRADY’S recent visit to Chicago and his efforts to secure better co-operation between all branches of the industry have had immediate results in that city. On Friday, one week after the mass meeting was held in Washington Hall, at which Mr. Brady gave his address, the Allied Amusements Association, representing eighty per cent of the seating capacity of motion picture theatres in Chicago, unanimously voted to join the Theatre Division of the National Association of the Motion Picture Industry. Pursuant to the meeting, the following telegram was sent by Dr. Sam Atkinson, vice-president and business manager of the A. A. to F. H. Elliott, secretary of the N. A. M. P. I.:

“At a full meeting of the Board of Directors of the Allied Amusements Association of Chicago today, Peter J. Schaefer presiding, it was unanimously decided to join the N. A. M. P. I. according to the plans laid down by William A. Brady last Friday. We feel that the producers’ distributors and exhibitors should present a united front against all opposing forces. We feel that each branch of the industry should co-operate with the others.”

Agreeable News

The following answer was received by wire from Mr. Elliott:

“Your wire advising A. A. A. has unanimously decided to join theatre division, N. A. M. P. I. is most agreeable news and it will be a pleasure to present your telegram to our officers executive committee and board. Your association will be commenced at a later date for unanimous action taken. President Brady has been apprised by wire of your membership. Best wishes for continued success for your organization.”

Dr. Atkinson, in commenting on this decision of the Allied Amusements Association, said, “It is not our purpose to disrupt any present organization of exhibitors. Our sole object is to unite with producers in the fight against censorship, unjust legislation and the blue laws which affect every branch of the industry equally. Neither organization alone can effect anything. These meetings agreed upon are to present a united front, and unless we do, we shall be broken on the wheel.”

Following the Allied Amusements Association’s move to join as a whole, announcements from individual members who wish to join, have been coming in rapidly. Many of the largest circuit owners belong to the A. A. A. and it is understood that Ascher Brothers and Balaban & Katz are among those who have joined the N. A. M. P. I.

Quebec Pastors Ask for Sunday Closing

A move to enforce the Sunday Blue Laws in the Province of Quebec was seen at Quebec City on February 11 when a deputation of clergymen waited upon Premier Taschereau to ask that all theatres throughout the Province be forced to close on Sundays. The premier gave the request his consideration and declared that the attorney-general of Quebec would act when specific complaints were officially made to him.

At the present time, Quebec is the only Canadian Province in which Sunday theatre performances are permitted, the Federal Lord’s Day Act being practically ignored by the French-Canadian population. The theatres at Quebec City and Sherbrooke have been forced to close, after bitter fights, through the activities of local reformers but in other centres of the territory, including Montreal, Hull and Three Rivers, the local theatres look upon Sunday as their big day. It is now expected that the reformers will now line up for a battle with the masses of liberty-loving people in the Province.
**McCurdy Heads Maryland Exhibitors; Goldberg for Anti-Censorship Fight**

The Exhibitors' League of Maryland in convention at the Hotel Southern, Baltimore, on Tuesday, February 15, elected the following officers to serve for the ensuing year:

- President, Eugene B. McCurdy; vice-president, Thomas Goldberg; secretary, William E. Stumpf; treasurer, Frank A. Horning; sergeant-at-arms, William Tyler.

The following board of governors was also elected: Thomas H. Burke, Cumberland; William Frey, Brunswick; J. E. Cahill, Centreville; William Insley, Salisbury; John Marvill, Easton; William Boyer, Hagerstown; O. H. Fisher, Frederick; Frederick Osborne, Westminster.

The $1,650 due on the quota of $1,800 which the Maryland organization was to raise for the national treasury, under the appropriation adopted at Cleveland, was subscribed.

An address of welcome was made by a representative of the Mayor of Baltimore to the out-of-town exhibitors, and Mr. Eugene B. McCurdy presided over the deliberations of the body.

Mr. Goldberg advocated an anti-censorship campaign conducted by the public, and then offered another resolution protesting against Benjamin B. Hampton's article in the Pictorial Review: “in so far as it seemed to convey the impression that the theatre owners here and elsewhere are in any way responsible for the making, titling and exploiting of any picture which is offensive to any of our patrons.”

In view of the fact that the Hampton article distinctly absolves the exhibitor of any blame in the matter, it is assumed that the article was not fully read to the convention.

Another resolution was passed, which read as follows:

“The exhibitors of Maryland, having been informed of the case of Mrs. Pauline K. Dodge, widow, and a fellow exhibitor, in Morrisville, Vermont, do hereby heartily approve and commend the M. P. T. O. of America, for the help given to said Mrs. Dodge in her struggle against unscrupulous producing interests which sought to deprive the said Mrs. Dodge of a chance to earn a livelihood for herself and her child. We recognize in the case of Mrs. Dodge a practical application of our principle, that an injury to one is the concern of all—a principle of protection which is one of the main planks in the platform of the M. P. T. O.

“We further wish to go on record as expressing our thanks to D. W. Griffith on behalf of the organized exhibitors, for helping Mrs. Dodge, in generalely donating to her the use of his famous masterpiece, ‘Way Down East.’”

The quotation “unscrupulous producing interests” was not specifically described, possibly with the idea of adhering to safety first policy, as it is sometimes necessary to prove unscrupulousness against an individual or firm when it is charged.

Sydney S. Cohen objected to the fact that Mr. Brady receives a salary for his labors and persisted in describing him as having been sent out to bring the exhibitors over by improper methods. Mr. Cohen went in for further ridicule of Mr. Brady’s efforts, and possibly the most interesting part of his address, as far as the exhibitors are concerned, was an allusion to the early conclusion of his term as president of the New York State League and his announcement that he was happy that the end was drawing near as he felt about ready to turn the work over to others. Whether the word “about” is the repeating clause in the sentiment will be demonstrated in the course of time.

**Long Expected Censorship Bill at Last Is Introduced in New York Legislature**

The introduction in New York of a statewide censorship measure which has been anticipated for several weeks materialized on February 16 with the introduction of a bill by Assemblyman W. F. Clayton, of Brooklyn, calling for a censorship commission to consist of three members serving for a term of five years at an annual salary of $5,000 each. Violation of any of the provisions of the bill carries a fine of not less than $1,000, or imprisonment for not more than a year, or both.

The three members of the commission would be appointed by the governor, with the consent of the Senate. The power is given of naming a secretary and such other employees as may be deemed necessary. All film produced within New York State, or brought into the state, or released to exhibitors, must first be submitted to the proposed commission. Film thus submitted must be returned within a period of thirty days, either approved or disapproved.

The showing of unlicensed films in New York State, after August 1, next, would constitute a misdemeanor and as such would be punishable. It would be unlawful for any person, firm or corporation to sell, rent or release to any person or corporation any film which has not first been approved by the commission.

A charge of $3 for each 500 feet of film examined is provided by the bill, as introduced today. Films of an educational or scientific nature secure a limited approval with the explicit understanding that such film is to be shown only to societies interested in the subject portrayed.

**To Aid Health**

A moving picture called “Shoe Follies,” was used at the Baltimore V. W. C. A. on Monday evening, February 14, to aid the resident physician, Dr. Caroline Towles, in her health education work. The picture was used as the culmination of “Shoe and Posture Day,” the first of Health Week to be observed by the Baltimore branch.
Statewide Censorship Bill Introduced in the North Carolina General Assembly

A STATEWIDE censorship bill has been introduced in the North Carolina General Assembly at Raleigh by Representative Matthews of Bertie county. It provides for a board of two men and one woman, to be appointed by the Governor. A tax of $1 per reel is to be levied for the inspection of each reel of pictures. For violation of the bill imprisonment of not exceeding 30 days or fine of not exceeding $500 for each offense is provided. The act is to become operative July 30, 1921 if passed by the Legislature.

On the eve of the introduction of the bill, the Wilmington Dispatch carried a leading editorial of a column in length denouncing the censorship of pictures in strong terms, saying in part:

"Censorship was a word little known and seldom used until war broke out but since then it has become one of the most common and the most detested words in the English language and with good reason.

Censorship Undemocratic

"The Dispatch is against censorship on the general principle that it is about as undemocratic a way of guarding public morals as can be imagined. Censorship and autocracy are allies and always have been. Principles of freedom cannot be reconciled with boards of censorship.

"...Unclean sex pictures have come into being since the creation of State censorship towns. It is as if censorship boards have advertised the fact that some pictures were unclean. It seems easy to say that laws can regulate the production of pictures, but after eight years of experimenting with censorship boards, laws have not yet been produced which are understood by the producers and the boards when it comes to interpreting the rules.

"Today a board may censor and ban a picture and two months later pass it, following a change in membership on the board. If the censorship should be applied to general business there would be a tremendous outcry, but if it is proper in its application to the picture industry, why not to the press, to the store windows and the mail order catalogues and illustrated magazines? Reform cannot be accomplished by legislative attacks, but by intelligent public opinion co-operating with producers and exhibitors. New laws are not needed. Every city, under its police power can cause unclean plays to disappear over-night."

Bill to Abolish Sunday Movies Has Been Introduced in the Indiana Legislature

The moving picture industry certainly is getting its share of attention in the Indiana state legislature, which is in session in Indianapolis. The drastic censorship measures introduced and a few more being prepared, now comes Representative Johnson, of Morgan county, with a bill to abolish Sunday moving pictures and Sunday baseball.

The bill, according to Representative Johnson, was prepared by D. B. Johnson, of the Indiana Civic Union. This latter Mr. Johnson is the same one that is making a desperate effort to get the legislative body to pass one of the censorship bills. The section of the Johnson bill against Sunday movies reads as follows:

"Whoever displays or exhibits motion pictures on the first day of the week, commonly called Sunday, where any admission fee is charged or collected, shall on conviction be fined not less than $250 nor more than $500."

The bill would repeal the statutory permission for Sunday baseball enacted in 1909, and would make Sunday baseball for pay illegal.

Under the present law no one's rights have been interfered with, nor has there been any impairment of the liberty of any one to observe the day as he saw fit. Sunday movies and Sunday baseball have been permitted in Indiana in other cities of Indiana for some time. It is doubtful if the Johnson bill receives much consideration from the legislators.

Capes Confers with Buffalo City Officials

William P. Capes, secretary of the New York State Conference of Mayors, which maintains a headquarters in Albany, N. Y., visited Buffalo recently for the purpose of conferring with the city officials on motion picture matters. Mr. Capes has supplied these officials with a mass of information which his department has collected on the subject of regulation as it exists not only in the cities of this state, but elsewhere. There appears to be a prevailing opinion in Albany, that if any change is adopted in Buffalo, it will be in the installing of standards such as now exist in Rochester and Syracuse.

The question of regulation is cropping up once more in Jamestown and Olean, according to Mr. Capes, who, realizing that the subject is one of keenest interest to every city in the state, is keeping in close touch with any move contemplated in those towns.

New Form of Censorship

An entirely new form of moving picture censorship for the Government of Saskatchewan has been proposed by a Provincial official as a substitute for the present board of moving picture censors. The plan suggested is that a committee of men and women at Regina, the Capital of Saskatchewan, be organized to view the first presentation of a picture at local theatres and pass upon the subject after its first screening.

Announcement is made that, so far, there has been no rush for positions on the proposed committee and Regina theatre owners have also refused to make any comment regarding the plan.

Federated Members Elect Officers for Fiscal Year

Los Angeles, Feb. 16. (By wire to Moving Picture World)

Seventy-five members of the Federated Film Exchanges of America, representing all principal cities and distributing centers of the country, held a five-day executive business session at The Alexandria Hotel in Los Angeles this week.

The convention arrived in Los Angeles from Byron Hot Springs, California, following a meeting which lasted from February 7 to 11, during which the annual election of officers was held and the policy of the organization in regard to various questions confronting the industry was decided on.

The election of officers resulted in the following roster of executives for the coming year:

J. L. Friedman, New York, president; Harry L. Charnes, Cleveland, vice-president; Jean Pearce, New Orleans, secretary; Samuel Grand, Boston, treasurer; Marion H. Kohn and J. Chatkin, of San Francisco, Pacific Coast representatives. The convention reflected optimistic feeling and expressed confidence that this year will be a best year for pictures.

Benefit at Pimlico

A benefit moving picture performance was given at the Pimlico Theatre, Park Heights and Belvedere avenues, Baltimore, on Sunday night, February 13, under the auspices of the Hadassah. The proceeds will be used for the Nurses' fund and the orphans of Palestine. The theatre was donated for the occasion by L. Garman.
Saul Rogers Advocates Swapping Tariff, Showing Congress Possible Advantages

(Special to Moving Picture World)


A SWAPPING tariff that would prevent foreign nations from discriminating against the motion picture industry of the United States was advocated on February 10 before the House Ways and Means Committee by Saul E. Rogers, of the Fox Film Corporation, on behalf of the N. A. M. P. I.

Mr. Rogers told the congressmen that he was advocating a protective measure only to the extent that it protects against discrimination, boycott or other protective measures by foreign governments which will bar the American products in foreign markets. He gave instances where American films are placed at a disadvantage.

Among the cases cited was that of Germany placing an embargo on the importation of any foreign films, which embargo was later modified to permit the importation of 600,000 feet of films from all countries providing a like footage was exported from Germany. The witness pointed out that with feature films running from 5,000 to 6,000 feet each, Germany would permit the entry only of from 100 to 120 feature subjects from all producing countries in any one year. At the same time, the German producers are able to send unlimited quantities of motion picture films to the United States.

Two-Fold Purpose

Mr. Rogers explained that this action of Germany had a two-fold purpose; that of limiting the actual amount of film entering Germany, and of compelling the printing of positives in that country. Under these regulations it is naturally to the advantage of the importer to bring in a negative because he can make as many positives in Germany as he desires, and further, he has the advantage of cheaper labor and production costs. The answer is that the German industry is subsidized by the German government, the latter being desirous of pushing its home industry to the front.

Competition from foreign countries will soon become very extensive, he intimated. In the United States there are about 820 large productions annually, exclusive of the one and two-reel subjects. England and France are beginning to produce on a large scale and, of course, if there is a limit placed on imports into Germany, the American product will suffer.

There is only a small amount of duty levied on films coming into the United States and, as before mentioned, there is no limit on quantities. He cited the advantages offered the German film men in the case of a large production now playing in Washington which cost 30,000 marks to make. The rights for America and Canada alone brought to the German producers $15,000 and the latter has reserved to themselves the balance of the world. They have also sent over a number of other large productions which are being prepared for distribution in the American market.

"It seems to me," he told the committee, "as a matter of equity and consideration for this industry, which has grown by remarkable bounds in the past fifteen years, that proper protection must be given us or serious inroads will be made on the business and it will become demoralized." 

Propaganda

There are other things that must be taken care of, he said, and he referred to the propaganda being advanced in some of the other countries against American films on the ground that they have that sort of influence on the youth of those countries and should be barred. This is being done by the producers of those countries to advance their own interests.

The remedial legislation suggested by Mr. Rogers contemplates the placing in the hands of the President of the United States or some government officer by proclamation to institute appropriate retaliatory measures against any nation in any way discriminating against American films. Mr. Rogers presented a brief on behalf of the industry and stated he would outline in more detail the relief asked for.

J. E. Brulatour, on behalf of the film distributors, asked for the inclusion in the forthcoming tariff law of a provision of 30 per cent ad valorem on all film sensitized but not exposed.

Denies Benefit to Eastman

This witness was questioned at great length by Congressman Henry T. Rainey (Dem.), of Illinois, who expressed the belief that such a tariff would greatly assist the Eastman Company in that the latter would be able to add the amount of the duty to their profits, passing the equal of the tax on down to the ultimate consumer.

Mr. Brulatour assured the congressmen that such would not be the case and further, that there are four other manufacturers who would be protected from the killing competition of the European film manufacturers. Without protection they cannot possibly meet the competition of the foreigners; they cannot possibly quote as low prices on raw stock. The cost there is 2½ cents a foot while film is being sold in Europe at 1½ cents a foot, he stated.

In speaking of exports, the witness said that before the war the Eastman Company probably sold 60 or 70 per cent of the export goods sold in foreign countries, but this has shrunk to below 15 per cent. He took exception to the remarks of Mr. Rainey and referred to the large sums of money that the company has been compelled to turn over to the government in taxes.

At any rate, according to Mr. Brulatour, the smaller distributors will not be able to face the competition from abroad. There is one Belgian concern that does not sell one-tenth of its production to Europe, the bulk of its raw stock in the United States at prices lower than it could be produced here. Furthermore, they pay none of the taxes with which American business men are burdened.

The Underwood tariff law places film, sensitized but not exposed, on the free list as a raw product. The witness declared that this is not a correct classification as film is a highly manufactured product. The Taft-Aldrich Law made it dutiable at 25 per cent ad valorem.

He explained the apparent low figures of imports in a given month by stating that this is not indicative of falling off of foreign business, for, on the other hand, imports are increasing, but rather due to the effect of stringent laws of New York City, which prevent the storage of large quantities of films and the importers, therefore, only bring in enough at a time to keep within these regulations. To arrive at the size of the business one must take into consideration imports coming over a longer period of time.

Total consumption of film in the United States approximates 600,000,000 feet of film a year. Last year the imports totalled about 100,000,000 feet. He denied that a duty of 30 per cent ad valorem would reduce the amount of film stock imported, and in support of this contention he stated that before arranging to handle domestic film he was a distributor of foreign film exclusively and could import, paying all expenses of transportation, insurance, overhead, and a duty of 25 per cent, and still make a profit of one-half cent a foot.

C. L. Linz.
Parent-Teachers Body to Aid Showmen
Fight Four Indiana Censorship Bills

To censor or not to censor is the most mooted question in Indiana these days, and with hordes of supporters lining up on both sides, promises to develop into one of the liveliest fights in the history of the state legislature. Two censorship bills have been introduced to date, another is ready to be presented at the request of the Church Federation of Indianapolis and the Legislative Council of Indiana Women, and a fourth one rests in the pocket of Representative Willis, of Lagrange and Steuben counties.

Most of the opposition to the bills has come from the Parent-Teachers Association, the exhibitors and their friends and the Indianapolis Board of Indorsers of Photoplays. Ably assisting these opponents of censorship this week was George Beban, actor, who was in Indianapolis in connection with the showing of his picture, "One Man in a Million," at the Circle Theatre.

Parent-Teachers Opposed

In a set of resolutions, the board of directors of the Parent Teachers Association went on record as being absolutely opposed to legalizing censorship. Copies of the resolution were sent to the public morals committees of the Indiana senate and house.

The Indianapolis Board of Indorsers of Photoplays has adopted a resolution favoring the indorsing of good pictures and giving them publicity, rather than the establishment of a legalized censorship. The board reported that of twenty-eight shows visited last month nineteen were indorsed and that, in most instances, pictures not indorsed had been passed by either the Ohio or Pennsylvania censorship boards.

Divided Against Self

A distinct division of sentiment within the ranks of the Legislative Council of sentiment within the ranks of the Legislative Council of Indiana Women became apparent this week after the provisions of its proposed censorship measure had been made public. Both the Board of Indorsers of Photoplays and the Parent-Teachers Association, which are affiliated with the legislative council, have announced they are going to fight the measure to a finish.

The two bills which have been introduced are those of Senators Furnis and Hogston and Senator Steele. The bill of the first two senators is patterned after the Ohio measure. Senator Steele’s bill, which combines features of the Ohio and Pennsylvania laws, provides for a board of censorship of three men, to be named by the governor.

The bill, which has the indorsement of the Church Federation and the Legislative Council of Women, provides that members of the State Board of Education shall constitute the Indiana censorship board. As such the board of education would be authorized to “arrange for and conduct a system of examination, approval and regulation of motion picture films and illustrated advertising matter relating thereto.”

The bill provides that the state board shall approve all films and advertising matter, provided there be nothing in them “which is obscene, indecent, immoral, sacrilegious, impious, profane, cruel and inhumane, or such that the exhibition thereof would tend to debase or corrupt the morals of the children or adults, or incite to race hatred or to the commission of crime.”

The board is to stamp on every film passed and on the advertising matter, “Approved by the Indiana motion picture board.”

Could Increase $2 Fee

The bill would give the board the right to appoint such examiners, operators, inspectors, clerks and other employees as may be necessary, and to fix their compensation. Expenses of the board would be paid out of fees collected for the examination of films and advertising matter. The fee would be $2 for each original film and the advertising matter relating thereto, $1 for each film which is a duplicate of any film which has been approved. The board also would have power to change these fees, if necessary, to produce enough money to pay all salaries and expenses.

A clause which, it is said, was inserted to take care of the work of the Indianapolis Board of Indorsers of Photoplays, which is opposed to censorship, provides that the censorship board may appoint associate examiners and inspectors to advise and assist in the examination, who shall hold office during the pleasure of the board and serve without compensation.

Reports Rap Films

The bill would provide as penalties for violations a fine of $25 to $500 or imprisonment in the county jail or state farm for not more than one year or both. Any films unlawfully changed or exhibited are to be confiscated and each day of the showing is to constitute a separate offense.

Senator Willis’s proposed measure for censorship is, he says, the result of a pronounced sentiment among his constituents. His measure is similar to the one introduced by Senator Steele.

Partial reports on the survey of Indianapolis picture theatres, recently started by the Legislative Council of Indiana Women, show, the women say, a violation of the principles which they believe should be observed in clean pictures. Representatives of the council have reported on thirty-one theatres. Of this number, gunplay, robberies and crime were shown at twenty-five, the report says; at fifteen, “violations of the sacredness and beauty of the marriage relation” were shown; at seven “the eternal triangle” was included; at eight, ministers, church folk and reformers were held up to ridicule; in eighteen were scenes interpreted as “threatening loss of efficiency and waste of school funds,” involving use of cigarettes by school boys.

“Education of children was at first a

(Continued on page 1029)

PEORIA INAUGURATES CHILDREN’S SHOWS

Peoria, Ill., have started Saturday morning children’s picture shows with 5 cents admission. So far, it has only been attempted on a once-a-month program, as they find children’s films are hard to secure. The films are supplemented with music and dancing. The whole aim is to educate Peoria children to a better appreciation of the artistic. The women hope to prove to motion picture producers that children need and will patronize children’s “movies.” The crowds, which have thronged the Madison Theatre at all of the Junior Drama Musicals, as the affairs are called, have encouraged the women greatly.

The following statement has been made:

“We expect to finance the whole affair on the admission charged the children. Of course, the theatre management has made big concessions to us, and we secure our local talent free of charge.

“It has been necessary for us to give two shows during the morning, in order to accommodate the big crowds of children. Even then many have been turned away. The programs are announced in the schools and in the papers and on the screens so that every child in the city may know about it.

“Our programs are given usually on the last Saturday of the month and we are planning a big Valentine entertainment next time. The picture shown will be ‘Freebies.’ We wish to show travel pictures, educational films and also story films of the variety that children may safely see.”
With Victory Over Blue Laws in Sight, Workers Fear a Slackening of Endeavor

T he continued campaign on screen and stage, the pulpit, the newspapers and other mediums of free speech against returning the Blue Laws to activity is having its effect, and literally is running to cover those who would legislate morals for the people. In Washington, D. C., the applause for the quotations in Timely Topics is greater now than when the campaign first started. The ministers of Washington who are not in favor of the reform movement are packing their churches with people who appreciate sermons against reform.

There is only one trouble and it is that the people who are doing such good work to discourage the Blue Law campaign to "put the joy out of life," will slow down their efforts. It is very apparent that if the attack is kept up long enough it will be year by year. As the reformers dare again stick their heads up where they can be seen.

As Popular as Bolshevism

There are now very few who have the temerity to assume the responsibility for any Blue Law agitation. This has become just about as popular an indoor sport as is Bolshevism. The persons backing this agitation have been surprised, if such a thing is possible, by the revulsion of feeling against them and their aims. It is the "House Divided" in religious circles, for there are more persons who preach the Gospel of their creed against them than with them.

Gentile and Jew, Catholic and Protestant abhor these schemes to force people to go to church on Sunday. A very vivid example of the futility of such legislation as they propose occurred recently in a little town to the south of Washington where the law of the fanatics said that he who refused to attend church should keep hidden. The great outdoors was denied the poor "sinner" who would assert his right, and the law was questioned by a boy.

Cost Him His Life

This lad, disinclined to go to church on the Sabbath morning in question, sat on the steps in front of his house in open violation of the church-going regulation. The guardian of the law sought to enforce the regulation. Words followed, there was a shot and the boy paid tribute to the fanaticism of others.

Who they framed this regulation are far more guilty than the boy who paid the penalty for its violation. There is one thing sure, such occurrences do not add favor.

That all do not share the sentiments of the backers of the Temple Bill for Blue Sunday was evidenced last week when the pastors of the Washington Diocese of the Episcopal church were urged during the annual convention, held in St. Stephen's Church, not to enter at this time any campaign in connection with proposed Blue Laws for the District of Columbia.

Episcopal Inactive

This recommendation was made by the diocesan board on social service in a report presented by the Rev. Dr. C. R. Steinetz. It was set forth in the report that "it is quite evident that the present agitation in the press and moving picture theatres about the 'Sunday blue laws' is part of a carefully considered scheme to arouse opinion to active hostility against any restriction on commercialized amusements on Sunday.

Fear "Smoke Screen"

"Things are stated as facts which are only imaginings and the interests concerned in entertainment enterprises are, we are led to believe, creating what might be called a 'smoke screen' behind which they may be able to carry through various laws of their own making.

"This is one side of the matter. On the other are various organizations which have prepared measures to restrict work and amusements on Sunday, of various degrees of vigor. These agencies do not agree among themselves as to what it is they want and what it is wise to do."

Bill "Too Drastic"

The report then took up a bill now pending in the house regarding work on Sunday. It was declared to be too drastic. "We wish some restriction placed on commercialized amusement in particular, and want one day of rest, but do not think this an opportune time to press drastic legislation of a Sabbathian character."

On the point of disqualifying the clergy to refrain from entering into any campaign for the proposed Sunday blue laws, the report says: "If it is feared a trap is laid for the unwary by those interested in maintaining the present state of things. If we fall into it and proceed to agitate for drastic Sunday laws the churches and the religious people will be held up to ridicule and obloquy."

Pennsylvania Censors End Long Maintained Silence

Newspaper and other attacks on the Pennsylvania State Board of Censors caused the board, at its monthly meeting on February 2, to end its policy of "maintained silence" and draw up a set of resolutions on the subject. The statement is made that all acts of the board have been made unanimously.

The resolutions further say that the board is enforcing all the old rules and new ones with reference to pictures showing crime or criminals, that it has nothing to do with the making of pictures or the choosing of subject matter and that it is functioning with "a singleness of purpose and unqualified, zeal and sincerity."

In connection with the alleged glorification of crime, the board says, in part: "Many films which, under former standards, would have been and were passed, have been disapproved, while in others major eliminations have been made, so that nothing less than a revolution has been attained in this connection, many important and costly pictures of this kind having been entirely reconstructed under the board's rulings."

Fight Censor Bills

(Continued from page 1028)

voluntary thing, but had to be taken up by the state before it was effective," said Mrs. S. C. Stimson, in commenting on the survey and in regard to censorship. "Food and drug inspection, similarly, was carried on by voluntary agencies for some time before it was taken over by the state. I believe the state must take a hand before any efficient work can be done on the motion picture proposition."

At a meeting of the Parent-Teachers Association at Fort Wayne this week the organization urged that all patrons of the shows tell the management when they are pleased or offended by the films. This plan, the association believes, will work out much better than the paid censorship plan which has proved a failure in so many places.

The association protested to the exhibitors that some of the theatres in Fort Wayne are too dark. The showing of bad pictures in dark theatres only combines two evils, they said. The films tend to prompt extemporaneous love making and low lights are conducive to the consummation of the promptings.
Sheriff Impounds Proceeds from Sale of Auto Owned by Frederick F. Stoll

A n order of attachment signed by Supreme Court Justice John Ford, Deputy Sheriff Glennen, has impounded $3,150, the proceeds from the sale of an auto belonging to Frederick F. Stoll, whom the United States Photoplay Corporation is anxious to get within the jurisdiction of the New York courts.

The proceeding is the outcome of an action brought in the New York Supreme Court by the photoplay company to recover $6,166 from Stoll. In their complaint the photoplay people state that Stoll came to them with assurances that he was a skilled director of motion pictures and relying on such assertions, he was installed not only as such to supervise the production of "Determination," but was made president and treasurer.

It is charged that at the time Stoll knew his assertions of directorial ability were false, but in his capacity of treasurer he kept paying himself $500 a week from June to December, 1919.

On December 14, 1919, it is charged according to the affidavit of Claude E. Miller, the present treasurer of the company, Stoll packed his "kit" and went to Los Angeles, leaving behind a trunk of old clothes and his automobile, and withdrawing $9,500 which he had on deposit in the Hudson Trust Company.

It is further alleged that Stoll secured from the plaintiff $5,316 in excess of what was due him as fiscal agent in disposing of certain treasury shares of the capital stock of photoplay corporation in the shape of commissions, which in conjunction with the salary he paid himself, less the amount realized from the sale of his auto, which has been attached, brings the amount sued for to $10,166.

The complaint says the plaintiffs have been unable to locate Stoll definitely since he disappeared, except that they have learned recently that he is domiciled in Chicago.

Assemblyman Would Censor Scenarios

Censorship was the topic discussed at the February meeting of the Big Sisters at the Y. W. C. A., Oakland, Cal., and theatre owners were on hand to set forth their side of the case. Assemblyman Edgar S. Hurley spoke on a bill he has prepared for introduction in the State Legislature in which he will ask for the naming of a board of censors. The bill is veiled in mystery. Dr. Henry L. Bowlby, national secretary of the Lord's Day Alliance, spent a day in Albany last week, paving the way for the introduction of his Blue Laws. Dr. Bowlby, however, refused to reveal the identity of the legislator destined to become the Moses who is to lead the American people out of the wilderness of Sunday movies and Sunday baseball.

Dr. Bowlby claims that sinister influences are at work to defeat not only the program of the Blue Law advocates, but also to wipe off the statute books the Sunday laws now there. If possible, the identity of the introducers of the bills will remain a secret until the moment the bills are handed up in order, so Dr. Bowlby asserts that influence may not be brought to bear which would perhaps delay the introduction of the measures.

The Blue Law advocates are now at the state capitol and on the job. They are going about the corridors informing the legislators that Sunday must be saved from commercialism and that such pleasures as motion pictures and baseball must not mar the Sabbath. They disclaim any intention of compelling people to attend church on Sunday morning, or afternoon, or night, and as for all this talk about restricting kissing, etc., Dr. Bowlby asserted in Albany that it is simply a propaganda of lies intended to defeat the real purposes of the bill.
Exhibitors of Vermont Band Together to Wage Relentless War Against Censorship

EXHIBITORS of Vermont have banded together to wage a relentless war on a moving picture censorship bill introduced in the Vermont Legislature. Thirty-two representatives of the Green Mountain state held a meeting at Rutland, drew up an organization and decided on a war to the knife on censorship. J. J. Whalen, manager of Stron Theatre, Burlington, was elected chairman. T. W. McKay, manager of Strand and Grand theatres, Rutland, was chosen secretary.

Declaring that censorship "savors of the days of the Spanish inquisition," and pointing out why it is un-American, the following statement was issued by Chairman Whalen:

"In many communities there are individuals and groups of individuals who desire to control and direct the kind of films which may be shown for reasons which, while to them sufficient, are not founded on facts and are urged because of the clear lack of knowledge of the motion picture and its most beneficial uses.

Its Elements of Evil

"Censorship affects not only the film industry but the rights of every citizen. The harm that can be visited upon investors and exhibitors is chiefly one of dollars and cents, but in the control and direction of a great medium for public entertainment and education in his widest and best sense, the censorship idea contains elements of evil which would undo the very fabric of our democracy.

"We are a people governed in what we see and do and hear, by settled laws—laws which state plainly and with accuracy those things which are prohibited. If a man builds a house, sells milk, writes a book, produces a play, publishes a newspaper or makes a speech, he knows exactly what he can do under the standards of established law. Every situation, business and phase of life must be regulated and controlled by definite law. That law emanates from our legislature and its final construction is left to our courts. In no other way can personal liberty and freedom of action be guaranteed.

"But now the champions of film censorship argue that the motion picture should be governed by a new method of law and a board of censors should have the absolute right to determine what other millions shall have the right to see—and the judgment of such board shall be final.

"Such an arbitrary and unusual form of drastic regulation savors of the Spanish inquisition and surely has no place in a modern form of government.

"There are now on the statute books ample laws to cover the entire situation and to prohibit the showing of the picture which is harmful or of indecent nature. Why should the motion picture, because it is a successful and popular form of amusement, come in for this unreasonable sort of control when the principle of censorship as applied to the press, the spoken drama, and literature has been adjudged evil?

"The motion picture is nothing but a combination of picture, silent drama and literature. Each of these has been controlled by existing laws and what plea can there be that the three in combination are beyond the abilities of the courts, the legislature and the police control in the usual and accepted way?

"The plea for censorship is really the entering wedge of a movement to censor the press, the stage, and to make a final and deep stab at the heart of personal liberty. Three hundred years ago a group of individuals braved the ocean and sought to escape all this, and now we, their followers, are forgetting Plymouth and its lessons to listen to the insidious plea of censorship and through it to check the freedom we now enjoy to decide for ourselves what we shall do and hear.

Would Expose to Politics

"If control of the press, the novel and the stage by a handful of official censors would be subversive of the public's best interests, how much more dangerous to place the future of the screen in the hands of political appointees with no law to guide them save individual whim or bias and no power superior to their unaided judgment as to what might not be 'safely' shown to a supposedly free people.

"The creation of censorship as a remedy is far more inimical to our institutions than the evils sought to be corrected thereby.

"No one will deny that there is room for improvement in the substance of moving pictures. But this is no easy task. Public opinion is neither a definite nor a constant thing. What pleases one group, offends another. The great body of motion picture 'fans' is the real and natural censor of the motion picture.

"They see enough pictures to know what they are talking about and from that class should be sought a true verdict of what is what and the real status of the question. Just now most of the objections to films are from persons who condemn without seeing the pictures they object to. These are the people who are spreading propaganda as to the harm of the movies, and by constant clamor of improperly founded opinion are making a lot of other people who do not go to the pictures believe that they are obscene, indecent and harmful.

Fans the Best Judges

"For sound business reasons, producers are now doing everything to keep their product abreast of the times, to make them responsive to the real, vital, fair-minded public. Nothing can be done or undertaken in this world which would receive universal indorsement. The only thing possible is to set a legal standard which is in spirit with our constitution and principles.

"Official censorship is neither of these and is dangerous and un-American in theory, and in practice is unnecessary and essentially unfair both to the public, the producer and the exhibitor. Where it has been tried, it only serves to lead to confusion and argument.

"Regulation of all things is fair and necessary and consistent. Censorship of anything is unwise, illogical and opposed to every reason and principle of our form of government."

State Censorship Board Remains in Kansas City

The plan to move the censorship board of Kansas from Kansas City, Kansas, to Topeka, has failed, temporarily, and it is believed permanently.

Kansas City, Kansas, has been the location of this board for the past four years. It is a short truck haul for the films from the many large exchanges of Kansas City, Mo., to the board's quarters, and an efficient system of handling has been developed. Removal of the board to Topeka, the capital of the state, sixty-seven miles away, would have resulted in the necessity for sending the films by train, involving serious delay and an enormous added expense.

The inception of the proposal to move the board's headquarters to Topeka is said to have been in politics, and report has already been made of the courage with which exchange managers met the issue, firmly opposing the removal, in the face of possible recriminations from those who sought the change.
story, the sentiments of the scenario writer—all its messages—by pictured legends flashed upon the screen and also visualizes them in action as in life or as in the living drama or comedy. The press—that is the newspaper or the printed book or pamphlet—also conveys its messages by conveyed words and pictures, and is no more or differently a publication of "sentiments" than the movie, except that its portrayal is confined to the immobile frame of the stereotype plate.

Therefore, in fact and in law the newspaper and the movie-picture are identified by the same classification as that which is comprehended within the fields of publications, our institutions against interference with the freedom of the press. In all of their legal essentials, they are the same thing. They are both publications by persons of their sentiments, the right to publish which, without pre-publication censorship, is vouchsafed to all persons.

"Without further enactments, every safeguard and desirable for the protection of the public against objectionable publications, whether by the press or by the movies, is already on the statute books. The present statutes against obscene and libelous publications and an legislative restrictions on newspapers apply, or can be made to apply, equally to movie-pictures. The objections to statutory censorship, which has been scrupulously avoided in the case of newspapers, argue with equal force against the censorship of the movies.

"Any state or national censorship of the movies—meaning a censorship before publication—would be a long step in a return to the autocratic suppression of individual liberty of speech and of publication suffered by the Englishman of Milton's time. It would imitate the brutal dictatorship of Soviet production prevailing in Russia. It would be a reversionary invasion of the free institutions of our American system of government.

"As with the press, so with the movies, a censorship is necessary. Such censorship, however, must not be a pre-publication-censorship by some meddling political appointees under an ultra-blue-law statute. It must be that more intelligent and lawful censorship which may be expected to inevitably be encountered and passed with approval—the post-censorship of a discriminating and, so far as necessary, to make it effective, a militant public opinion."
Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Consensus of Published Reviews

The Mountain Woman
(Pearl White—Fox—6 Reels)
M. P. W.—Pearl is both picturesque and romantic in this part and just theatrical enough in appearance to tone up a type of story that has been told quite often. The picture contains many daring melodramatic stunts.
N.—An excellent Pearl White vehicle.
T. R.—It is a human interest story well handled, with settings that will appeal to men and boys.
W.—Considerable action and fine settings in Pearl White's latest.

Hold Your Horses
(Tom Moore—Goldwyn—5 Reels)
M. P. W.—It earns a place among the finest comedy-dramas thus far released.
E. H.—It will prove highly entertaining because of the delightful treatment given the human story.
N.—Comedy titles and good incident make this fine entertainment.
T. R.—Fast action, lively plot, amusing farcical situations and broad, but clean, humorous appeal combine to make this a thoroughly excellent comedy.
W.—Moore at his best in comedy that really entertains.

Passion Fruit
(Doroldino—Metro—6 Reels)
M. P. W.—The sum of values in "Passion Fruit" is high enough to entitle it good entertainment, and such it should prove on the average program.
E. H.—Is a colorful and appealing spectacle cast amid Hawaiian settings.
T. R.—Nobody will deny the forceful, nightmarish horror of the whole thing. Can scarcely be listed as healthful, alluring screen entertainment.
W.—Good production and fine atmosphere to typical villain story.

The Marriage of William Ashe
(May Allison—Metro—6 Reels)
M. P. W.—Should have good box office value from the star's name and those of other well-known players.
E. H.—Will be met with enthusiasm by the high-grade patronage and will entreat the average patron.
T. R.—The plot is not convincing and were it not for the sparkle and snap of the leading lady's work, aided by a decidedly clever cast, the entertainment value of the picture would be considerably below the high Metro standard.
W.—Below the average; doesn't entertain and has wasted a lot of efforts from the production end of it.

Just Out of College
(Jack Pickford—Goldwyn—5 Reels)
M. P. W.—Affords generally pleasing entertainment.
E. H.—Packed with fun and certain to score heavily the country over.
N.—Slender in plot, but rather amusing at times.
T. R.—Is best described as mildly amusing.
W.—Clean, light comedy offering, has amusing situations in latter reels.

Burglar-Proof
(Bryant Washburn—Paramount—5 Reels)
M. P. W.—It is filled with humor, quite original in story, has a fine cast, and is well directed.
E. H.—Makes a prime vehicle for Bryant Washburn to play clean, wholesome comedy.
N.—The picture offers more than the average program comedy.
T. R.—Besides offering bright, crisp, amusing comedy, "Burglar Proof" presents an original plot in which the human interest angle is deftly developed.

Godless Men
(Featured Cast—Goldwyn—6 Reels)
M. P. W.—The theme is one of strong compelling interest.
E. H.—Excellent in every way and certain to appeal universally.
N.—Unpleasant story depending on acting and unusual twist to story.
T. R.—Classes as a tremendously effective melodrama.
W.—Good story given realistic production and has fine sea atmosphere.

The Chicken in the Case
(Owen Moore—Selznick—5 Reels)
M. P. W.—An expert and vastly amusing farce.
E. H.—Is one of the best comedy dramas that has been brought to the screen in months.
T. R.—It registers as genuinely amusing, high-class entertainment, warranted to please the most exacting movie patrons.
W.—Funny situations make this amusing farce.

The Mad Marriage
(Carmel Myers—Universal—5 Reels)
M. P. W.—The production as a whole is one of good light entertainment value, attractively presented.
N.—Carmel Myers is appealing in Greenwich Village formula.
T. R.—Will prove an interesting picture to book for the "star value" alone.
W.—Production is adequate though story is a bit weak.

The First Born
(Sessue Hayakawa—Robertson-Cole—5 Reels)
M. P. W.—An unequalled success.
E. H.—Poignantly appealing and human, one that will be accepted by the majority as his best picture.
N.—Good title, heart interest and Hayakawa's acting should attract them.
T. R.—On the whole ranks as an attraction of first-grade quality.
W.—Another exceptional screen portrayal in Hayakawa's "The First Born."

What Women Will Do
(Anna Q. Nilsson—Pathe—6 Reels)
M. P. W.—Strongly entertaining melodrama.
N.—Pretty arbitrary, but has audience appeal.
T. R.—Here is an hour and a quarter of good solid entertainment.
W.—Well made, and well acted, it should satisfy nearly any type of audience.

From the Showmen's Point of View,
Especially the Ablest, the Most Unbiased Reviews of Screen Productions Appear in

Moving Picture World

Read Them To Your Profit
Pages 1075, 1079, 1089, 1090, 1091, 1092, 1093 and 1094 in This Issue
Keeping in Personal Touch

By FRITZ TIDDEN

SPEED seems to figure prominently in the romance of Tom Moore, Goldwyn star, and Renee Adoree, dancer. Last week in this page we announced the engagement of the couple following a short, love-at-first-sight courtship. Now comes to hand the news they were married on February 14, St. Valentine's Day. The picture in which Mr. and Mrs. Moore were working, "Made In Heaven," concerning which we already made a wise crack in comparing the title with their match, has just been completed and the bride and groom took passage from San Francisco to Honolulu for their honeymoon. Mabel Normand was bridesmaid and Jack Pickford best man at the wedding.

What with an abundance of film people aboard, the Adria tonic took on the appearance of a luncheon time when she sailed this week. On the passenger list were John D. Tippett, head of the English firm that bears his name, David Howells, foreign representative for Associated First National, Max Gluckman, who is returning to Paris, and Leila Lewis, personal representative for George Clark.

That intrepid transcontinental traveler, Pete, the indomitable Smith, has arrived in New York. He came in advance of his boss, Marshall Neljan, who will produce in the east for the time being.

Samuel Sax, general sales manager for Selznick, returned to town from a ten days' sojourn in Pittsburgh.

Walter K. Hill, the erstwhile Rambler of the World and now a valuable asset to the Selznick publicity staff, has become the self-appointed sergeant-at-arms of the Selznick Social Association, which meets weekly and sometimes oftener. The games of checkers and parchesi are most effectively policed by Walt, it is understood, and anyone speaks out of his turn or chips in with too little conversation when he is called upon; this person comes in for a real sharp rebuke from the sergeant. It is said that he is also giving lessons in the various games.

The meeting of the Greater New York Motion Picture Committee of the European Relief Council, which was to have been held on February 15 in the Capitol Theatre and at which it was expected a fine report was to have been made public, has been postponed to February 25, in the same place at 11 A.M.

A son was born to Mr. and Mrs. Jake Alpert on February 3. Mr. Alpert, who is very well known throughout New England, is the Associated First National franchise holder in Putnam, Conn.

Charles Edwards, character actor, who for the past four months has been working at two studios at the same time, has been removed to the Holy Family Hospital, Brooklyn, because of paralysis of the eyes. His affliction is due to overwork and long hours before the lights.

As representative a gathering of prominent film people as has ever been present at one of those private showings attended the presentation of "The Four Horsemen of the Apocalypse" at the Ritz the other evening. Jack Meador, or whoever is responsible for issuing the invitations deserves great credit for the completeness of the Shubert press department, where he came from when he hung up his hat in the Mirror office.


When Harry O. Schwalbe, secretary and treasurer of Associated First National, returned to New York from an extensive trip to the widely scattered exchange centers he also contradicted the crepe hangers who pull the calamity stuff with an emphatic statement to us one afternoon that business was in excellent condition throughout the country and that those interested should feel enthusiastic regarding the present state of affairs and the outlook for the immediate future.

Alexander R. Boyd, a director of the Stanley Company of America, has gone to Virginia Hot Springs for a rest.

William Walker Hines, general sales manager for United Artists, started this week on the first leg of a trip that will take him to his firm's exchanges in Chicago, Cleveland and Kansas City.

Will Rogers says:
"Some of our soldier boys are still in Germany. They are being kept there to receive the mail sent to them during the war."

"I understand we also have some soldiers in Siberia now and they cannot be sent home because nobody in the War Department knows where Siberia is."

"I am one of the few movie actors who has the original wife he started out with—she's not bragging about it, but I am. I understand that the police authorities are going to be more severe with murderers and hold-up men. I hear that if they keep it up, their names will be published in the papers."

Abraham Goodside, owner of the Jefferson and Empire Theatres, Portland, Me., spent a few days in New York, looking over new pictures. Mr. Goodside is the brother-in-law of Hiram Abrams, president of United Artists.

At the "free lunch" served to the daily and trade paper men in McGovern's saloon, which is part of the mammoth set built in the First Field Artillery Armory for Whiteman Bennett's picturization of Salwa, Mr. Goodside announced that none of the boys seemed to be out of practice in this ancient pastime. When the free lunch was announced the rush was something terrible.

Richard Robertson, of the Independent Films Association, of Chicago, has arrived in New York for an indefinite visit.

(Continued on page 1096)

"DOUG"—COPPEP—MARY
This is the largest police dog in the world and was recently presented to Mr. and Mrs. Fairbanks, United Artists stars.
Society of Composers Increases Its Activities Among Exhibitors

THE recent addition to the membership of the American Society of Composers, Authors, and Publishers, of several firms representing very important catalogues of music which heretofore have been available for public performance without royalty, has prompted the Moving Picture World, with a view to obtaining definite information concerning the present plans of the Society, to obtain, on its own initiative, the following interview with L. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, and a member of the members of which are also members of the Society.

"Because the purposes of the Society have not only been honestly misunderstood, but frequently misrepresented to exhibitors, I believe that the exhibitor should clearly understand first, why it is just and equitable that the composer of music should participate in the realization at any source from his creations, and second that the exhibitor should be informed of every phase of the matter, in paying justly all of the publishers, we have recently initiated a very comprehensive campaign in the trade press to give him just the information he desires.

"We have done this, not only to give the exhibitor the information, but to clear ourselves of any accusation in the future that we have kept exhibitors in the dark as defendants, without first giving them a complete opportunity to comply with the law.

A Just Law

"The law of copyright vests in the creator of original musical compositions, an absolute ownership thereof, including the right to publication, public performance, mechanical reproduction, and all other rights. It is a just law, designed to encourage authorship, to promote original thought.

"The exhibitor is interested in that portion of the law which reserves to the author or composer the performing rights, that is, the right to control all of the revenue from the public performance, for profit, of original material.

"This portion of the law has been construed by the Supreme Court of the United States, and its interpretation would be upheld absolutely.

"There is, therefore, no question of the legality of the law, no question of the right of the author or composer to receive a share of the profits accruing from the public performance of his works.

"As a practicable means of collecting this revenue, the authors and composers organized this society. Because the publisher is the business agent of the author and composer, he is interested in the realization, but it should be understood clearly that in the revenue derived from this source, the author and composer are interested as the publisher, and if the publisher were to waive his rights in the matter, the author and composer would still insist upon receiving for the public performance, for profit, of their works.

A Clearing House

"The Society thus operates to the positive advantage of the exhibitor in that, if it did not serve as a clearing house for a majority of the compositions heretofore freely available to the exhibitor, it would have endless difficulty in securing rights and licenses from individuals, at varying costs and with varying conditions. It should be understood at this point that the Society is an absolutely non-profit organization, the revenue it collects from all performances and sales, and from all its publications, is being paid to them.

"During the first years of its existence the Society sought to overcome the resistance of the exhibitors and others to the payment of license fees for the public performance of copyrighted material, and to provide adequate representation for the thousands of exhibitors. As it is manifestly unfair that one exhibitor shall pay license fees, and another shall not, we have arranged for adequate representation over the entire United States, with frequent inspection of every theatre which does not hold a license. In each case where it is discovered that copyrighted musical composition controlled by the Society are publicly performed, action will be brought in the Federal courts.

Liable to Fine

"The legal formality as far as the Society is at all concerned, the defense is, it is absolute, as the law is clear, and has been construed by the Supreme Court. Its provisions make the exhibitor liable to a fine of not less than $250 and not more than $5,000, for each violation, and it has been held that each separate public performance of a copyrighted composition constitutes a separate offense.

"It is therefore not difficult to see the importance of the exhibitor thorough informing himself as to his subject.

"Not all music is copyrighted, and there is some copyrighted music which, at the present, may be played without the payment of any license fee. This is music published by composers and authors, and published by publishers, not members of the Society. There is, however, no assurance that authors and authors will not join the Society, and in his own interest and protection, the exhibitor, if he does not join the Society, should be very sure that all music played in his theatre is either non-copyrighted, or if copyrighted, that he has a legal release from the author or the publisher.

"It is, therefore, the exhibitor's duty and privilege to see that the right to public performance is granted free of charge. If an exhibitor does not wish to pay the license fee for the playing of music, he has merely to see that all music played in his theatre is in accordance with the foregoing.

Non-payment of the license bars him from the playing of music by more than two hundred of the leading composers and authors, published by the twenty-eight leading publishers of America.

"It remains then for the exhibitor to decide whether, as a showman he feels that the interests of the public and business is not interfered with, and the defense of the right that the right to public performance is granted free of charge. If an exhibitor does not wish to pay the license fee for the playing of music, he has merely to see that all music played in his theatre is in accordance with the foregoing.

Fees Based on Capacity

"At this point it may be well to state the fee charged is ten cents per seat per year. It is fixed, for the present, at this rate. Licenses for a term of years may be obtained.

"The convenience of the exhibitor is that he may be paid, if he wishes, quarterly, in advance; instead of in one lump sum covering the year.

"The only opposition to the payment of the license has developed apparently from a sincere belief upon the part of the exhibitors that the cost of 'making' of music; that is, that by being played in his theatre, the sale of the sheet music is increased.

"The mechanical companies, that is, manufacturers of phonograph records, player piano rolls, etc., are one of the greatest factors in demand for sheet music; yet they do not question the payment of a royalty on every record or roll manufactured. In other words, they profit the authors and composers' material, and as is just and right, the author and composer share in that profit.

"Musical comedies are important factors in creating a sale for the sheet music of the play; but the producers thereof pay royalties to the authors and composers of the music, and it is just that they should. Vaudeville is another important factor in creating a demand for sheet music of what the artists sing; yet the national organization of the vaudeville managers takes care of the license fees for its entire membership.

Unfair to Discriminate

"Is there any reason to make the motion picture theatre a preferred class, and so discriminate in its favor as to excuse it from the payment of a fee for the use of copyrighted material for profit, when the principle is recognized by other industries?

"Elsewhere in your paper our announcements appear. It is a simple matter for the exhibitor to thoroughly inform himself as to the subject; it is urged that he do so, as we are no more anxious than he to make 'bad friends' through litigation, but our rights are clear and we shall protect them. We are not unwilling to give him complete information on any point concerning which he may be in doubt, and suggest to him that he consult his own attorney concerning his rights.

"We feel that we have spared no reasonable effort to put the exhibitor upon notice, fairly and fairly, and having done this, we proceed, with a clear conscience, to the protection of the rights of our members.

Censorship Fire Kindled

"It's the little things that start the big ones.

"On his way from Seattle, Oregon, to the state legislature, Representative Hurd stopped in Portland and for amusement went to the theatre. It was a busy night and he was compelled to stand in the foyer waiting for a seat after buying his ticket. The result was his "no-seat," "no-ticket" bill. Whether or not it will become a law is not known, but if it does, it would be a curb on the counties where there are not over a half a dozen picture theatres introduced their Oregon state censorship. We don't know what a stir it would cause among the Portland legislators when they met in convention at the Y. M. C. A. But it did cause a stir when it was introduced and now there are after bills amending the Portland censorship ordinance which has been operating quietly for a year or more.
Woods and McCormack Progressing with Plans to Organize a Chain of Theatres

A

S an additional move in his plan of organizing a chain of theatres throughout the country for indefinite runs of motion picture productions at first class theatre prices, A. H. Woods, in conjunction with Robert McCormack of Chicago, has purchased a plot of land on Tremont Street, Boston, adjoining the Shubert Theatre, for the erection of a new theatre. The plot is 100 x 140 feet and the theatre will seat 1,800 people. Ground will be broken on May 1.

To this same purpose will be devoted the new Apollo Theatre in Chicago, which Mr. Woods built in conjunction with Mr. McCormack, V. I. X, on which Mr. Woods now has an option; a theatre in Philadelphia, and a theatre in Detroit. These five first-class playhouses in principal cities are to be ready within a year. The circuit will later be extended to include Cleveland, St. Louis, Pittsburgh, Baltimore and other cities, as the plan enlarges.

Will Be Independent

"The first thing that I wish to make clear about the new circuit," said Mr. Woods, "is that it will be independent of any group of producers and will always be an open field as an outlet for motion picture or photoplay productions which have been built at a cost which makes it impossible for the financial supporters of these big productions to get their investment back under prevailing conditions in the motion picture field."

"In the past two or three years, the cost of producing motion pictures has been mounting up in every channel. Meanwhile, the public has so generously supported the moving pictures, has shown that it wants and will patronize bigger and better things in this field. Authors of stories are demanding greater prices for their work, and the cost of production increases from this start to an amazing figure.

Public Willing to Pay

"Under these circumstances, at the present time, a producer cannot hope to get even a compromise return upon his investment. The public is willing to pay prices for these worthwhile stories and productions of new and modern theatres will offer the outlet." The prices charged in these theatres will be from 50 cents to $2.00 at night, and from 25 cents in the daytime excepting Saturday and holiday afternoon performances. There will be two performances daily, one in the afternoon and one in the evening and every seat in the theatre will be reserved. The runs will be determined entirely by the success of the production.

In New York and Chicago, it is probable that more than one theatre will be needed because of the longer engagements in these cities. Mr. Woods expects to extend the circuit in time to every territory where the demand warrants the heavy investment that is now required to build and operate a first class theatre.

Reduces Admission Prices

Coincident with an announcement by the Family Theatre, Ottawa, Ontario, that admission prices for the house would be reduced to pre-war levels starting with the week of April 14, came the declaration that the attraction during the first half of the same week would be the British feature, "A Dead Certainty," which is released in Canada by the Anglo-Canadian Picture Plays, Ltd., through the Horsfall Productions, Ltd., Toronto, Montreal and

St. John. Manager McDonald of the Family Theatre stated that admission prices for all matinees would be 10 cents and for evening performances 15 and 20 cents. The Family is one of the six large moving picture theatres of the Canadian Capital.

Paramount-Vandenbergh Pictures Are Scheduled for April Release; Four Episodes of Two Reels Each

A

NOUNCEMENT comes from the Famous Players-Lasky Corporation that it will release eight reels of the Paramount-Vandenbergh African Pictures, obtained by Dr. Leonard J. Vandenbergh during his year of exploration of British East Africa and Uganda, in April. They will be available to exhibitors in series of four pictures, each two reels in length. The decision of Paramount to release these pictures, which show for the first time in film many of the least known African tribes, is the result of the enthusiastic reception they were accorded when they were shown recently at the Rivoli and Rialto theatres in New York. There they excited great interest and some reviewers gave them more prominence than the feature films which they were shown with.

The subject of the first episode in the series is "Wild Men of Africa," which is introduced with pictures portraying the strange life of the Wanyika, a tribe of villagers which was one of the first visited by the Vandenbergh party. The barbarous funeral customs are vividly shown; also the tribe's primitive dentistry and the art of body scarification practiced.

The second episode is titled "The Lion Killers," at the end of which the Masai are seen putting the finishing spears into an ugly beast who has been committing depredations about the native village. "Slaying the Hippopotamus," the third episode, shows how the savages conquer the beast.

The fourth episode is "The Land of the Pygmies," which is of the greatest scientific value, for Dr. Vandenbergh and the photographer of the party, Mr. Shattuck, are among the few civilized human beings who have ever seen these extremely timid little people of the African forest and these are the first photographs ever taken of them. They are called the Mambuti.

Since returning from this expedition, which was financed by the Famous Players-Lasky Corporation, Dr. Vandenbergh has been in great demand as a speaker before sectarian and non-sectarian audiences, and has also lectured in Washington at the invitation of the National Geographic Society.

The expedition brought back about 40,000 feet of film, all of which will be carefully preserved for scientific record. The 8,000 feet to be released comprises the best of this film.

Financial Group Is Said to Be Backing Charles Miller in New Film Enterprise

With the recent announcement that Charles Miller, famous as a director of far north pictures, had gone to Port Henry, N. Y., at the request of the Port Henry Chamber of Commerce, with the object of establishing a permanent producing unit in that section, comes the report also that a new and important group of Wall Street interests, hitherto unknown in the industry, will shortly enter the motion picture field.

Just who these interests are or what the new company is to be named has not yet become public, but it is said that they have been quietly perfecting their plans for some months, having been in correspondence with the Port Henry Chamber of Commerce during that period relative to producing there throughout the year. It is said that they are now practically ready to begin operations on a considerable scale and will commence work as soon as their studio facilities are ready.

With Mr. Miller at Port Henry are Mr. Paul Schoppell, whose offices are in the Singer Building, New York, which will be the temporary headquarters of the new company pending their location in the Fifth Avenue section of the film industry, and Mr. L. H. Graham, who represent the financial interests involved.

They will go into the question of the advantages and possibilities of Port Henry as an all-year production center and if their decision is favorable, they will at once take over a studio which has already been erected and which the Port Henry Chamber of Commerce states is available. Production on their first picture will then be begun almost immediately.

It is stated that a story by one of the best known authors of stories of the far north has been secured for Director Miller.
Of Vital Importance to Independents

O n another page of this department is an article by H. H. Freeman, secretary of Special Features Company, Inc., which touches upon a subject of vital importance to all independent distributors and exchange men, that is: consistent advertising by the producer.

Special Features Company, of which W. E. Drummond is president, is a live wire organization which for several years has been operating a successful exchange in Knoxville, Tenn., and which recently opened another exchange in Jacksonville, Fla. Mr. Freeman, who is now in charge of the Jacksonville exchange and who was formerly in charge of the Knoxville exchange, is well qualified to present the exchange man's view of this subject.

Mr. Freeman's argument fairly bristles with good points. Note particularly his statement that every independent production must be sold twice, first to the exchange and then to the exhibitor. It is on the second sale that the lack of cooperation is most felt, for, as he points out, the exchange man is in a majority of cases left with a product on his hands which in the eyes of the exhibitor is getting old just at the time it should be advertised.

We agree with Mr. Freeman absolutely in his statement that this question is of vital importance to the thorough development of the independent field, and that to obtain the maximum results for all concerned it is just as important that a production continue to enjoy advertising after the sale of the exchanges is completed as before.

As to the value of advertising there can be no question, and Mr. Freeman in presenting the exchange man's view mentions a specific instance where his company ceased to be interested in the purchase of a production when he found that the producer was not advertising it.

Regarding Mr. Freeman's statement, however, that this important angle of consistent advertising to help the exchange man sell to the exhibitor, has been neglected, we would call attention to the fact that this matter was dwelt upon in this department in the issue of December 18 asking the distributors to cooperate with the exchanges, and again in the issue of January 8, advising the exchanges to insist on securing co-operation of the distributors in this matter of consistent and continued advertising.

The main difficulty has been apparently that the distributors felt that after the territory was sold practically the entire advantage of continued advertising would accrue to the exchanges while they, the distributors, were paying the bills.

The distributor, however, is apt to overlook one important point, that is, that any assistance which he renders the exchange in helping it market the picture will be of material assistance when he is ready to sell another production to the exchange; and, regarding the expense of such advertising, you will note Mr. Freeman makes the concrete suggestion that in the sale of territory the contract stipulates how much advertising is going to be done and for each territory to pay its pro-rata part over and above the usual amount of advertising. He states his company would be glad to do so and believes other exchanges would also.

We think this suggestion a good one and entirely feasible and believe an arrangement could be worked out that would not only be entirely equitable to both the distributors and exchanges but would be to the mutual advantage of all concerned and in addition give a greatly added impetus to the growth of the independent field.

This is a matter which certainly deserves careful consideration and Moving Picture World will be glad to hear from producers, distributors and exchange men upon this important subject.

C. S. SEWELL.

“Independence City” Marks Big Era in State Right Development

A recent and far-reaching development in the independent field is the acquisition by Independent Films Association of the elaborate studios formerly used by Louis B. Mayer and Triangle Film Corporation and in which Mr. Griffith produced his huge spectacles, “The Birth of a Nation” and “Intolerance.”

Henceforth it will be known as Independence City and will house the separate producing units of Independent Films Association, which is already one of the leading organizations in the state right field.

The entire set of Griffith studios have been acquired by the Association and is now being used by the following producing units, with others making preparations to make use of the studio facilities: Pinnacle Productions, Pinnacle Comedies, Arthur S. Gooden Productions, Tattersham Productions which are operating now at full blast.

Pinnacle Productions are making “God's Gold,” starring Neal Hart, based on Arthur Henry Gooden's story, a story of adventure, of strong men and red-blooded courage. The delay in starring another Hart picture was due to the difficulty in finding a suitable story and also in the selection of a capable director.

Both of these difficulties are announced as having been overcome by the selection of Webster Sul- lion to direct Arthur Gooden's story, with Eddy Linden as the cameraman.

Max Roberts has also started on his comedy, “The Ting Tong Man,” a story of chinatown. Lil- lian Byron will appear opposite the star, while the heavy will be C. E. Cuthbert, with Jimmy Cle- ments as the director.

Sunrise to Move

Coincident with the release of its first state rights production, “The Price of Silence,” starring winsome Peggy Hyland, the Sunrise Pictures Corporation announces its removal to larger quarters in the Godfrey Building, 1277 Seventh avenue, fourth floor, March 1. The new quar-
In the Independent Field

Trade Showing at Early Date for Salient-Muriel Ostriche Feature

Salient Films, Inc., announces that a trade showing in its first production, starring Muriel Ostriche, will probably be held within the next two weeks, as the filming of exteriors and interiors is practically completed and cutting and assembling will start in a few days.

Reports indicate that J. Charles Davis, 2nd, the director, has succeeded in producing an attractive production. In the making of the picture he has been assisted by Jack W. Brown, while the principal roles are portrayed by a capable cast, including in addition to the star, Walter Miller, Harold Forshay, Jack Hopkins, Helen Courtney and a number of other well-known artists.

Immediately upon completion of work on this production, the filming of the second picture will be started. The story was written by a well-known novelist and has already appeared in book form. The working title of the first picture was "The Shadow," but the final title has not yet been selected. The story deals with a young girl who after her marriage finds she has married the wrong man. It is an original story written especially for Miss Ostriche.

Monkey Business in Two Tarzan Serials

Two separate concerns have recently announced that they will produce serials based on Edgar Rice Burroughs' Tarzan stories, which will be titled "The Adventures of Tarzan." P. P. Craft, who announces the formation of the Tantor Pictures Corporation will produce serials, states he is transferring to Numa Pictures Corporation rights under which they made "The Revenge of Tarzan," but that this was only one of the Burroughs' stories, and that he will not film other of the Tarzan tales which he owns, and that Bull Montana will play the lead in the new serial.

Numa Pictures Corporation, which also states it will produce a serial entitled "The Adventures of Tarzan," announces, through its secretary and attorney, that the Numa Pictures Corporation owns the motion picture rights to Edgar Rice Burroughs' story on "The Return of Tarzan," that Mr. Craft disposed of all of his rights to that company, is in no way connected with the corporation, or with any rights growing out of the book, nor is it in a position to retain any production rights, and that the Great Western Producing Company is producing for Numa a serial entitled "The Adventures of Tarzan."

Equity Sells Rights for Four States on "Whispering Devils"

Sol and Walter Lichtenstein, owners of the Equity Distributing Company of Denver, have bought the distribution rights for "Wolves of the Desert," "Witch's Folly," "The Living Book of Knowledge," which will be arranged just as any encyclopedia of printed matter is arranged, but for the purpose of release to exhibitors it will be arranged numerically.

Ross Represents Price in Chicago

C. B. Price has appointed Rod-

erick Ross as western repre-

sentative of Pricefilm, Inc., with

headquarters in Chicago. Mr.

Ross is identified with motion

picture interests in that city and

also conducts a large printing

establishment. He will keep a

full line of Pricefilm prints and

samples of advertising material

on hand at all times. Mr. Price

believes this move will facilitate

the handling of his productions

in the Central West and be a great

convenience for state rights

buyers.

"Ne'er-Do-Well" Sold for Canada

Robert W. Priest has sold to

S. J. Dunning, of Montreal, the

rights to "The Ne'er-Do-Well"

for the Dominion of Canada.

Mr. Dunning also controls the

rights to "The Spoilers" and

writes Mr. Priest that Canadians

are great admirers of Jack Pinto

and because of the heavy buy-

ings on "The Spoilers" he felt

compelled to purchase the rights

for the other production.

Earle to Title Cuneo Features

A notable departure in state

rights productions is the signing

of a long term contract with

the Doubleday studios and Ferdin-

and Cuneo. Mr. Earle, noted title

expert, by which Earle is engaged to

supervise and produce art

for the Cuneo series, which

Doubleday is producing for the

Capital Film Company of

Chicago.

Mr. Earle is now engaged in

formulating sub-titles for Cuneo's

third production at the studios

in Hollywood.

Royal Luncheon

Royal Pictures, Inc., Philadel-

phia, were the hosts at a delight-

ful noon luncheon on Tuesday,

February 8, at the Hotel Vendig,

Lynch to "Witch's Lure" to the

Federated Film exchange in that

territory.

The territorial rights for Mary-

land, West Virginia and the Dis-

trict of Columbia have been

closed on the Lester Cuneo series,

the Fritz Ridgeway series and

"Witch's Lure" to the Federated

Film exchange in that territory.

Arrow's "Shallenberger Month" Starts Off with Record Sales

Business of the Arrow Film

Corporation is by no means

dull during the absence of

President Shallenberger who is

now on the Pacific Coast. Im-

mediately after his departure,

Vice-president W. Ray Johnson

designated the period of his ab-

sence February 7 to March 6 as

"Shallenberger month" and was

agreeably surprised when the

result of the first week showed

the following sales:

"Death of Jack" and the two

Ruby DeRemer features

"The Woman Love" and "Luxury" to Robert Lynch of

DeRemer features to Louis Frank of

"Luxury" to Ohio Film Corporation of

"Wolves of the Street," "The

Scorpion" and "The De-

ceiver" to Illinois to First Na-

tional; ten Screenart reissues to

Independent Film Service of Dal-

las for Texas, Arkansas and Okla-

homa and to Liberty Film Ex-

change of Washington for Dela-

ware, Maryland, District of Co-

lumbia and Virginia.

"Love's Protege," "The Man

Who Trifled," "The Tame Cat,"

"Bitter Fruit," and the "Law of

Nature" to First National for

Minnesota, North and South Da-

kota; "Penny Philanthropist,"

"The Deceiver," "The Man Who

Trifled" and "The Daughter of

the Don" to Tucker Brothers for

Texas, Oklahoma and Arkansas.

"The Deceiver" to Greater Fea-

tures Inc. for Minnesota, North

and South Dakota; "Bachelor

Apartments" for New York City

and Northern New Jersey to

Merit Film Corporation; Spot-

light Comedies and Sport Pic-

torials for eastern Pennsylvania

and Southern New Jersey to New

Film Exchange, Philadelphia.
In the Independent Field

Greiver Starts for West Coast
Si Greiver of Russell-Greiver-Russell started on the second phase of his national journey in the interests of the pictures his firm is offering the state rights buyers. Greiver is heading for San Francisco as his first stop.

With him go prints of the Fritzi Ridgeway pictures.

Fritzi Ridgeway to Make Series of Five-Reel Films for Capital
Fritzi Ridgeway has graduated from two-reel subjects, which she has been making for the last year, and is about to enter into the feature field in a series of five-reel features based on known and wide-read books, according to an announcement by Capital Film Company.

Miss Ridgeway has built up a following in the two-reel western pictures in which she has been appearing in for Capital. Several stories are now under consideration. Miss Ridgeway has been termed "The Girl with a Thousand Personalities," and has played nearly every female type from cowgirl to society heiress. She began her career as an extra at the Essanay Studio in the days when it was running at top speed. She was known as a fearless little daredevil, and anything that was especially risky and no one else wanted to encounter was always willed on her. Her first picture will shortly go into the process of construction and the title will be announced soon.

Slutzker Enters National Field
M. Slutzker, president of Speciality Photoplay Company, Inc., has announced that his company is entering the national distribution field, handling productions on the state rights market.

Larger offices have been secured at 1600 Broadway and several negatives have been purchased which are now being cut and titled.

Consistent Advertising Necessary to Success of Independent Field
By H. H. FREEMAN
Secretary Special Features Company

A great deal has been written about the independent field producers, exchange men and exhibitors, with the exception of one angle which is not only important but absolutely essential if the independent field is ever thoroughly developed: that is consistent advertising by the producer.

In this field every production has to be sold twice, first to the exchange man and second to the exhibitor, therefore each production must stand on its own merit, for there is no link of exchanges to put it over unless it does.

To stay in the field the independent man must depend on one good production selling the next one and watch his buys. The big handicap, however, is advertising.

In the great majority of cases as soon as the producer gets his territory disposed of he ceases advertising and the exchange man is left with a product on his hands that in the eyes of the exhibitor is getting old just at the time it should be advertised.

I cannot see why independent producers do not stipulate in their contracts how much advertising they are going to do and let each territory pay its pro-rated part, over and above their usual amount of advertising. Our company for one would be glad to do so and I am sure that the rest would if they have to be a live wire to stay in the field and advertising is a live wire's second name.

When we consider buying a picture our first consideration is the production, and second, what kind of a reputation has the company for advertising. Our desk is a copy of a wire accepting a certain five-reeler. It so happened that before the messenger answered our call four trade journals came in. We naturally looked to see what the distributor had to say, and there was not an advertisement in either. The result was we made a counter offer of less money. We have since received later issues of the trade papers with no advertising on the production in question and consequently we are not interested in this picture.

How producers can overlook this great handicap to the Independent Field, I have never been able to understand.

Northway Film Corporation Opens State Right Exchange in Utica
A newcomer among the upper New York State independent exchanges is the Northway Film Corporation, located at 156 Genesee street, Utica, New York, of which John J. Bradley is president and general manager and Fred. A. Voll is secretary and sales manager.

This exchange, together with the executive offices and a modern projection room, occupies two floors, and has adopted the term "Northway Pictures" to describe the productions which it is handling; which include for that territory the following "Heritage," starring Matty Roubert, "Mad Love" with Laina Cavaliere, "Isle of Destiny" with Paul Gilmore, "Batchelor Apartments" with Georgia Hopkins, "The Water Lily" and "Fruits of Passion" with Alice Mann and Donald Hall, and "Spellbound" with Lois Meredith.

Big Bookings for Hallroom Comedy
A week's run at the Olympia Theatre, Pittsburgh, is the latest big booking reported by C. B. C. Film Sales Corporation on its comedy-thriller, "A Dog-gone Mix-up," which recently ran for a week at the New York Strand. This comedy is announced as meeting with great success wherever shown. In Cleveland it was shown for four days at both the Mall and Park theatres to big attendance, and the Standard Film Service handling it in that territory reports a big demand for bookings.

Similar reports are being received by C. B. C. from the S. & S. Film and Supply Company of Pittsburgh, "A Dog-gone Mix-up" being shown in many high class houses, including the Olympic in Pittsburgh.

SPECIAL FEATURES CO.
KNOXVILLE TENN.

JACKSONVILLE FLORIDA

ANNOUNCE THE OPENING OF THEIR JACKSONVILLE EXCHANGE
To serve Florida and South Georgia Exhibitors overnight.
In the Independent Field

Priest Will Not Raise Price of His Feature "The Supreme Passion"

Robert W. Priest, president of the Film Market, Inc., states that notwithstanding the wide attention attracted by announcements of the forthcoming picture, "The Supreme Passion," which was formerly titled "The Grand Passion," the schedule as originally decided upon will not be changed and that state rights buyers will be able to secure rights to this production at prices that will enable them to make large profits.

"Admittedly we did not realize when our first advertisement was printed how big a hit we had," said Mr. Priest, "but it shall not be said that we reneged when we found out we had an exceptional picture and a great box-office hit. The schedule is the same as when we acquired the picture and started to exploit it. This is a picture that every territory will want and I would rather see my picture nowhere than about the same date and accept less money for the rights than to see them exploited only in restricted territories and work hardship on the buyers."

"There is a wonderful opportunity for state rights men to clean up on this picture and I propose to do my utmost to aid buyers in acquiring the rights."

Regarding the change in title, Mr. Priest announces that "The Supreme Passion" was selected on account of the fact that "The Grand Passion" had been previously used, and also as the new title is believed to more accurately reflect the motive of the plot.

Cuneo Working On His Third Feature

Lester Cuneo has started on his third picture at the Double Day studio. It is as yet untitled, but is understood to be a Western story of rapidity of action, and logical in every way. Assisting Cuneo is Francesca Billington and several other players of prominence.

The picture will be directed by Robert Kelly, assisted by Bob Murray, and will contain art titles by Ferdinand Phinney.

Capital Waging Big Campaign on "Gasoline Alley" Cartoon Films

A successful publicity and exploitation campaign is being waged on Frank King's "Gasoline Alley," the newest animated cartoon creation, distributed by Capital Film Company.

A number of newspapers syndicating this cartoon have signed their willingness to get together with the producer and in three weeks after the one-sheets produced by Russell-Greiever-Russell are being given widespread prominence by the newspapers.

In Buffalo four hundred (400) one-sheets and four hundred (400) cut-outs have been placed on display by the Buffalo Evening News. The Louisville Courier Journal has signed its intention of doing likewise, and the Chicago Tribune has secured for distribution a quantity of the window cards and posters, and other publicity material on "Gasoline Alley." It is the intention of Russell-Greiever-Russell at the completion of two of the pictures to make a tour of the country stopping at newspaper offices only, showing the editors and staffs of all the newspapers syndicating "Gasoline Alley," just what is being done in its animation.

Another angle of the publicity campaign is the poster campaign being put over in Chicago by Russell-Greiever-Russell. Five hundred (500) oneshots advertising "Gasoline Alley" were sent to five hundred garages with the request that they put it in a prominent place to attract the attention of the automobile owners. To date, one hundred (100) garages have been checked up and it is discovered that over 98% of them have posted the one-sheet.

Horizon Pictures Will Reissue Norma Talmadge Five Reel Film

With Norma Talmadge appearing in the dual roles of mother and daughter, Horizon Pictures, of which F. E. Backer is feature production manager, announces the reissue of "A Daughter's Strange Inheritance," directed by Van Dyke Brooke, and adapted by Arthur C. Lichteby from the play by D. E. Ackery. The production is in five reels, Miss Talmadge having the role of the mother in the first two and the daughter in the remaining three. The picture deals with the subject of pre-marital influence. It is now being edited and will soon be ready for release.

Mr. Backer also announces that they will have two subjects in the series of two-reel Norma Talmadge reissues. Three are now ready and they will be issued every two weeks.

Bennett Goes to Los Angeles to Complete Deals with Producers

Hunt Bennett, Vice-President and General Manager of National Exchanges, Inc., will leave in a few days for Los Angeles to complete negotiations with certain producers desirous of affiliating with his organization.

Mr. Bennett advises that the Drascona production, "Welcome Children," which is to be the first feature production released by his company, is ready for release not later than March 15. He will confer with President of Drascona Productions regarding the big advertising campaign which will be launched in the interests of "Welcome Children." Dale Hanshaw, Special Representative of National Exchanges, Inc., has been in Los Angeles, for the past few months looking over the production field.

Brandt On Tour

Joe Brandt, president of the C. B. C. Film Sales Corporation, has left on a trip to look over exchanges in the state rights field in conjunction with exchanges in the conditions in the Independent Market. It is expected that he will be away about ten days.

Barbour with Gollos

E. S. Barbour, who has been a member of the Selznick sales force in Chicago for the past year, has joined the Gollos Enterprises in a like capacity. Mr. Barbour is on the South Side for Gollos Enterprises.

Press Book for "Reckless Wives"

The press book on "Reckless Wives," the five-reel feature starring Jane Thomas, is ready for distribution.

The book is filled with helpful hints and suggestions for exploitation. Its aim being to help the exhibitors on "foot over" films distributed by the Independent Films Association.

This work is announced as just an early sample of the exploitation work designed and mapped out by the Independent Films Association in its policy of putting over one of the biggest exploitation campaigns in the industry.

Falkner Enters State Rights Field

George A. Falkner, whose father, Fred W. Falkner, was formerly with the First National of New Jersey, has opened an exchange for the State of New Jersey, known as the Falkner Film Service. The physical distribution will be handled through the Alexander Film Corporation of 130 West Forty-second Street.

Mr. Falkner has contracted with the Clark-Cornelius Corporation to handle the "Devil's Angel" and "Hearts Aflame" in Northern New Jersey.

Rapid Sales on New Lubin Film

Bert Lubin, who is now on a sales tour in connection with his second independent production, "West of the Rio Grande," announces the sale of rights for Western Pennsylvania and West Virginia to the Lubin Film Renting Company of Pittsburgh.

He also reports that the unsold territory on this production is rapidly being sold to exchanges who bought "Honeymoon Ranch" are also buying this production, which is said to be a picture with more than the usual quota of thrills.

New Ohio Company

The Sunset Pictures Company of Youngstown, Ohio, announces a series of two-reel comedies featuring Fatty Beilstein, who is said to be a double of the late John Bunny. The pictures will be sumptuously cast and produced by Grace Helsel, and the production of the first picture is well under way.
In the Independent Field

Dominant Offers Comedy Series Dealing with Domestic Affairs

Dominant Pictures Corporation announces that its series of "New-Wed Comedies," which as the title implies deals with the domestic troubles of a couple of newly-weds are now ready and will be released on the independent market. They are filled with light and frolicsome stories filled with originality and wit which will prove big box-office attractions. Rosemary Theby, who appeared with Otis Skinner in "Kismet" and who has also been seen in many successful productions, is the featured player, and she is assisted by a capable company. The comedies are said to reflect good taste on the part of the director and to have been produced with picturesque backgrounds.

A complete line of accessories have been prepared for the series including one, three and six sheet posters, slides, lobby displays, press sheet, electrolographs, and additional exploitation materials.

"Reckless Wives" Booked Heavily

Independent Films Association announces that its five-reel production, "Reckless Wives," is now ready for release all over the country. The cast of this production includes Leslie Austen, Myra Murray and Jane Thomas who appeared in one of the principal roles in the Rex Beach picture, "The North Wind's Malone." Independent reports great success in selling this production under their policy of allotting territorial options by wire subject to screen examination.

Books "Golden Trail" and "Good Alley" Is Nearly Ready

W. Ray Johnston, vice-president of Arrow Film Corporation, announces receipt of a letter from A. C. Bromberg Attractions of Atlanta stating that the Arrow production, "The Golden Trail," has been booked for a week's run at the Tudor Theatre in Atlanta.

Another Exchange Opens in Utica

A new company, formed for the purpose of distributing films on the independent market to theatres in upper New York territory, is the Arrow Film Corporation, with an exchange at 424 Bleecker Street, Utica. The proprietors are I. S. Benjamin, Morris Draper, S. E. Chase and R. D. Richardson. The first two productions to be handled by the company, which announces it is equipped for performing productions of merit will be "Love's Battle" and "The Fourth Face," released by Climax Film Corporation and Clark-Cornelius Corporation.

Matthews On Tour

George I. Matthews, special representative of Price Films, Inc., gave a trade showing of his company's latest production, "Your Daughter and Mine," recently in Baltimore and Washington to exhibitors and buyers in that territory. His next trip will be to Boston, where he will present the picture for independent distributors and exhibitors in that territory.

"Gasoline Alley" Will Be Completed by February 15

It is titled "Leave It to Walt," and a trade showing will be arranged in several key cities simultaneously at an early date. This series, it is announced, will differ from other animated cartoons, and in addition to combining real humor with excellent animation, each five hundred foot release will tell a good clever story with as much action and interest as usually found in longer releases.

Sale Announced

Russell - Greiver - Russell announces the disposal of the territorial rights for northern New York on the Fritzi Ridgeway series, and their special picture, "Witch's Lure," to Arthur G. Whyte of the Empire State Film Corporation, Buffalo, N. Y.

Kremer's First Guinan Western

"I Am the Woman" Is Now Ready

Victor Kremer's first Texas Guinan five-reel drama, "I Am the Woman," is now ready for release. Francis Ford, who directed the production, will also be seen in support of the Star. It is announced that the production will satisfy those who seek rough riding, skilled marksmanship and the other attributes usually associated with the West; also that there is plenty of action and suspense, but that the story which was written by Tex O'Reilly is free from exaggeration and does not depend upon deeds of daring alone to build up the picture, as there is a logical plot.

The cast is said to have been especially selected for their particular fitness for the types to be portrayed and Mr. Ford is seen in the role of "Skeg Gin Charlie," a man who finds himself and makes good under the influence of a woman. In the earlier scenes he appears as a vagabond.

Miss Guinan has a role that particularly suits her ability and notwithstanding her accident of a few weeks ago while in the saddle performs many daring riding stunts. Eastern atmosphere has been introduced wherever it could be logically interpolated so as to lessen the sameness of the usual western story.

We have just received from the Coast the newest Hallroom Boys Comedy, called "HIGH AND DRY." It has been reviewed by many of the leading exhibitors in New York, and been pronounced by them the greatest two-reel comedy they have ever seen. We made Independent history with "A DOG-GONE MIX-UP" when it played a record-breaking week at the Strand Theatre, New York. Three of the largest theatres in Boston, the Boston Theatre, Loew's Orpheum and the Star; the Olympic in Pittsburgh; the Victory in Providence, and many other large theatres gave this Hallroom Boys Comedy a week's run. Now watch and see what "HIGH AND DRY" will do. We guarantee that it will break all records. Go after it when you see it advertised. If you're not booking Hallroom Boys Comedies you're missing a good thing.

HALLROOM BOYS PHOTOSTORIES, Inc.
David P. Howells Forms Company to Handle His Domestic Business

As a result of the success of "The Son of Tarzan," David P. Howells has decided to increase the scope of his business. For this purpose he has formed the Howells Sales Company, Inc., which will handle the distribution and sales of all of the pictures which he decides to place in the domestic market. The new company has been located in a separate set of offices on the eleventh floor of 729 Seventh Avenue and will carry on its work as though it were an entirely separate organization.

The officers of the new company are as follows: David P. Howells, president; Benjamin F. Howells, vice-president and treasurer, and William Fait, Jr., secretary. The active management of the affairs of the company will be under the direct management of Mr. Fait.

It will be the policy of the new organization to only put out one picture at a time and to concentrate its efforts on not only selling the production but to give the state rights buyer the maximum of service with each picture. This policy has been decided upon because it was found to work so effectively in the sale and distribution of "The Son of Tarzan."

The first picture which the new organization will offer to the state rights buyer is "The Hope Diamond Mystery," described as an unusual serial in fifteen episodes dealing with probably the most sinister jewel in history. For fourteen hundred years it is claimed the curse of this jewel has followed every person whose possession it has come.

The Howells Sales Company has the negatives of several other big productions which it will put on the American and Canadian market following the sale of "The Hope Diamond Mystery."

A fine line of paper and advertising accessories will be issued on "The Hope Diamond Mystery" and nothing will be left to chance in this respect so that it contains a direct selling appeal to the public.

Jefferson Making Dixon One-Reelers

Nat Levine, general sales manager for Plymouth Pictures, Inc., announces that the Denver Dixon comedies which Plymouth will distribute are being directed by Fred Jefferson. Mr. Jefferson is a comedy director of many years' experience, having been with the Rolin Company for many years directing Harold Lloyd, "Snub" Pollard and Bebe Daniels.

Opens Exchange

"Stephenson's Attractions" is the name of a new independent exchange which has been opened by Mr. Charles L. Stephenson at No. 1 Adelaide street East. Stephenson starts off with "The County Fair," which he is handling on a state rights basis with percentage bookings only. Mr. Stephenson is well known in the Canadian film trade circles as he is a veteran showman and pioneer film exchange figure.

Myrabel Company Enters the Field

Fred Meyers and Leo Lebel have formed the Myrabel Film Corporation with offices at 100 West Forty-sixth street, to handle state rights pictures, and also to distribute features in New York City and northern New Jersey. The owners are Fred Meyers, president, formerly manager of the N. T. Independent Masterfilms exchange; Leo Lebel, former secretary of the exchange, is secretary of the new company, and F. J. M. Iredell is treasurer.

The force consists of Jerry Wilson and Jeff Dolan for New York and Brooklyn; Mr. Meisel for New Jersey and Miss Wood in charge of booking. All of whom were formerly employees of N. Y. Independent Masterfilms, Inc.

Jimmy Callahan to Make Features

Jimmy Callahan, head of the Jimmy Callahan Film Company and star of the series of comedies which are being offered on the independent market by Robert W. Friest, announces the formation of a corporation under the laws of the state of New Jersey to take care of the financing of his activities.

In addition to twelve two-reelers Mr. Callahan plans to make several six-reel features a year. He is in New York at the present time and is making his move into the National Market in the Times Building.

All Star Company Buys Many Films

Louis Hyman, general manager of All Star Feature Distribution, Inc., San Francisco, announces the company has purchased rights to the following productions for California, Arizona, Nevada and the Hawaiian Islands: "Kazan," a James Oliver Curwood story featuring Jane Novak; "Whistling Devils," with Conway Tearle and Rosemary Theby; the new Mack Swain two-reel comedies; the two-reel Frazee comedies; the first of a series of five five-reel westerns, entitled: "The Western Adventurer;" "The Western Fair;" "Hush," with Clare Kimball Young; three David Butcher features, and the Marshall Neilan reissue, "The Country That God Forgot."

Several Sales Made by S. & E.

S. and E. Enterprises report the following sales: Seven two-reel Midget comedies to Specialty Photoplay, Inc., for New York City and Northern New Jersey; to Penn Film Service Company of Pittsburgh for Western Pennsylvania and West Virginia; and to Commonwealth Film Corporation of Boston for New England. "It Might Happen to You" to Associated First National Exchange of Washington, for Delaware, District of Columbia, Maryland and Virginia; and to New Film Exchange of Philadelphia for Jefferson Pennsylvania and Southern New Jersey and Quality Film Service of Pittsburgh for Western Pennsylvania and West Virginia.

The Midget Comedies secured by Specialty Film Corporation for New York and northern New Jersey are being given a first run at the Broadway Theatre, New York.

Chicago to Have Another Exchange

Another new exchange will soon be added to Chicago's rapidly listing of independent film marts. The Wabash Film Exchange will early in March be ready for business at 844 South Wabash Avenue, and will handle new and reissued one and two-reel comedies, two-reel Westerns, and Eye and Ear special features of society, Western and popular comedy drama types. The Wabash Film Exchange will specialize in popular-priced productions.

MAURINE POWERS IS RAISED TO STAR

Maurine Powers, the child actress who has played ingenue roles in a number of big screen successes, will be starred in the forthcoming Lawrence Weber production which is being adapted to the screen from the famous stage play "Why Girls Leave Home."

William Nigh, who is directing, adapted the story to the requirements of the camera with Miss Powers especially in mind as the star, and work is now under way on the picture at the Paramount Studios in Fort Lee, New Jersey.

Miss Powers, is not yet seventeen years old and hails from Terre Haute, Ind., where she gave evidence of her artistic talents almost from babyness.

JANS WINS CASE AGAINST MACHATT

The case of Jans Film Service against M. Machatt of the Crescent Theatre, Perth Amboy, was called February 14 before Judge Freeman Woodbridge in the District Court of New Brunswick. The litigation arose from the fact that Machatt is alleged to have refused to turn over the plaintiff's portion of the receipts of "Madonnas and Men."

After the case was called, the attorney for the defendant offered settlement which was concluded by Machatt paying the amount claimed by the defendant.

ABRAMSON MAKING ANOTHER FEATURE

Ivan Abramson is now engaged in producing a new feature, "Mother Eternal" based on his own scenario which he has been working for several months. Vivian Martin will be the featured player. The cast also includes Earl Metcalfe, Thurston Hall, Jack Sherrill, Vivian Osborne, Pearl Shepard, Cecil Korn, and Little Ruth Sullivan.
Wealthy, a polished gentleman on the surface, a lover of music and the arts, but yet—

A deadly menace to all who opposed his will.
“Yield to my will or die!” He told his victims, and they died.

No stranger or more interesting character has ever appeared in literature or on the screen; yet it’s based upon the life of an actual person. A fascinating, thrilling and splendidly produced drama of the great Southwest.
Santschi Series

Cyrus J. Williams

presents

TOM SANTSCHI

in

"THE IMPOSTOR"

Directed by Robert North Bradbury

Hard riding, hard fighting, hard loving.

And all Western from start to finish.

Two reel dramas that are made like the best Special features, finely acted, finely photographed, finely directed, finely produced.

Add that to the name, fame and popularity of Tom Santschi and you’ve got something.

You don’t have to take our word for it—see them for yourself at the nearest Pathe exchange.

Pathé Distributors
Selling the Picture to the Public

By EPES WINthrop SARcENT

THE TWENTY-FOUR SHEET FOR THE NEWEST FAIRBANKS
This is a white ground with Doug's name in red, the title in blue
and just five words of announcement.

Fairbanks Posters for "The Nut" Use
Only Five Small Words on Each Poster

DOUGLAS FAIRBANKS
in
"THE NUT"
Only that and nothing more. Precisely
25 letters; one short of the full alphabet.
No, you're not in Heaven. Look around
you and you will find that you are still in
your office here on earth. The millennium
has not yet come.

Change of Pace
It just happens that the United States

Artists figures that perhaps it doesn't
matter a whoop whether or not the Doug-
las Fairbanks Corporation "presents" or
whether it's a Big Four production, or
whether or not Hiram Abrams is president
of United Artists, or that Ted Reed di-
rected it, or Kenneth Davenport made the
story, or Bill Parker and Lotta Woods did
the scenario.

Doug Can Do It:
It is sufficient that Douglas Fairbanks is
to be seen in a story. That it is a new story
is shown by the title, "The Nut." That's
what is going to sell the tickets for the
house. Hiram Abrams can't sell tickets.
Ted Reed won't bring one copper penny up
to the box office. The big point is that the
exhibitor wants to sell Doug and United
Artists is not asking the exhibitor to buy
a lot of paper for the purpose of advertising
the rest of the crowd. For once they are
going to keep it off the paper.

On Film It's Different
Perhaps the film will still use a few hun-
dred feet to tell all the facts herein recited
and add the technical director, the photog-
rapher, the contractor who built the studio
and the real estate man who sold the
ground, but for once the posters are going
to work for the exhibitor, and for him only.
And it is going to be simple, effective
paper, too. That twenty-four, for example,
has a white ground. The star name is red,
bordered with black outline and the title is
blue with a black fence around each letter.
Doug is simply dressed in a black hat, black
cloak, dark grey trousers, lighter grey gloves
and spats, to match the squirrels, and his
face will be in natural colors. The others
are about as simply effective, so Charlie
Moyer says.

TWO THREE SHEETS AND A SIX (IN THE MIDDLE), WITH JUST FIVE WORDS ON EACH
None of the Fairbanks paper for "The Nut" will carry a lot of free advertising for the production company, the releasing company, the
authors, scenarios, director, cameraman, scene painter, art fitter and their sisters and their cousins and their aunts. It will just
tell that Doug is to be seen in his latest picture and it will tell that to the full power of the bill
Selling the Picture to the Public

Schade Exploited a Revival Strong and Cleaned Up an Extra Big Profit

GEORGE J. SCHADE is not superstitious. He doesn’t believe, for instance, that it is bad luck to bring back an oldtimer for a second time on earth. Instead he figures that he can spend more money on exploitation to get the same receipts, because his rental is smaller than on first runs.

If he can get a cheap exploitation, so much the better.

Schade, you probably know, runs the house in Sandusky bearing his name. He is the inventor of corrugated board as a substitute for the more costly composition board, and one of the first, if not the first, to use the swimming and diving contest for Annette Kellerman pictures.

Rebooked "The Wives"

He figured that he could do some more business with Anita Stewart in "Virtuous Wives," so he booked the film from First National at a reduced rental because it was old stuff. It’s old, but so is "Uncle Tom’s Cabin," and yet that still cleans up, though the vogue of the "Tom actor" has passed.

He figured that this release had made money once. It had left a good impression. It could be had cheaply.

He got a lot of paper, had cutouts of the twenty-four sheets made for the marquee, and then started out to figure on exploitation. He wanted something good. He was not keen on paying more than he had to.

One of the things he could count on was the antagonism of one of the daily papers.

The paper didn’t approve of his exploitation. It wanted all the advertising money marked with its name and sent over with the advertisement. It didn’t like the way Schade could clean up with a ten dollar stunt instead of a thirty dollar advertisement. Schade figured that it would be safe to count on the paper.

He got a man, rigged him out as Diogenes, with a linen duster, a railroad lantern and a staff. He didn’t look like Diogenes, but you could figure him out by means of the lantern.

He was sent out on the street wearing a sign reading, "I am looking for Virtuous Wives."

Pinched

That was all the newspaper wanted. It figured that Schade was up to his stunt of taking money out of the cashier’s till, and persuaded the police to make an arrest on the grounds that the sign was an insult to the womanhood of Sandusky.

The police served a summons on Schade and he went over to court. The paper had put the story on the front page and made a scare about it. It frothed all over the front page and called for boiling oil for George J. But Schade just looked innocent and contended that he was not in the least insulting. The idea was clearly shown by the fact that "Virtuous Wives" was in quotation marks. Everyone knew that quotes meant it was a play.

That’s where the paper slipped. No one thought of pinching the sign and when it was brought into court as "Exhibit A" there were the quotes, marks, just as the photograph shows. No one could swear that they had been added after the arrest.

BACKING UP "VIRTUOUS WIVES"

It brought hundreds of dollars worth of advertising and as much money as a pre-release could have gained.

What’s the moral?

Specialized Hook-up Page Helped "Blind Wives" Sales

Appreciating the fact that "Blind Wives," which is taken from "My Lady’s Dress," is largely about clothes, the Eckel Theatre, Syracuse, decided that it would help put over this Fox release to place the advertising where the women would see it. Giving each advertiser free tickets for prizes, the Eckel sold eight clothing stores on the idea of a hook-up page, buying a four fives in the centre for itself and getting an inch and a half strip across the top as commission.

Got the Women

There probably was not a woman in Syracuse who did not read the attractive dress bargains, and if she did she could not help seeing the announcement of the play, for the advertisement carried one of the two cuts on the page, and the chief attractor was a swagger gown that no woman could possibly pass over. Advertising like this is worth many times indiscriminate use of space. It is highly specialized and gains greatly in pulling power. This is a point to be remembered in handling any attraction. The best appeal is one which appeals to the class most apt to be interested.

GET ‘EM OLD AND MAKE ‘EM YOUNG WITH EXPLOITATION

That’s one way George J. Schade, of Sandusky, makes money with pictures. He played First National’s "Virtuous Wives" almost a year after release and with these cutouts and a sandwich man he made first run money and more.
Selling the Picture to the Public

Hyman's Musical Novelties
Because his film feature for the week of February 20 runs one hour and forty minutes, Edward L. Hyman, of the Mark Strand, Brooklyn, uses only a prologue, overture, a prelude and his topical review in addition to the ‘Inside of the Cup.’ Even the prologue is eliminated. As the week includes the Washington Birthday celebration, the overture is a patriotic number, somewhat similar to the Lincoln overture of two weeks ago, which excited no little favorable comment, even from the regular patrons, who are used to such things. The basis of the overture is ‘Musical Pages of History.’ The music starts with the throwing of a Washington novelty film on the scrim screen, which is backed by the black cyclorama. The lights come up, blue and lemon, from the sides, disclosing a soprano as Betsy Ross, making the first American flag. She sings ‘The Sweetest Story Ever Told,’ assisted by the male quartet offstage. There is a quiet curtain to raise the black drop, disclosing a colonial interior in which a solo dancer does a gavotte, with red-gold lighting from sides. There is another quiet curtain and the black cyclorama is returned to back the quartet posed as ‘The Spirit of ’76,’ singing ‘Darby’s Ram,’ an authentic number of the period. A colored film of the flag is superimposed on the scrim during this selection. The prologue is merely a church set with a surprised quartet singing Omnipotence (Schubert), ‘Le morn’ on singers. Foots in blue. Organ postlude, ‘Serenata.’

Simple Circus Front to Work with Big Top Tales
L. R. Duval, of the Rialto Theatre, Columbus, Ga., devised a very simple form of circus lobby for a recent picture. It can be worked even with a narrow front and gives all the suggestion of a show tent with small expense. It is a handy stunt to file away, to use for any of the numerous circus pictures. Circus stories always “pack a wallop” and nothing will give emphasis to the tent atmosphere as will the use of a canvas front. Most of those who have had to take much canvas and generally require cutting. This can be worked from a couple of truck covers in a pinch. Building up the idea, Mr. Duval used a mechanical piano, sawdust in the lobby, plenty of posters and red lobby lights. The clown worked a ballyhoo just before the showings and went on the street with a sandwich sign in the intervals.

Tied Up an Automobile Show to Boom Paramount Artists and Attractions

Because he had just been made exploitation man for the Paramount Beach, R. Duval, the Washington, returned that it was up to him to do something to sprinkle rosin on the payroll to keep himself from falling off, so he went in for a cleanup.

All he did was to tie up the local automobile show to Paramount, until you could not tell which was the tail to the dog. He was helped not a little by the fact that Finkelstein and Ruben, who have 40 theatres in the Twin Cities, are liberal advertisers, but the big point is that he put it over.

Sold the Managers
First of all he went to the managers of the show. They were local men, the agents for the various brands of cars. He pointed out that they would be helped by some feature. Generously he offered to provide the feature free of cost to them. He put stress on the fact that it would cost them nothing, and they forgot to ask how much he would pay.

He pointed out that the pictures are always a big attraction, and that anything having to do with their showing was always in the public eye. There was a large hall upstairs not in use. He would give free showings of some of the best Paramounts free of cost.

And just to show that he was a good fellow, he offered to provide a prize of ten dollars each night for the person in costume who most nearly resembled the star of the evening. Finkelstein and Ruben kicked in with an offer of ten dollars’ worth of tickets each night to the lesser lights.

Got the Editors
Of course, the contest would need some judges, and they would have to be men of probity. To save his life, Bamberger could not think of any better men than Tom Dillon, of the Tribune; W. C. Robertson, of the News, and George Adams, of the Journal. That they happened to be the managing editors of their respective sheets did not interfere with their value. He got them. Then he added Walter Wilmot, who was running the show; L. H. Ruben, Philip Reisman, manager of the Paramount exchange, and himself.

Being judges, the editors could not very well cut out the contest from the daily news stories which were run about the show. For that matter, they didn’t want to. The contests were live news. They made good reading.

Not First Run
The features selected were not first runs. The idea was to help the theatres, not to take business away, and the selections were Fatty Arbuckle, in a double bill; Dorothy Gish, in “Mary Ellen Comes to Town”; Mae Murray, in “On With the Dance”; Bill Hart, in “John Petticoats”; Dorothy Dalton, in “Black and White”; Gloria Swanson in “Male and Female,” and Ethel Clayton, in “Crooked Streets.”

That gave seven contests, each on a different star, and with stars so well chosen that almost everyone had a chance. The drive was almost wholly on the contest, and each night brought out some contestants. Also it brought out large crowds to see the judging.

And it helped put over current releases. And Bamberger put the rosin on the payroll and he will have to skid strong to slip off.

And just in passing, it helped the Auto Show.

Begin now to plan a flower mailing for the day before Easter. Let all the kids who bring flowers and send the flowers to the church, giving each its share. Don’t say it’s old. It is, but try it.
Metzger Uses a Talking Box to Tell the Mysteries of His "Unseen Forces"

E. Metzger, of the Strand, Creston, Iowa, has become noted for the excellence of his inexpensive exploitation. As a rule it seldom costs more than a couple of dollars, but for First National's "Unseen Forces" he turned himself to something unusual.

Creston is not familiar with the loud telephone, used in railroad terminals and for window advertising, and when Mr. Metzger announced that "Unseen Forces" would reply to questions shouted at a box hung from an ordinary rope in his lobby, the entire town took turns asking questions.

**Nothing to Deceive**

The box was built of compo board. It was three feet long and a foot in each of the other dimensions. A phonograph horn protruded from one end to serve as a megaphone. It was tied around with a common rope and suspended from the box office to an ordinary stick. There was nothing suspicious about the home-made outfit, and it very clearly was homemade.

It was the very home-made appearance of the outfit which disarmed suspicion. There was nothing elaborate or intricate. It was all constructed from common materials. An elaborate frame-up would have suggested something too complicated, but there was nothing complicated about Mr. Metzger's outfit.

And it did what it was promised it would do. It answered questions. Mostly it tried to ring in an allusion to the mysterious "unseen forces," and now and then it added the playing dates.

It was all so simple it was uncanny, and it pulled a crowd all day. Of course, the village humorist tried to sting the oracle, but the bright youth got the worst of it and his efforts merely helped put over the stunt.

It won a couple of columns of press notice from the newspapers, for it puzzled the reporters as well as the townfolk, and it was the best advertisement Mr. Metzger ever had.

A reference to the cut shows the very simple arrangement. Your local telephone people can install it for you, but it will be better to do it yourself and keep the secret.

You need two sets of telephone apparatus, two induction coils, five dry batteries and enough number. 36 magnet wire. The box requires two pieces of compo board one foot square. Four pieces of one foot by three, a strip of wood sufficiently heavy to support the load, a piece of rope, and a megaphone or phonograph horn.

**Making It Up**

One of the square pieces of compo board is cut to let in the neck of the horn. Into this is placed one of the telephone ear pieces. The receiver is set into the top of the horn just in front of the ear-piece, which should fit snugly into the small end of the horn. Connect the receiver and transmitter to the induction coil and three batteries and run the wires out to end of the box, furthest away from the horn end.

Here it is attached to the magnet wire, which is worked into the rope. You unravel the rope and run the wire into the strands. The wire runs from the rope along a groove in the top of the stick into the box office and down into the cellar or into the house, where it ends in the second telephone set.

**The Unseen Force**

Here is located the unseen force, who is a bright person who can frame quick replies. The question is shouted into the horn and goes over the wire to the operator, who shouts back the reply into his transmitter, and the sound is amplified in the horn and is audible to all reasonably close to the box.

The success of the entire stunt depends upon the operator, who must be able to reply quickly to any questions, weaving in some allusion to the attraction it is desired to boost. It is well to have a lobby man to handle the crowd and see that the inquirers speak one at a time and speak directly into the horn. This is desirable, but not necessary.

Mr. Metzger made "Unseen Forces" the most talked about production of the season. You can do the same with any ghost story.

**Used Arrows to Point to "Forbidden Fruit"**

Card signs 14 by 22 inches, printed up, as shown in the cut, were used to direct pedestrians and motorists to the Broadway Strand, Detroit, where the campaign in that district was opened for "Forbidden Fruit."

**METZGERS "UNSEEN FORCE" WAS A LOUD SPEAKING TELEPHONE**

Look at the diagram supplied by Associated First National and you can make the same thing and stand your own patrons on their heads and shake the money out of their clothes into the box office. It's so easy it's a shame.
Selling the Picture to the Public

The Exhibitor’s Creed

This extract from the greeting of the Mission theatre, Los Angeles, contains the essence of house management. It reads:

"Not alone are we responsible for your entertainment while within the Mission, but for your comfort, health and safety, as well."

If you can live up to that you have mastered the science of management. Running a theatre means something besides good films. It means attention to the little details which enhance the value of the program.

New Type Log Cabin Lobby Frames Wild Animal Group

Frank Bligh, of the Liberty Theatre, Salem, Oregon, offers a new type of log cabin lobby for "Nomads of the North." Instead of housing in his box office, he covers most of the front, with a door for the entrance, and the space cut away for the novelty idea, which does not show in the photograph because the photographer did not use a flash.

The space to the left of the box office is a built-up tableau with greens and stuffed wild animals, to give point to this Curwood-First National title. It is the essence of the display, though it does not show in the cut, which does, however, give you the idea of how to arrange the frame. The tableau within can be made up to suit your material.

This stunt has been very well worked, with furs and foliage brought out to the street line below the large trunk which forms the crosspiece, and with rustic lettering, apparently made of twigs. With the Curwood stories still coming through, and all in the same general locale, it will pay to hold these pictures for further use.

Another display from Mr. Bligh, also for a First National, shows the lobby decorated with newspapers for "Go and Get It," which deals largely with newspaper life. This is a unique idea, cheaply done and very effective. Newspapers plaster all of the lobby space, hang from the ceiling and are used for poster bases.

Big City Paintings Lured the Small Town Patrons

Playing on the well-known fascination New York exerts over the small town mind, Andrew J. Cobe, of the Rialto, Lawrence, Mass., used a painting of what might be Broadway as the backing for a window display on "Paying the Piper" with a cutout dancing girl to put over the last urge.

Stills were used in front to carry on the idea, but the big painting is what probably sold most of the tickets. If there is time to cut out the windows and illuminate from behind, with flashers for the electric signs, the effect will be even better.

Just below the figure, Mr. Cobe ran "She who dances must pay the piper," and on the right the press book lines, "A gorgeous drama of life in New York. For it the very soul of Broadway danced laughing across the screen."

That would almost sell any picture in any town of less than half a million, and with a good production backing it, it meant good business then and afterward. Paintings money, but if they bring you money in excess of the investment, why worry about that?

Hook up to Easter by getting in the windows of hat and gown stores. It will pay.

DOES FRANK BLIGH BELIEVE IN LOBBY DISPLAYS? WELL, LOOK AT THESE AND ANSWER

He runs the Liberty, Salem, Oregon, and made a rustic tableau for "Nomads of the North." For "Go and Get It" he used newspapers for the foundation for his billboards because this First National release is a newspaper story. All of the lobby is plastered with newspapers and the sheets are draped on the ceiling, as well. It went over strong.
Beat Week's Record with First Three "Passion" Days

Samuel Lesselbaum, of the Stadium, Brooklyn, beat his best week's record in the first three days of Pola Negri in "Passion," and had four days to coast on. This doesn't speak very well for the previous record, but it is a testimonial to the First National Smasher.

Mr. Lesselbaum is in the Brownsville section of Brooklyn with a population largely Jewish, and he got out 5,000 window cards and 15,000 heralds. With four to six families to a floor and six floors to the buildings, it takes that many heralds to cover a comparatively small section, but it tells the crowds from which the Stadium could draw. Both cards and heralds were in English and Hebrew.

His Newspaper Work

Backing this up, he took large spaces, mostly half pages in the Independent Home News, the Forward and the Call. The first two are Jewish and the latter a socialist labor sheet. These publications are read to the exclusion of the English papers in the greater part of the territory covered by the Stadium.

For a ballyhoo Mr. Lesselbaum used the sedan chair stunt, first done by Fox, but he built up on this with an interior lobby display. The cut shows the general layout of the lobby with a couple of volunteer actors the photographer failed to keep out. The impersonator of Pola Negri was carried around the streets in the sedan. When it got near showing time she headed for the house and sat in the lobby until it was time to go on the stage for a musical novelty which served as prologue.

The sedan was used in this, and Louis greeted his new flame in front of the plush curtains and escorted her off stage. Then the curtains were raised to disclose a hired tapestry drop before which the King and the Favorite did a singing number.

The actors were all local talent. For an occasional feature, Mr. Lesselbaum uses an occasional song contest. He notes the best of the performers at these affairs and lists their names and addresses. When he wants a prologue or a musical feature, he looks over the list and gets them cheap.

This seems to be a new idea, and it's a mighty good one if you do anything at all in the way of small productions. You have your actors always handy and you know just what they can do.

Mr. Lesselbaum usually breaks his program according to his bookings, but only lately he put on a feature for a week and cleaned up for a new record. "Passion" broke this record in the first three days and broke it visibly. It was the biggest clean-up the house has ever had.

Ben Davis, of the New York First National Exchange, helped to put the stunts over.

Purple Notes Told of "Dangerous Business"

William E. Drumbar, of the Riviera Theatre, Knoxville, worked a good stunt the other day when he bought up all the passionate colored stationery in town and had his women assistants write pink and blue lavender notes which read:

"Don't say you're married when you're not, or deny it if you are. It's dangerous business. Constance."

These were sent to the home addresses of married men and marked "personal" to make it certain that the wives would open the mail. To make doubly sure, the notes were scented. As the advertising for the feature had been held back, a lot of men had a lively time explaining until Drumbar shot the full display.

Another stunt was labeling birdcages, "It's a Dangerous Business." The cages were bought and about half the carders contended that they were a menace to traffic, so the Traffic Commissioner was sorely tempted to pinch Drumbar for seeking to make public opinion the winner. Then he started in to use the classified advertising, advertising for "1,000 brave men for dangerous business," the telling them to ask for Certificates and all newweds of two months or less could get in free by just showing their marriage certificates at the box office. Drumbar pulled more business than he could handle, but he would rather have an overflow than a vacuum. He knows it is better business and not at all dangerous.

Took a Double Deck and Used it for the Theatre

Frank H. Burns, of the Phillips theatre, Orlando, Florida, took a double page, and instead of laying it off to the merchants, he used it all himself to tell of the coming attractions, which include most of the big features.

The paper is six columns to the page and the advertisement is made up with two columns of reading matter at either side and eight columns for the display. As the center page is taken, the inch and a half used for the bar is added in, making nine inch in full. Primarily it puts over "Paying the Piper" but it also runs for every big attraction coming through the season, with a special drive on "Earthbound" which is the next big bet. Burns gets a nice, open layout, while telling a lot about the attractions, so he think that the costs will be fully justified by the returns, for the effect will be lasting. Primarily it is to put over the new big bookings, but it puts over the house for every show.

Devises Clever Idea for Getting Program Ads

In its first anniversary program, the Palace Theatre, Hamilton, Ohio, hit upon a new stunt to get trade advertising for its very excellent program. Add it to the mis-spelled word stunt with the knowledge that this will please the merchants even more.

Merchants are most easily sold on the idea when they have some assurance that their displays will be read. The Hamilton offers $10, cut three ways, for the best 150-word essay of which ad in a given issue carries the strongest appeal, with the reason for that appeal stated. This means that every advertisement will be read with a view to selecting the best, and the program is 100% efficient, for those who do not enter the contest will at least want to know all about it. This is a good stunt for running programs. It is even better to start them off with a good showing of outside ads. It is a splendid birthday present to the rest of the exhibitors.

And in passing, that anniversary program is good all the way through. It puts over the anniversary idea on every page.
Selling the Picture to the Public

FURNACES ARE A NOVELTY IN LOS ANGELES HOMES
Perhaps that is why Clune’s Broadway used 116 boards to tell about this Realart attraction. Fifty boards carried the regular pictorial sheets and 60 this special in white on red, red on black and white on blue.

Used 116 Boards to Tell of a Furnace in Angeles
Fifty regulation 24-sheets for “The Furnace” were supplemented by 66 special block sheets when the Realart attraction played at Clune’s Broadway, Los Angeles. The block sheets show the top line in white on red, the title in red on black and the lower line is red on white. These were posted along the automobile roads and the bold title could be seen even if the speed laws were exceeded, but it was the cumulative effect which counted for most, for there were 116 big sheets all told, not to mention threes and window cards. You see the Angelians affect to regard furnaces as a novelty in the California climate, so the title appealed to most persons as something out of the ordinary.

Costly Oriental Rugs for “Kismet” Draperies
Oriental rugs were made the basis of the inner lobby display for the showing of “Kismet” at the Liberty Theatre, Pittsburgh, one of the Rowland and Clark theatres.
The stairway to the balcony leads out of the lobby and the balustrade was completely hidden in tapestry rugs. Silk lantern covers shaded the electollers and spears pointed up the draperies. Cutouts of the lithographs were used to break the monotony and a falsework of Arabic design, with the characteristic arch, was built onto the columns of the lower floor.
It is one of the most opulent displays yet contrived for the Robertson-Cole release and served both as an advertisement and a prologue, for such surroundings brought the patron into the spirit of the picture better than the average stage performance. It stands as a model of good taste.

The man who buys a quarter with a dime is a better advertiser than he who pays nine cents for dimes.

Used Wireless Orchestra to Exploit “Heliotrope”
Playing “Heliotrope” in two theatres simultaneously and using the two orchestras alternately to play the joint show was the exploitation stunt devised by R. C. Gary, Paramount exploiter in Omaha, for “Heliotrope.”
John Loveridge, of the Rialto, booked the picture for that house and the Strand, day and dates. Then he installed a wireless telephone apparatus and placed an amplifier at each seat.
Part of the time the Strand orchestra played the show, and the remainder was played by the Rialto, but the music was continuous in the two houses.
The novelty of the idea was capitalized in bills of press notices in all of the papers, and the stunt would have put over an inferior attraction, but Mr. Loveridge felt that it would pay him best to get the crowd to see an unusual offering.
Gary, who is practically staff cartoonist for the World-Herald, so popular have his advertising cartoons become, used a mysterious “Harry” the week before the showing, blowing off the stunt on Saturday, and postcards showing scenes in New York and Chicago were addressed to the local list and then sent to those two cities for mailing. Each told that Heliotrope Harry had left the city and would be in town on the playing date. The outs-of-town postmarks carried considerable weight.

Taking Awful Chances
J. Emanuel still has his nerve with him. To put over “Isabel or the Trail’s End” he gave a luncheon-screening at the Vendig, Philadelphia, and the room was decorated with all the stuffed animals that Jay could borrow, and there were a lot.
Knowing what we do of Jay’s hospitality, we shudder to think what might have happened had any one of the luncheon guests got the idea that the stuffed brutes were moving. Think of the bill for breakage that Jay would have to pay!
But he came through all right and a fine large time was had by all.

THIS LOOKS MORE LIKE PORT SAID THAN PITTSBURGH
But just the same it is the Liberty Theatre in the smoke district all dolled up for the showing of “Kismet.” The arches on the lower floor are of combs-board, painted up to match the rugs which drape the stairways.
Selling the Picture to the Public

Made Intensive Campaign
For Two Day Engagement

William Epstein, of the Strand, Laredo, Texas, used about everything except a teaser campaign for putting over "Go and Get It" and he probably would have used teasers had it not been that he started his regular campaign two weeks ahead of the showing and did not want to work further ahead than that.

He figured that he could play the First National for a week and get all the money, but by jazzing things up, he could get the same money for two days and have the other five for something else, so he went the limit.

Two Weeks Ahead

He started his billboards two weeks in advance and followed this with a page hook-up with the merchants. Then he made a slide of the page and ran it on his screen at every performance, along with the regular slides for the Marshall Neilan production.

Then he watched the stores for bargain sales and hustled around with a sign which read: "Here, now, you can 'Go and Get It. See it at the Strand later.'" He sold a bunch of stores on this idea, supplying the signs and stills all ready to put in.

He made a big lobby showing, mostly with paper, and to win the streets he sent out a blanket donkey. The caddie was arranged to carry a pole which held a bunch of hay just out of the donkey's reach, which gave an additional kick to the title and brought the laugh which always sells tickets.

He did a week's business in two days and is going to use the idea again when he has as big an attraction.

N. G. Now a Substitute
for Recruiting Hook-ups

Good news for the exploitation men! Oscar Kantner, who exploits for Paramount in and about Indianapolis, has found a substitute for the army and navy recruiting hook-ups, now that Congress has voted to reduce the personal and abolish recruiting activities.

Kantner was looking for a chance to put over "Idols of Clay" at the Washington Theatre, Richmond, Ind. No chance for an army and navy tie-up, but the National Guard wanted to recruit to full strength. They split 50-50 on two hundred posters, and now they have more men in the guard and the Washington had both more men and more women in the theatre.

Kantner seems to be the man who put the "Can" in Kantner. You can't fool those Paramounters.

Kick for Your Rights
Advises Harry Swift

Just to show he can do exploitation outside of Utica, where he has been unusually busy of late, Harry Swift, Paramount exploiter who sleeps in Albany when he is home, dropped down to Amsterdam, N. Y.

There he captured a window for "The Right to Love" and the Rialto Theatre. It was a music store, so Swift pinned the title and the rights to love music in a general card with "We all have the right to love good music, for it cheers and comforts when all other things fail." Then he told everyone to go and see the play at the Rialto.

That might have been good enough, but each of the other signs in the window gives you the right to love the violin, the bugle, cornet, harmonica and a few other things like that, and where he ran out of signs he put in the window cutouts.

Worked in this way, "The Right to Love" can be made as valuable in window hook-ups as "What Women Love," "Something to Think About" and other titles which seem to have been coined especially for the mercantile displays of the possible advertising angle. Swift will note it out and we expect any day to hear that he is doing propaganda hook-up with the marriage license bureaus for this picture.

Gets Reduced Cost

George H. K. Mitford, who does the advertising for the big Toronto houses, sent in a 200-line five-column display in two colors for "Midsummer Madness" without the house signature. Mr. Mitford explains that he tied the display in the regular amusement columns, but that by omitting the name of the house and playing date he gets a material reduction in the price of the space and also gets two colors without extra charge.

This offers an interesting suggestion to other large advertising managers. Last year Frank Montgomery laid it down as part of his policy that he would rather have a quarter or half-page at "commercial" rates in the run of the paper than pay two to six times the price to go under the "amusement" classification. Talk it over with your own advertising managers, now that Mr. Mitford has raised the idea. There is a lot to it. Figure it out and see how it will profit you.

Made a Program Switch
Yield Big Exploitation

Gerald Hoag, of the Majestic, Ann Arbor, had a lot of nice new programs printed up with his show announcement. The were all paid for and ready for distribution when he got word from Edward C. Beatty, manager for the Butterfield circuit, that the show has been taken out to give a full week to Chaplin in "The Kid." Hoag looked at the pile of programs and wondered. It was a four-week affair, and he didn't want to have the entire job repeated. He just hustled the programs back to the printer, had them reprinted, and three bookings overprinted in red with the announcement of "The Kid," and shot them out without loss of time.

The red ink cost less than printing a new four-pager and there was a saving of the paper stock. That would have been worth while, but the stunt gave an even bigger kick. Under the red ink could be seen the pictures which had been withdrawn, and the fans figured that it was "The Kid." It could beat these three it must be good.

Short and Sweet

The Linwood Theatre, Tarkio, Mo, got out a very simple advertising piece the other day for "The Forbidden Thing." It was merely the title printed in black over a red question mark almost the full drop of the government postcard as stock. Below in red was, "100 Guesses—No. You're wrong."

This was all there was to it, but the imprint of the house appeared on the front of the card, for a hook-up, though we believe that this is not permissible under the strict reading of the postal laws.

YOU HAVE "THE RIGHT TO LOVE" MUSIC SAYS SWIFT

Well, we won't argue about that, but who loves the amateur cornet player—we don't. Harry Swift, who exploits Paramounts in the Albany district, planned this window for the Rialto Theatre, Amsterdam
Harry Swift Sold Candy
to Win a Window Display

Harry Swift does not pack a piece of lead pipe in his hip pocket to win windows. He gets them with brains. About the only windows he has not won out in Utica are in private residences and the jail—and he is liable to win out on the jail yet.

Doing the Paramount exploitation for the Albany district, it has been up to him to sell "Something to Think About" at the new De Luxe Theatre in Utica. They are working for an indefinite run, and this means a decidedly intensive campaign if anything better than one week is to be offered.

He happened to be in Sullivan and Sla-son's drug store just before the opening and heard the manager lament that he could not get rid of his hard candies. The store is at a transfer point, and it was felt that there should be a good sale—but there wasn't.

Saves Printing Bills by Working Well in Advance

John B. Snider, assistant manager of the Grand Theatre, Bessemer, Ala., sends in an idea not wholly new, but which seems to have been forgotten during the program shortage during the war.

The Grand gets out a weekly program
of unique form. There is a daily change, so each display is on a separate slip 2½ by 9 inches, each slip of a different tint, but none so much off the white as to detract from the type. One is white, one a light green with light pink, yellow, blue and white again. Apparently the suit is set to be later used in the newspaper work, since it is just column width. At the top each slip is given day and date. They are stapled to a thin cardboard slip eleven inches long, the excess length being turned over. It makes a handy reference list.

To ensure the programs being retained, the offer is made to give two tickets for any set of four consecutive backs. To ensure that the cards will not be acquired by the kiddies, the offer is confined to adults. No backs are redeemed if handed in by chil-dren.

Mr. Snider had these printed up for fourteen weeks in advance, and by doing this he got a price of $8 a thousand, using two thousand each week. This is lower than the usual cost, but with the press set for this job, it is simple to change the forms and run them all off.

Mr. Snider shows the right spirit when he writes, "I have, in the past, secured from your publication a great many ideas that have helped me in my work, and I thought this idea might do some other exhibitors as much good as it did me." That's the idea of this department. Take out all you can get, but, if possible, put something back. Don't be afraid to send in. There is no reason why you cannot think of something good.

Here Is a Display You Should Be Interested in

This display of the Ross Publishing Company is not an advertisement, but a suggestion to you. It shows their booth at the Merchandise Fair, held in the big Seventy-first Regiment Armory, New York, and is the first display ever made confined solely to motion picture publications at a merchandise exhibit.

It advertises the "Movie Mirror Books" gotten out by the company in conjunction with their "Who's Who on the Screen." Your interest lies in the fan-making possibilities of these publications. The small mirror books are devoted to single stars each and sell for ten cents. They are in the ten-cent stores all over the country, on news stands and in stores.

Fill a Window

If there is a store in your town take this picture down and show the suggestion for a display window, replacing the paintings with slips for your own coming publications or portraits of your own stars. Get them to make a drive on the books because it will help them and help you. The more you do to make fans or to confirm fans in their interests the better the grip you get on those fans as patrons.

Sell More Tickets

If you can sell more tickets through selling these books, don't worry over the fact that the Ross Company and the store get the direct money. As long as you get yours through them, let them profit, too.

There is another issue of twelve stars soon to be given publication, which will give 24 names, and they are all in the "Who's Who." Get them a window and give them showing space in your lobby on the bread-on-the-waters argument. It will pay.

Planting Items

Managers of theatres in small towns should not overlook the value of the personal news items. Most of the patrons are known to the management. Many of them come from out of town. Ask your patrons the news, when you get a chance, and turn these items over to the local newspaper. About one in five should be hooked to the theatre in some way, and the editor will pass these to pay for the others.

SWIFT'S CANDY KIDDING

Swift butted in with the suggestion that they were not using the right exploitation. "Give me your window for two weeks, and I'll turn the trick," he offered.

It couldn't hurt, and it might help, so they told him the window was his. He arranged a tasteful display, put in a poster with stills and in two weeks the manager had to send in three recorders for hard candies. Swift is still wearing the same size headgear. He knew he could do it because he always sells on the proposition he can make good for the window owner in the proportion of 50-50 or better for the store.

Candies alone did not sell. Candies advertised through the pictures did. That's all.

DISPLAY OF THE ROSS PUBLISHING CO. FOR "WHO'S WHO ON THE SCREEN"

This booth was used at the Merchandise Fair, recently held in New York, to exploit the screen biography and the "Movie Mirror" but the layout can be used for window displays by your own booksellers to make fans
Big Free Ballyhoo Had the Police Interested

If you were a policeman and your town had a crime wave and the Big Chief urged you to go out and pick up a couple of crooks before they bounced him off his job, perhaps you would be interested in masked men.

That's what happened the other day in New York in the Mount Morris neighborhood. All of a sudden the kids and some grownups took to masks. That these masks advertised "Fantomas" at the Mount Morris Theatre was a detail. The cops were more interested in the masks than in "Fantomas" and they scurried around until they came across a man in evening dress wearing a mask. He was followed by a boy who distributed similar masks to the passers-by and by a million kids—more or less—each wearing an advertisement for this Fox feature.

It had the 116th street section of the town all worked up and everyone wanted to see "Fantomas," which crowded the Mount Morris dreadfully and made an awful lot of work for the cashier.

Blind Wives Drew Five Pages of Trade Hook-up

Figuring that not all the wives in Elizabeth, N. J., were blind, the Liberty Theatre rented "Blind Wives" from the Fox exchange and then went out and sold the merchants on five hook-up pages for feminine wares. The ads were large spaces and each carried cuts of Estelle Taylor and Marc McDermott, while some of them carried scene cuts as well. These helped the ads to prominence and at the same time gave the Liberty a huge display without appreciable cost. Six to sixteen hook-up pages were common for a time, but lately the one and two-page hook-up seems to be about the limit and this is the first big splash on this form of publicity that we have recorded in some time. It goes to prove that it can still be done if you get after it hard enough, and "Blind Wives" based on "My Lady's Dress" gives an ideal excuse for the drive.

Big Lobby Display Got Patrons Stealing Signs

The cutout heads supplied by the Pathe Exchange for George Arliss in "The Devil" were used by Frank L. Smith, managing director of the Rialto Theatre, Newark, as the basis of his lobby display. They were hung from the light fixtures and all other projections in the lobby and they proved so attractive to the patrons that they went home with them and the display had to be renewed several times a day. Smith didn't mind that. If his patrons wanted to help advertise the show, he was perfectly willing to supply the material.

Lobby in Red

His lobby was all in red, with red lights throughout, and it stood out like a barn fire in a thunderstorm.

He used the paintings for store windows, finding no difficulty in placing as many of these as he could obtain, and with plenty of newspaper work and billboard displays his only trouble was finding room for all of those who came.

A special feature of the production was the use of a special musical score which worked up to a climax in which only the drums and cymbals were used. It helped not a little to work up the dramatic interest to the big punch.

Here's a Novelty

One of the Roth and Partington houses in San Francisco recently put on a novelty of a musical act. The orchestra pit is so arranged that it can be raised for a production or sunk for the feature, and the big Wurlitzer mechanism travels with the rest of the musical outfit.

The other day the organ came up to the top with Mary White, in a dress to match her tone, seated on top of the console, singing "Margie." When the number was over she dropped down below the horizon line along with Harvey, the organist, and the organ itself.

The novelty and intimacy of the stunt stopped the show and put the number over like a big girl act.

Roth and Partington, who are joint directors of the California, Imperial and Poltola, are always looking out for novelties, knowing that the unusual will get more attention than the cut and dried old stuff.

Only the other day, Johnnie Partington sent down for the Denishawn dancers, which, backed up by an orchestra, all the lights in the world and special scenery, put over Enid Bennett in "Silk Hosiery" to look like a million dollars.

It was by the same token that we had not kidded Ruth St. Denis years ago, when she tried to break into New York vaudeville as "Rhadia" and got her angry enough to go to Europe. There might have been no Denishawn dancers for Partington to hire.

Dig Out the Diggers

Get out the shovel and the pick, exhume the hoe and the spade from the cellar, and let the old diggers begin over again. Cloud Saunders, exploitation chief for Paramount, has sent out a circular suggesting the revival of the buried treasure stunt for "Buried Treasure," the newest Marion Davies vehicle, and you might as well wise the kids right now that it is going to begin again.

It's a sure fire stunt and can be worked over and over again, but be careful where you bury the treasure and avoid damage and trespass suits. Vacant lots make good graveyards, but get permission from the owners first.

Good Old Stunt Retains All of its Stiff Punch

You can't beat the old-timers. Charles B. Raymond pulled an old-timer in St. Louis lately, and found that it was still the good old days.

Raymond is exploitation man for Paramount in that district and he wanted something for "Forbidden Fruit." He happened to think of the old barrel stunt. He remembered that curiosity was responsible for "Forbidden Fruit" in the first place, and figured that it would work again.

He bought an empty barrel and a nice red apple. He took a noticeable bite out of the apple and put the remainder at the bottom of the barrel, then he put the latter on the sidewalk in front of the Majestic Theatre, East St. Louis.

Nineteen out of every twenty who passed the house looked in the barrel and grinned, for the fruit was labeled "Adam's Apple." Just that, but with "Forbidden Fruit" plastered all over the house, the answer was obvious. The only sign read "A look back into the beginning of time," and a lot of men seemed to think that they would find Eve at the bottom of things.
Selling the Picture to the Public

Postcard Teasers for Selling State Rights

Paul G. Smith, of the Capital Film Company, Chicago, believes in taking some of his own medicine. He has been selling "The Ranger and the Law" and reports that teasers sell as well to the exhibitors as they do to the general public.

The big idea in selling state rights is to get the interest of the exhibitor in something that he may use for a program. Smith figured that a teaser would do it, so he sent out three, spaced three days apart.

The first simply asked: "Has the boy been here?"

No one knew and no one cared particularly, but it helped pave the way for the second card, which read: "Good Heavens! Have you seen Lester?"

That got more interest, and when a third card went out to tell that Lester was coming to town and to the other fellow how it hit him, the average exhibitor was interested to the point of looking it up.

It got interest, and it made sales, and incidentally it probably sold the teaser idea to some of the exhibitors for their own use.

For Signs

If you cannot find a good sign writer, try the public schools. Most schools now have lettering taught in the art classes, and often you can get hold of a boy or girl with a natural bent for advertising. Offer ticket prizes for the best signs or tickets for any sign you can use. It won't cost much and eventually you'll land a good one. You'll get good work without paying much for it, and if you develop a comer you can set up a sign shop and give him a start in business.

With so much attention now paid to manual training you can not only get your signs, but perhaps some lobby displays if you cannot afford a house carpenter. And best of all, you will get credit with the school authorities for the aid you extend.

Nameless Window Display Hooked-up with Theatre

We promised not to use any more "Humoresque" displays unless there was a good reason. That's why we are using this. It works an old idea in a new way.

Two weeks before "Humoresque" played the Luna Lite Theatre, Marion, Ohio, Oscar Kantner, Paramount exploitation specialist for that district, dropped down and arranged a cutout display in the phonograph store window. He had a special title painted on to stretch across the base of theмотр, and he carefully refrained from telling where or when the picture might be seen. Curtains were used to convey the suggestion of the grand drapery of a theatre, and a couple of phonographs flanked the display. The signs read, "For your player piano" and "For your phonograph," nothing.

And just because he did not tell where the picture could be seen, everyone wanted to know about it and they watched the billboards and read the papers. The result was that everyone knew just because it was made difficult for them to find out — that it, it was difficult for a time, for the town was blown open when the proper period had arrived, but that was a week after the teasing was begun.

"Forbidden Fruit" was All Home Brew Material

Organizing his own hook-up window with the run of "Forbidden Fruit" at the Stanley, a Philadelphia grocer put into his window a huge sign reading "Forbidden Fruit.

The only other contents of the window were a tea kettle, some rubber hose, copper pipe, hops, malt syrup, raisins and "Belgian beer," not to mention a generous supply of brown sugar and dried cherries.

He did not add anything to the title, and he did not say what the stuff could be used for, but no one needed to take the full three guesses and the allusion was so apt that it did the grocer even more good than the Stanley, which did not seem to need a lot of help.

The stunt is so simple and so telling that it should commend itself wherever the De Mille picture plays.

Now Burlingame Knows it Pays to Use Exploitation

Dan Roche, of the Chicago Paramount office, has made a new convert to exploitation and he has him sold for the rest of his life.

Burlingame, of the Opera House, Dubuque, had not been very strong for exploitation until Dan went to see him and sold him "The Restless Sex," "Something to Think About" and "What's Your Hurry?" in a string. "Something to Think About" was booked for a full week.

The "Sex" started things off to a new record, then the De Mille production ran for a week, with "Way Down East" opposition at one time. It beat the earlier record and the Reid picture broke the daily average for the four days.

A double truck hook-up was used for "The Restless Sex," window displays for the De Mille, with the tie-up to the title, and the truck parade was what put over "What's Your Hurry?"

Revived "Copperhead" for Lincoln's Birthday

There's a hint to the exhibitor with a weather eye open for exploiting possibilities in following the calendar.

The case was borne out recently by the Kerrigan Theatre of Jeffersonville, Ind., which took advantage of Lincoln's birthday to book "The Copperhead," and then engaged Oscar A. Kantner, Paramount's exploitation representative in Indianapolis, to stage the exploitation campaign for the picture's run.

The educational angle was the logical one to follow out, inasmuch as Jeffersonville is a very small community. By getting in touch with the heads of the educational department of Jeffersonville, Kantner was able to start an essay contest through the auspices of the Jeffersonville Evening News.

School children came in on it heartily. The patriotic angle made a tremendous appeal and the drawing power of such letters for the theatre was exemplified in that "The Copperhead" played to tremendous business. After the essays on "Lincoln," "Patriotism" and the theme of "The Copperhead" had appeared in the paper, every loyal Jeffersonvillian considered it a civic duty to see this picture about which so much had been written.

There's one example of the benefit to be gained in following the calendar. It's true Lincoln's birthday has come and gone, but Arbor Day and Decoration Day are in the offing.
Selling the Picture to the Public

Stanley Theatres Show Improvement in Form

The Stanley theatres, Philadelphia, are showing a decided improvement in their make-up. Formerly they ran to hand lettering and poor type displays, but this 140 lines triple to put over the new Stanley is as pretty as you can get with the best hand lettering and yet has the legibility that comes only with straight type, no matter how good your lettering may be. Only two lines, the producer and title, are lettered in, and the rest stands out with the small faces doubled up to make reading easier. It would be difficult to pick flaws in such a space. The panel on the right is devoted to the new house idea. It is all set in six point, but there is no paragraph of more than three lines, most of them running only two, and the probabilities are that the new panels will be read by all who are interested in theatre going. Set as a solid bank, probably no one would read it. Stanley advertisements in the past have not always been what they should have been, but this sort of display would be hard to improve. And the result is not confined to the new house, but runs through the entire string of Stanley theatres. The enterprise takes the better part of three columns for the various houses, the four next in importance getting a column and a half width and the rest being set single column. The second cut shows the four next below the leader. A three line, set in type, but with three of the four spaces lettered for title and notched for type, with the result that all four are legible and inviting in appearance. Each drop about 40 lines and the copy is as carefully written as though each were a big display. There are only a few lines to each, but these lines are made to count. The remaining houses are all type and smaller displays, but they match in with the whole and the Stanley houses dominate the amusement space. Either they have a new advertising man or the incumbent has seen a great light, for now the Stanley supplies a model for the other theatres to copy no matter what form their spaces may take. It is a pleasure to look at the Philadelphia Sunday papers now.

—P. T. A. —

For the “County Fair”

For “The County Fair,” a Brooklyn theatre advertising that “a live white baby” will be given away at a certain performance. The stress upon the white suggests a human infant, but of course it is a white pig, as usual. It will make talk and can be played up even in the cities, for this Brooklyn theatre is one of the larger houses and not a neighborhood establishment.

—P. T. A. —

“Black Beauty” Put Over to Limit in Hartford

This cross page tens put over “Black Beauty” to the limit at Poli’s Capitol Theatre, Hartford. Mr. and Mrs. Chester went up for the opening on Sunday and made personal appearances, and there was a special matinee for children at a quarter to five infant, but of course it is a white pig, as usual. It will make talk and can be played up even in the cities, for this Brooklyn theatre is one of the larger houses and not a neighborhood establishment.

—P. T. A. —

Two Contrasting Styles

serves further to confuse the space on the left, but it also hurts the lower part of the space on the right, the fill ins on either side of the signature. On the other hand, the choice of type for the panel on the right is exceptionally good, and should convert Mr. Wendt to the practice of mortising for type. This is a fine example of good and bad work, but it is odd that both come from the same management. In each case the vaudeville seems to get the best of it.
Selling the Picture to the Public

Toronto “Kismet” Spaces Show Unusual Good Taste

Some of the best work the Regent, Toronto, has done recently is for Otis Skinner in “Kismet.” About the best is that reproduced here, which makes the head of the star the attraction. This head, in its various drawings, has been the best single character drawing yet given the advertisers and we have yet to see it fall down, but the Regent handles it with better than usual judgment. Breaking off the upper part of the space gives emphasis to the unusual nature of the attraction and sets it in a class by itself. This is even more marked in the full page, where the other advertisements frame in the white space and give it additional strength. The title is strongly marked and the text is brief and to the point. It drops a little more than fifteen inches across the seven columns and has all of the value of a cross-page space in. The other display is twelve inches across the full page and uses a combination of the figure of Haji with the scene where the old favorite makes her appointment with the beggar; the scene with the iris door. This is set to the left, and the title is carried in a reverse cut set diagonally on the page, the one cut in the display we do not like. The text is even better than that in the cut reproduced, and if it did not sell the production it is because there are no advertisements in the Canadian metropolis. The Regent has done its best with this production, and it is a very good best, indeed. As a sort of preparation, the preceding attraction, “The Furnace,” was handled in all type, to give the pictorial display the greater weight when it did come. It is difficult to write a poor advertisement for “Kismet,” but it is not easy to write so good a one.

P. T. A.

Striking Double Decker
Spoiled by Bad Division

The Allen Theatre, Vancouver, recently used a decidedly good double decker for “Earthbound.” In cut matter, text and choice of type it has all that the most critical could ask, but the paper put it in the form so that when you opened the sheet one part came away from the other and you had to reassemble it. There is only one place for a double-decker and that is on the double middle page of the section. Then the two halves cannot become separated. The Province may not have presses permitting two plates to be run as one, but it could at least have printed the display so that it would hold together. As it stands, when the paper is handled, it becomes two half advertisements and not a whole, and much of the effect is lost. The Allen does some unusually good work. Out there they do not figure by inches but by columns for the Sunday issue. All advertisements drop the full column and it is merely a question as to whether it goes across one column or two. It seems to be characteristic of the West that they expand they go down the column instead of across the page, though the latter gives better results with most layouts.

Roth and Partington
Bat Over Another One

Roth and Partington, who jointly direct the affairs of the San Francisco Big Three, do such uniformly good work that it is not easy to select any particular space for commendation. If they were all as good as the average, they would be criticized for falling behind. But now and then they even get out of their own class with something so much better that it calls for comment that you want to see the play, you have lost your keenness of perception. It is not the talk which is going to sell the patron, it is the display; the picture in conjunction with the title. There is skill in the way the play. You see the moon, the man and woman and the title and your hand reaches down into your purse. It is like the whole and a self-seller. There is some good talk, but you are sold before you start to read—if you do read, for the background makes edition. On the left is a warning that they do not advise the attendance of children. We do not believe that the modern child will learn much from any motion picture, but the picture for this is not a story to interest normal children and the abnormal ones should not be encouraged. But the big point is that this is one of the best unions of title and design we have ever seen. It’s even above the Roth and Partington standard. It suffers in the reduction, but you can’t see it.

P. T. A.

Reverse Cuts Work Well for “Dead Men” Displays

Following the lead of the Vitagraph Company, which has provided a large number of reverse title cuts for “Dead Men Tell No Tales,” the artists who prepare individual displays show a preference for the same idea. It works with the title better than most, and most of these strips have been lettered in imitation of the company cuts, which put the title over solidly and without telling lines, which might become lost in the printing. All of them use a solid letter, very little of the Gothic idea, and they stand out even where the ink does not give a solid black. This seventy-five lines across there is from the Metropolitan Opera House, Philadelphia, which puts the message over nicely. The space is not crowded, but it tells enough to gain interest, and the very fact that it plays the Metropolitan is more or less a recommendation. It takes something unusual to fill that big house.

P. T. A.

Follow Hyman

Eddie Hyman, of the Brooklyn Strand, is the most prominent of the teachers. instructor of the schools by donating to the art classes has used lobby stills. A set is given to one school and the next set to another, each in turn. As the schools are specially instructed as to the results of the preparation of the signs for innumerable war drives and later for charitable affairs, unusual lettering is eagerly sought by the teachers, and an additional lettering, “Presented by the Strand Thea-
Selling the Picture to the Public

It Is Not Always Size Which Sells the Best

Howard G. Ramsey, of the Royal, El Do
drado, Kansas, sends in three advertisements for "Heliotrope." One is a full three columns and the other is a full four. The third is a three-elevens, but the smaller probably sold more tickets than the other seven columns combined, for the large spaces were straight advertisements while the other was a signed card, set in a rule work panel. It sells the play entirely on words, but the words are well chosen and the unusual form gives to the thirty-three inches a punch that the eighty-inch space lacks. The large displays helped put the picture over, but we think that the bulk of the selling was done with the card. Of course, the card cannot be used regularly or it will lose its punch, but used now and then it will knock out the most elaborate cut display ever framed, as Mr. Ramsey probably knows.

Detroit Twin Houses Now Spread Across the Page

Detroit theatres are gradually increasing their displays and the Madison and Adams, the Kunsky best bets, now go straight across the page four or five columns used to be the limit, and the width brings a corresponding increase in the drop, which is now around 125 lines. This twin space shows a model layout and the two cuts give a sharp contrast. The panel just below Miss Pickford's picture is a personal statement from Mr. Kunsky, which reads: "I built the Astor for the Madison because I believe it to be the finest Mary Pickford has ever made." This puts the attraction over without the talk. It means more than a column of adjectives. Howard Pierce is keeping his work right up to date, or at least we presume that Mr. Pierce is still on the job.

Philadelphia Programs Show Great Improvement

Lew Goldstein, of the Rialto Printing Co., Philadelphia, who is official printer to most of Philadelphia picturedom, sends in his semi-annual batch of programs. Some time ago he wrote that he was putting in a new line of ornamental work, mostly borders, and the new jobs show the result of this dabling up of the plant. About the prettiest program of the lot is his layout for the Astor, apparently a drawn design, done in two colors. This is a new house and for the opening he used a larger sheet and extended the page by the very simple expedient of centering the design and then using a single line below to extend well beyond the margin of the design. This single line—a catchphrase—ran an inch and a half beyond and justified the use of the larger page without additional cost for a larger cut. It's a good stunt to keep in mind if you want to use your own cuts on a larger sheet. The Astor has an inside page design to cover the double width, matching the cuts used for the front and back. This is a two-color job. Most of the programs follow the general plan repeatedly shown in these pages with a double panel for the program for the week, the underline on the back and an attractor on the front, not always a poor choice. What the general layout is that which Goldstein has found to give the best results. He has been doing nothing but theatrical printing for years and he knows what works best. In the line of novelties he sends in a throw-away card offering a matinee ticket to any boy who will bring his dog to the Locust Theatre to see "The Trojan Horse." Some of the kids saw the show the first day and then rented out the dog to less fortunate companions. Another idea is a modification of the "summons" to large letters with the public vs. Mme. X," below, with "Trial takes place Monday and Tuesday," with the dates. It is a good adaptation of the idea, and while it does not deceive anyone, it does command extra attention for this issue. It's worth while trying it. And speaking of programs. If you use a rule and border design, get a good lock-up and then send it over to the electrotyper. It ensures a better lock-up than you will always get with the loose metal. You can have it mortised for cuts or type, and by getting two or three you do not have to fear a "batter" or destruction of the form by some of the type riding up and smashing the rest of the form. Get something really good and then make it permanent.

Here's Another

A. C. Raleigh, who edits Screenland for the Jensen & Von Herberg houses in Portland, and gets out a real serial. Immagazine, writes that his ushers report that when patrons are asked where they want to sit they usually reply, "About half way down." He thinks this is due to their ignorance of the right location. Possibly he has forgotten the other chap who was asked by someone back of him to "Sit down here!" and was fatally injured trying to comply.

Spend a Little Money for a Program Cover

Program covers are, or should be, made but once. Spend enough money on the drawing to get something really good. Dozens of covers come to this desk which are poor merely because cheaply done. It seems that incompetent artists delight in figure studies and produce semi-draped figures with legs like percheron truck horses and faces apparently drawn from the wax dummies in a second hand clothing store. Another twenty-five dollars would have brought a real drawing that would be some indication of the class of the house. If you cannot get a good artist, get a good letterer, that will make him cut and paste in figures, selecting these from catalogues, prints or wherever you can find them. Let these be pasted on the sheet and the lettering and form of design drawn to them. Don't use a bow-legged goddess to typify the excellence of your entertainment. If you can't get good figure work, don't use figures. A plain paneling of rule work is infinitely to be preferred to a club footed divinity with crossed eyes, and yet even the better class of houses offer programs little short of monstrosities and seem to retain their com placency.
Robertson-Cole's Los Angeles Studios Completed; Cover More than 16 Acres

SIMULTANEOUSLY with the completion and occupation of the Robertson-Cole home office building, 723 Seventh Avenue, New York City, comes word from Los Angeles of the completion of the Robertson-Cole Studios, which were begun in the spring, and part of which was first used several months ago. The entire plant, one of the most complete in the world, is now virtually finished and functioning throughout.

The studio proper covers a little more than sixteen acres fronting on Melrose avenue and Gower street. The studio has a frontage of about thirteen hundred feet on Gower street. There are eight enclosed stages with a floor space ninety-five feet wide and 175 feet long, with scenery dock alongside and with an overhead clearance of twenty-eight feet, which affords ample room for the largest settings. Should necessity arise requiring a greater space for interior settings the stages are so constructed that sliding doors along their sides may be opened, thus making it possible to carry the setting over two of these huge stages.

Efficient Lighting

A network of bridges, equipped with electrical connections at given points permits overhead spotlights to be placed at such angles as to secure any lighting effect that is required. Beneath the floor of the stage is a large concrete tank that can be used for water scenes or for such scenes that require a stairway leading down from the level of the action that is being photographed.

A scene dock furnishes ample space for the storage of scenery and the properties required during the making of a production. Near the front of the stage is located the director's office and offices for his assistants, together with a dark room and repair shop for the cameraman. Each stage has its own cutting room and projection room located in a separate building between the stages. A 15,000-volt line comes into the grounds. The wiring of the entire plant is laid underground. Lights of every description are in readiness at all times, so that no matter what a director may wish to obtain his equipment is always at hand.

There are no dressing rooms on the stages proper. But, following out the policy of keeping each company as an individual unit, a dressing room building stands directly in front of each of the stages. The upper floor of these dressing room buildings contains ample dressing rooms for the cast and the extra talent, while the lower floor has space for office purposes and the star's suite at one end. The star's suite consists of a reception hall, a dressing room, private bath and reception room. In this reception room the stars can receive callers without having to take them onto the stages or into their dressing rooms.

Comfortable Dressing Rooms

They are furnished with every comfort and a private door leads from them into a picturesque garden. Here the stars can rest between scenes, away from the dust of the manufacturing buildings as well as away from the heat of the studio lights. Each of the gardens is different. Sesau Haya-kawa has a Japanese garden, Pauline Frederick an old-fashioned New England garden, etc. While these gardens provide the various stars an ideal place to rest, they also prove valuable for background for many exterior scenes for pictures.

Directly behind the stages is a paved roadway, twenty-eight feet wide, which leads from the freight entrance on Melrose Avenue, directly through the centre of the studio. Runways lead from this drive into the various stages, making it possible for the trucks to carry their loads right to the point on the stage where their deposit is required.

On the other side of this roadway are the various construction and service buildings. There is also ample space for the many exterior settings such as streets. In this space was placed the mammoth exterior setting that was required for the Robertson-Cole production of 'Kismet,' one of the most elaborate settings that has thus far been erected for picture purposes.

Centrally located, so as to be accessible to all the stages, is the mill and carpenter shop, which covers a floor space of 1,344 feet. Here the rough timbers are brought in from the lumber yard, which is directly back of it, and cut to the proper sizes and shapes to be used in the making of scenery, furniture, or whatever is required. A machine shop also forms a part of the studio equipment.

Gymnasium a Feature

In the wardrobe building are the costume making department, the designing department, the storeroom for the costumes and large dressing rooms to be used when mob scenes are to be made.

A large gymnasium is one of the features of the new studio, with a professional trainer in charge. An emergency hospital is in constant readiness to take charge of accident cases. This is in charge of a competent physician.

The various buildings are so located that the construction departments are equally accessible to all of the stages. The technical departments are not only located where they are convenient to officials, but are equally convenient to the construction departments and the stages as well.

The exterior of the big plant shows no hint of the mammoth working organization, for it is artistic in the extreme. Back of those gardens and stone walls however, is a motion picture studio that promises to hold its place for a long, long time to come as one of the most efficient plants of its kind.

Exhibitors Protest Resumption of Tax

Exhibitors of Hull, Quebec, together with civic officials, have protested against the proposal of the Quebec Provincial Government to resume the collection of the amusement tax which, at present, is being collected by municipalities in the Province to be devoted to local charities. It has been intimated that the Quebec Government desires to return to the war-time plan whereby all revenue derived through the tax will go to the Provincial treasury. Two years ago the Provincial authorities abolished this system and gave all cities in the Province the right to collect the assessment providing the money was devoted to charity purposes.
Fourteen Original Photoplays by
Big American Authors Have Been
Written for Goldwyn Production

THAT the Goldwyn Pictures Corporation is adhering to its announced policy of producing original stories by foremost American authors, is revealed by an analysis of the list of new subjects selected for production immediately following those now in preparation at the Culver City Studios.

Out of the nineteen stories named, eleven are original screen material furnished by members of the Goldwyn Eminent Authors group now located at the studios, and by other noted writers who have been engaged to contribute to the Goldwyn program, including Rita Weiman, Katherine Newlin Burt and Alice Duer Miller. Two original photoplays have recently been completed, Gouverneur Morris' "A Tale of Two Worlds" and Gertrude Atherton's "Don't Neglect Your Wife," and Rupert Hughes' "Dangerous Curve Ahead" is also nearing completion, making fourteen originals either completed or in prospect.

It is also announced that a number of the authors will remain at the studios during the production of their works so that they may co-operate with the directors.

Reports Are that "The Devil," Starring
George Arliss, Is Still "Packin' Em In"

ACCORDING to the latest reports from Pathe Exchange, "The Devil," with George Arliss in his famous stage role, continues its unrivaled record of attendance. Audiences "packed like sardines" are reported not only unanimous in their expressions of approval, but as reacting powerfully to the drama and the consummate acting than to any other picture feature recently screened.

This, in effect, is the report received from the New York Daily News. During the three days of the run of the picture the crowds seeking admission were larger than ever before in the history of that house.

A telegram from Frank L. Smith, managing director of the Rialto Theatre in Newark. A telegram from Cleveland, Ohio, tells how the film was received in the Middle West. Two of the largest houses in that city were needed to accommodate the crowds whose expectations had been aroused by reports of the New York opening. These were the Strand, in the heart of the downtown section, and the Metropolitan, a "neighborhood theatre."

Furthermore, as at Albany, and New York City, it was not so much the capacity size of the audiences as the character of theur manifestations of approval that lifted the Arliss feature into a class by itself, Pathe says. There was observed the gripping effect of a splendidly staged screen drama acted with an amount of power and fineness throughout, seldom seen in a motion picture.

Woody Says Films Must Have General Merit and Not Depend Simply on Stars

WHILE even the most optimistic of us realize that as yet no one has produced the "perfect picture," says Realart, it is nevertheless interesting to hear the views of patrons of the industry as to just what compromises much coveted achievement.

John S. Woody, general manager of Realart, has some definite ideas on the subject, ideas well worth more than cursory consideration. "We have arrived at a time now," said Mr. Woody, "when the general public patronizes, views and approves a picture on its general merit. The era when the success of a motion picture is determined solely upon the personal popularity of some single member of the cast is past."

"Organizations which are succeeding in a large way, are those which are directing their efforts toward one hundred per cent productions and which recognize fully the importance of all factors of the art; the story, direction, the cast, personnel, and general production quality."

"Given the foundation of an excellent story; possessing those desirable traits which lend themselves readily to exploitation; adapted to the screen by experts in scenic and cinematographic fashion, properly produced by casters of which every individual is an artist of real ability and proven popularity; directed by men who are thoroughly in sympathy with their work and past masters of screen expression; clothed in settings which, in every way preserve the illusion of the story; given all these components, plus high quality photography and laboratory work and you have what nearest approaches a perfect picture. It is perhaps the one which makes the standard which Realart is striving to make."

Arcadia Theatre Sold

The Arcadia Theatre, 320 South Broadway, Baltimore, which has been operated by Wolfe Miller, has been sold by him to Benjamin Dishner, through H. J. Skrentny & Son, for $6,000.
Elmer R. Pearson and Paul Brunet See Only Brilliant Outlook for Industry

TWO of the ablest and most active human factors of progress in all that concerns the welfare of the motion picture industry are now on record with a message that is completely free of the cloud which lately has been felt and expressed by many who, lacking accurate information, were afraid to read the signs of the times, says Pather.

This message is not issued by any "arm chair" Professors of Optimism. It comes from the saddle in the front ranks of authority and influence in the great world of pictures, and is based upon facts gathered at the expense of thousands of miles of personal travel and from the fountain heads of all such facts.

A few weeks ago Mr. Paul Brunet returned to Pathé headquarters in New York City provided with first hand information regarding conditions at this country's important centers. The result of this mission of intelligent inquiry was a widely published statement, embodying his observation that disposing of the sensational printed declaration that picture production was "paralyzed." A Brilliant Future

On the contrary, Mr. Brunet discovered the most hopeful of all possible conditions—the existence of a general and sound policy of preparing for a brilliant new era by correcting the fault of over-production.

So much from the production angle. What about the consumption situation? What is the feeling of that powerful contingent dependent on to absorb the product of the studios—by the best possible touch with the public and their heavy investments and overhead expenses? Here enters the result of the first hand investigations which complete the present message of confidence.

In the interest not only of Pathé Exchange, but of the whole picture industry, Mr. Elmer A. Pearson, its Director of exchanges, has been not less than President Paul Brunet in his personal quest of facts concerning the present and immediate future of distribution and exhibitions.

Important Object

His visits to the exchanges under his control in all sections of the country had the more important object of bringing him into personal contact with representative exhibitors.

"In starting on this tour of investigation," said Mr. Pearson on his return, "I was actuated by one feeling of alarm. The reports from our various branches had been almost uniformly satisfactory. It seemed to me that a temporary lack of confidence was due rather to psychological than material causes.

"I found the exhibitors less affected by the wave of pessimism than anybody else so long as they were going right on building fine, new modern picture theatres, and eagerly on the lookout for more of the higher class production. Very few exhibitors had observed any diminution of attendance traceable to disturbing labor conditions, or to any other cause.

"But this called the negative result of my inquiries. There was, however, a positive result which took me a little by surprise, while it gave me an idea of a great and wonderful discovery. This discovery possesses in a very great degree of the contemptuous charge of 'commercialism' so often made against distributors and exhibitors of motion pictures.

"It has become fashionable in certain quarters to declare that picture exhibitors make it impossible for producers to give any part of their output the dignity of 'literature,' in the sense that the stage is a little hallowed ground.

"They are accused of blindly pandering to the lowest level of public taste in order to insure the keeping of their houses filled, by profitably adapting our supply of pictures resulting from the display upon their screens of great drama sumptuously staged and consummated by our efforts. That this charge is unqualifiedly false, is proved by the prompt and enthusiastic acceptance of The Devil, in which all the elements entering into the presentation of great drama, either on stage or screen, are markedly present.

"And 'The Devil' with Mr. Arliss is by no means the only example.

"This, however, is not the discovery referred to. What I have reference to is a development now past the germ stage which marks the entrance of the industry into a new and brilliant era which soon will find every city of consequence supporting one or more motion picture houses virtually complete as theatres, characterized not only by highly capable direction and acting, but by their literary merits.

"Playgoers in the larger cities are familiar with this classification of theatres according to the general character of the attractions presented. The amusement-seeking public naturally classifies it as the different classes each forming a community of intellect and taste sedulously cultivated and catered to by a given management, or by several, according to the size of the community.

"Thus the name and location of a certain theatre defines in a general way the nature of the attractions it offers, and while it continues to deserve it, enjoys a steady and logical support.

"The existence of a similar classifying process in the case of picture houses is a highly favorable indication. It promises due attention to and appropriate rewards for every legitimate kind of picture production. So far as he can he can such without disturbing program requirements each exhibitor becomes a class representitive and can count on the loyalty of the community of taste of which his theatre becomes the habitual rendezvous.

"Again, in every city or town of any consequence there is, and will continue to be, a profitable audience for worthy examples of every kind of production, not excepting those of the highest art and literary excellence. Those who cry 'wolf!' when there is no wolf do not change the essential fact, they merely delay a general and concrete return of confidence.

Innovations in Titles Announced for "Sacred and Profane Love," a Film Production of Bennett Story

THOSE who have come to the belief that motion pictures have exhausted all possible channels of novelty, of advance, have evidently misread their judgment, according to advance reports of a striking new development which will first make its appearance in "Sacred and Profane Love," a picture produced by William D. Taylor, says the releasing organization.

Notwithstanding the arguments superimposed upon actual scenes have been evolved by Producer Taylor and Cinematographer James C. Van Trees as a means to "put over" title ideas more forcibly than has been possible by previous methods.

Under the new system the people and set under discussion are seen soft-focused in the background back of the title whereby giving the mind two methods of absorbing the title idea.

For instance, there is the great concert scene in which Conrad Nagel, as Diaz, plays to an audience in which Miss Ferguson, as Carlotta, is the enraptured observer.

How It Is Done

The title flashes on, "So Diaz weaves over them the enchantment of Chopin and himself, vibrating nerves to almost unbearable electric waves. He has played the twenty minutes of the concert with silver and gold of sound." Through the words one sees Diaz at his piano and the audience bending forward, interested and expectant. At the close of this the words flash out, the scene comes into clear focus and the action goes on without a break.

On seeing the new device for the first time, Edward Knoblock, noted dramatist, said, "It is the cleverest scheme for increasing the continuous flow of a screen story that I have ever seen."

Also the new system is saving footage for often misses bits of action may be merged with a title—instead of showing both action and title separately as has been done heretofore.

This is shown in the scenes after Carlotta finds Diaz in a Parisian absinthe resort. Under the old scheme footage would have been lost by the title, but under the new, one sees the title, "Carlotta's cheeks burn may times before they reach the house" and between the letters one sees the woman escorting Diaz to his tenement.

No more extended treatment of this episode is necessary.

Obviates Waste Footage

Along the same line is a split screen treatment of presenting character of the photoplay. The character is seen sitting or standing on one side of the screen while his name and description is on the other. It saves waste footage through the old system of separate title and introductory action.

These new developments are just part of the many things incorporated in "Sacred and Profane Love" to make it an exceptional production. Miss Ferguson plays the part of the witness who is entirely oblivious of the coming opening of the speaking stage—with the added important scenes possible to the enlarged view of the picture camera. Alfred Crawford handles the scenario. Playing the leading roles of Diaz and Ispenove are Conrad Nagel and Thomas Holding. Nothing has been said to divulge the great Arnold Bennett story on the screen in a manner fully worthy of its importance, it is said.
First National Answers Theatre Owners' Recommendation on Price for "The Kid"

In a statement, issued this week, Associated First National Pictures, Inc., exception to the action of the New York Theatre Owners' Chamber of Commerce, in recommending to its members that they "comply with the terms and conditions of the contract with First National for the Charlie Chaplin picture, 'The Kid,' and call upon First National to do likewise, and further recommend to its members that as a matter of co-operation with First National they play additional days at contract prices wherever possible, First National action "unfair." It argues that scores of exhibitors throughout the country have "cheerfully agreed to wire existing contracts," adding that "these exhibitors have accepted a price in keeping with the additional box office value of the picture to them, and the unusually heavy cost of 'The Kid' to First National. Among these exhibitors are B. S. Moss, Nicholas Schenck, acting for Marcus Loew, and Ben Levine, for William Fox, and First National is told out that Loew, Fox and Moss are members of the Theatre Owners' Chamber of Commerce committee making the recommendations objected to.

Argues Merit Warrants Price

After pointing out that the Chaplin contract calls for eight two-reel pictures at $125,000 each, the statement on "The Kid" continues: "It was instantly recognized that the Chaplin price indicated for this picture to First National on the terms of the original contract would be manifestly unfair to Chaplin, and at variance with the spirit animating First National as an exhibitor organization. First National agreed to pay Mr. Chaplin, who has not been unfair to him and which the exhibitors could afford to pay because of increased volume of business "The Kid" would bring to their theatres.

Notable Audience Jams Ritz Ballroom
to View Metro's "The Four Horsemen"

METRO's "million-dollar picturization" of Vicente Blasco Ibanez's famous novel, "The Four Horsemen of the Apocalypse," was exhibited for the first time in New York the evening of February 10, at a special private showing held in the balcony at the Ritz-Carlton Hotel. Early next month this super-photodrama, a Rex Ingram Production, made from a screen adaptation by June Mathis, will have its public premiere at a prominent Broadway theatre. A distinguished audience, including prominent literary men, editors, and critics, was notables of the film industry, attended the private showing. An interesting coincidence was the showing which, by the fact that Senor Ibanez, the Spanish author of the celebrated novel, had its first view of the film version almost simultaneously across the Atlantic.

Senor Ibanez is in Nice, France, and recently Metro sent him by special messenger one of the first finished prints of "The Four Horsemen in book form. Showing in Nice was arranged and Thursday evening Senor Ibanez and a group of his literary friends attended the screen. At approximately the same time it was being shown at the Ritz-Carlton in New York.

Intense interest in the Metro picturization of "The Four Horsemen" has been aroused throughout the world because of the success of the novel as an unprecedented "best seller." Already the book has passed its 16th edition and its legion of readers in this country alone numbers more than 10,000,000 persons. Besides, it has been translated into half a dozen different languages from the original Spanish and has won the distinction of being one of the most widely read books in the world today. The picture was six months in the making, with film production records were shattered and it is expected to set a new mark in the annals of the photodrama.

Van Horn Resigns

C. M. Van Horn, for more than two years assistant manager of the Minneapolis Pathé exchange, has tendered his resignation to C. W. Stombaugh, the manager. Mr. Van Horn, who recently resigned and was appointed by Harry M. Crandall, of Washington, D. C., owner of that theatre.
A WEEK of intriguing incident, a week flavored with festivity, a week reeking with romance. Caro Laemmle and W. W. Hodkinson came to town; Samuel Goldwyn, Oliver Morosco and M. C. Levee, Brunton factotum, departed for the East; Doug Fairbanks hustled a thumb through his latest study for his new picture "The Nut." Ham Boll busted into public notice with a wine colored (dago red) walking stick; Louis J. Gasnier lost his tonsils at the hands of Dr. Edwin B. Claghorn; Richter lost his Sunday go to meetin' shirts at the hands of a porch climber.

Norman Dwan, Universal director, and Miss Katherine Meighan, player of the Universal City scenario department, were united in the bonds of holy matrimony. Tom Moore acknowledged the truth of the rumor that he and Renie will be three will shortly step off together, and official announcement has been made that Natalie Talmadge, sister to Norma and Connie, and Buster Keaton will take each other for better or for worse, sometime in June.

Two Grand Balls

We have been very festive this week with two grand balls—one for sweet charity—one for the benefit of the American Society of Cinematographers; both of them were pulled off at the new Ambassador Hotel and both of them one hundred and ten per cent, jake socially, financially, and every other way.

The cinematographer's ball could be described with "swell function," a thing long to be remembered, "a social triumph," and any other happy euphistic phrases used to describe something that is absolutely 22arat fine. The ball was well attended. Many of the directors, many of the managers, all of the cinematographers, and every body soup and fished, best-bibbed-and-tuckedered, and with the bells off.

The big ball room, with its floor as slick as a three card monte dealer, was filled up to the plimsoll line from dewy eve till foggy morn, with a happy, carefree, light footed, light hearted crowd. Clara Kimball Young, Nazimova, Pauline Frederick, May Allinson, Mildred Harris, Viola Dana, Shirley Mason, E. H. Williams, Charlie Robinson, Harry Beaumont, and their three wives—I don't mean—Oh well you know what I mean—each guy had his better half along. Patty Hong, Walter Hiers, Wallie Reid, Howard Hickman, Bessee Bariscase—but it would be impossible to name them all—everybody who could promote five bucks was there.

A "Famous" Affair

The second entertainment of the week was sponsored by the Famous Players-Lasky Corporation, arranged and directed by Sid Grauman and patronized by local society. The guests of patronesses would be a yard long and would represent the topmost skimmings of the richest social cream of our fair city. The proceeds of the benefit were given to the European Relief Council for the campaign for starving children. The big feature of the entertainment was the world's first and only screening of the film version of Winston Churchill's novel, "The Inside of the Cup," and in addition to this there was more than twenty acts contributed by the best literary, artistic and movie talent of the town.

Cinematographers and Sid Grauman Provide Week of Many Social Activities

By GIEBLER

Elinor Glyn opened the show with a little speech beginning with personal reminiscences of the war stricken countries and concluding with grateful thanks to those who responded to the charity. Walter Hiers did a monologue, Eddie Lyons and Leo Moran supplied a personal appearance act and screened their two reel comedy, "Blue Sunday." Agnes Ayers danced and so did Margaret Loomis, supported by a beautiful bunch of St. Denis dancers.

Plenty of Talent

Tom Meighan and Jimmie Kirkwood made one of the hits of the evening in their act of introducing Sid Grauman to the audience. Bebe Daniels, Conrad Nagel, Lois Wilson, Jack Holt, Dustin Farnum, Mildred Harris contributed and Adam Hull Shirk entertained with Modern Magic. Max Fisher and his celebrated jazz band operated to the great delight of the crowd, Misha Guterman and his Grauman Theatre orchestra were there and functioning at their best, and the Grauman Theatre usherettes, in their cut-a-way coats and what Otheman Stevens, one of our foremost critics, terms "their demure trousers," to lead us to our seats—and after that the dancing was last the rest of the night.

I went over to Mack Sennett's studio one afternoon this week. I like to go to Mack's place because there's pretty nearly always something being pulled off over there—no gentle reader, you wrong me—am not referring to bathing girls comedy. As a matter of fact I didn't see any of the Sennett sand witches except Katherine McGuire, and she was not anywhere near a tank and she didn't have a trained seal following her around the lot; and she wasn't doing their usual thing fairly at all; on the contrary she was occupying the proud pedestal of leading lady in a straight comedy drama that Richard Jones is making for the Sennett lot.

Making Pure Drama

It seemed odd to see a pure drama being manufactured at Mack Sennett's place—a sort of a step from the ridiculous to the sublime—but there it was and to judge from what I looked at and listened to, it's going to be big stuff. Ethel Grey Terry, Noah Berry and Robert Cain, all new faces on the important roles in the new piece. Dick Jones spoke some very kind words about Katharine McGuire's work—said she looked like a girl.

Talk about cradles of the industry—the Sennett studio has been a regular nursery for developing stars. I wonder how many of the people now hitting the high spots of film fame got their early training on the Sennett lot?

After visiting with Dick Jones I went over on another stage and watched Erle Kenton doping out a striking little scene in a cabaret setting, with Charlie Murray, Eddie Gribbon, Kala Pasha, Jack Richard- son and a lot more in the action. A comedy stage is a fine place for a student of dramatic art. It is very interesting to note the widely divergent methods used in the interpretation of drama and comedy. One is sometimes struck very forcibly by the comedians' methods, if he doesn't keep a sharp lookout. As a matter of fact one is liable to get one's coco busted if one does not get behind something solid and substantial, when things get going good on a comedy set.

The Difference

In the pure drama, the feelings that well up from the players' bosom at the director's order, find expression in the hands of the third party as words, or gestures, or actions. The dramatic expressions take concrete form, and if there aren't any chunks of concrete handy, they use bricks, pieces of furniture, or any of the objects d'art without which no movie scene is complete, instead.

The scene that Erle Kenton was making represented a cabaret. Kala Pasha was a wrestler who had issued a challenge for their champ, Hans Christensen, and the match is pulled off on the stage of the cabaret. Both Kala Pasha and Hans Christensen, known as the Danish Tiger, have long records as professional wrestlers. Kala Pasha tips the hay scales at something over three hundred, Hans is not so big but he's all there, what there is of him. Of course, being a comedy, the little guy had to win but it was a great struggle. I didn't see the start of the fight, but Hans matched in a real mill. Hans gets the big fellow down all but one shoulder and then when his attention is called to this he fixes them up by a body block and down and with both feet on Kala Pasha's stomach. In spite of this Eddie Gribbon, who is backing the big guy claims the battle for his champ, and then the big fight starts, and it was some fight, I never saw such a ruckus before.
Business Depression in Some Cities
Places Limit on Admission Prices

ONE of the developments of the reconstruction period in the field of exhibiting motion pictures is the discoveries which are occurring almost weekly in various parts of the country that in many communities the public has apparently fixed the prices of admission for pictures. Productions which have played at $2.00 top in many places have gone into others to very small business, and even slight increase in admission prices by every theatre for super-attractions have resulted in failures for the engagement.

In many of the places where the public has shown itself unwilling to pay an enhanced admission price, conditions exist, such as keen competition, or industrial depression which might provide a temporary reason as to why patrons will not appreciate an extraordinary attraction to the extent of paying more to see it. In other places, however, there is apparently no explanation other than that the majority of the patrons have adopted the regular scale of prices at their favorite theatres as the limit they will pay for any production.

Refuse to Pay Higher Prices

Auburn, N. Y., is a striking example of a city who has apparently adopted its own scale of prices. Four exhibitors there, when asked about the matter of being able to get advanced admission prices to defray the cost of extraordinary attractions, were unanimous in the opinion that it could not be done.

J. S. Kallett, manager of the Grand Theatre, which is a 1,200-seat house, declared that it was impossible to get advanced prices from the public of Auburn, no matter what the attraction.

"Auburn people are not willing to pay advanced prices for any production," said Mr. Kallett, "and, furthermore, they simply won't. I have been afforded abundant proof of the fact in the several attempts I have made to raise prices for extraordinary attractions. It did not go in any instance and never again will I bring a 'super' feature to my theatre if I cannot show it at regular prices."

Ross A. McAvoy, manager of the Morgan Theatre, seating 1,000, had had the same experience as Mr. Kallett. "There is absolutely nothing doing on the spectacle-and-advanced-prices proposition as far as I am concerned," said Mr. McAvoy. "My experience in the business has taught me that the exhibitor of motion pictures in Auburn who attempts to raise prices for extraordinary attractions does so at his peril. I have tried it in several instances and at no time was it a go." 

Motives for the Poor Man

"From the viewpoint of financial success for the exhibition the trick can't be turned in Auburn," is the opinion of Joseph Schwartzwalder. "I have found that an exhibitor can't juggle prices up and down and get away with it. The fact that the attraction facing the raise is in any way unusual and has an entertainment value above the ordinary attractions isn't taken into consideration. Motion pictures is a motion picture and that ends the question as far as my patrons are concerned."

John J. Bealn, who manages the Jefferson Theatre, which features Associated National Pictures, Inc., attractions in addition to five acts of vaudeville at a 50 cent top price for evening performances agrees with the opinion of the other managers in Auburn about the impossibility of getting advanced prices for big features, but offers as an explanation: "Motion pictures have been well advertised as the poor man's entertainment, and an effort to put them in the class as far as price is concerned with the "legitimate" shows, is striking at the fundamental point of their appeal to the public."

In Toledo, the exhibitors generally declare that an increase in prices would be a calamity, but local conditions are given as the reason as to why the public would not pay more for extraordinary productions. Toledo and other cities in the same vicinity haven't the transient population that many other cities, of the same class, have. In the addition it has been hard hit by the labor situation and the expectations are that the recovery will be slow. They are not in accord with any plans of the next season.

Exhibitors report that attendance generally is slightly below normal, and regard the prices of $2.00 and up as not being the one thing which may result in bringing motion picture theatre attendance back to normal figures, or above.

"Go to the Devil," a Welcome Command When Arliss Film Was at Mark Strand

MANAGING DIRECTOR HYMAN presented George Arliss in Pathe's feature at the Mark Strand Brooklyn Theatre, when the city was shivering under its first cold snap and at a time when a suggestion to go to "The Devil" was an inviting and welcome proposition.

This is probably the first time in the history of showmanship that valued patrons were induced to see a feature production by an invitation that, under other circumstances, would be the signal for six ounce gloves.

Although this warm and glowing theme did not characterize the advertising, in the publicity attending its showing, where bigger liberties could be taken, the daily press notices treated the title of the Arliss picture in the vein which had a strong appeal to the people who had been holding off from buying coal in the hope that prices would drop to bargain figure levels.

Feature stories on "The Devil," which appeared in all Brooklyn papers, and in New York papers with Brooklyn sections, on the Sunday the picture opened at the Strand were keyed to the fact that Arliss, who had formerly been prejudiced against the screen, made his debut in a Pathe production. In the New York edition of the New York American a precedent was temporarily cracked when the Strand's feature story on Arliss' screen debut and resultant triumph appeared on the first page.

With the title in mind, Hyman staged a prologue to "The Devil" which he billed as "Prologue Interno."

Companies Incorporated During the Past Week

Motion picture companies incorporating during the past week at the secretary of state's office in Albany, N. Y., are the following directors and capitalization:

Peerless Booking Corporation, $100,000, John Hopkins, John Klovoord, Jr., Charles Monash, New York; Sidney Garret Productions, $10,000, Anthony J. Romagna, Nicholas Bucci, Sophie Cohen, New York; Hertz Moving Picture Amusement Company, $10,000, Isaac Hertz, Edward Reitman, Samuel J. Bush, New York; L and H Enterprises, $25,000, Oscar I. Lamberger, Marx Hirsch, Jerome H. Buck; Pelham Theatre Corporation, $5,000, Lewis P. Evans, A. Dudley Britton, Bronxville, W. W. Evans, New York; D and S Film Corporation, $10,000, John E. Dunne, Samuel Schultz, Israel Siegel, New York; Meserole Exhibition Company, $220,000, Harry Wessell, Herbert S. Leman, Carl J. Austrian, New York; Clarion Photoplays, Nyack, $10,000, Molly Gerst, Rhoda Cole and Harry G. Kosh, New York; Tyrone Amusement Corporation, $5,000, Fern Amusement Corporation, $5,000, Urbana Film Corporation, $10,000, Elwood Amusement Corporation, $5,000, Attica Film Corporation, $10,000, these five companies have as directors Louis E. Swarts, H. Minot Pitman, Charles E. Hawthorne, New York.

Allen's Print Paper

A twenty-four page magazine is now being published for the two Allen theatres in Ottawa, Ontario, the Russell and Regent, the publication coming in the form of a weekly issue. The "Allen's Weekly," as it is called, contains the programs for both houses and advance notices, together with many other items of interest as well as some interesting fillers. The house organ is highly attractive in appearance, and is proving to be effective as a booster for the two houses.

Hayes Succeeds Rennie

E. J. Hayes has succeeded Hugh Rennie as manager of the Buffalo First National exchange. Mr. Hayes was for many years in the city sales department. Mr. Rennie has departed for New York.
Lubliner & Trinz’s New Senate Theatre
Admired by Thousands Day of Opening

To anyone with the love of moving pictures and the love of humanity, the vast, cosmopolitan throngs that attended the opening of Lubliner & Trinz’s Senate Theatre, Chicago, Saturday, February 12, must have returned to the city just to see the marvels of every-day men, women and children that make possible the first of such splendid structures as the Senate. Of such immensity as must be seen to be appreciated, this last or seventeenth theatre built by Lubliner & Trinz has the distinction of being the largest picture theatre yet opened to the Chicago public, 3,310 seats.

The doors were opened at 3 o’clock in the afternoon and the total attendance for afternoon and evening amounted to about 10,000, and a considerable portion turned away. The beauty of the new theatre was made the more striking because of its location on Madison near Kedzie, where the absence of the usual advertising signs promise unrivalled prosperity for the Senate.

Much to Admire

There is much to admire in the style and equipment of the new L. & T. palace. The immensity of the lobby, more like a rich, spacious drawing room than a theatre salon, is breath-taking at the start. This measures 60 by 125 feet, and is sumptuously carpeted and equipped with upholstered furniture. Inside, the most striking features are the Tiffany dome, which has a wonderful blue-and-white cloud effect when the house is dark and a lovely sunset glow when the lights are on, and the stage and screen curtains, in warm tones of terra cotta and peacock blue.

The theatre has been adorned by artists as a most perfect example of architecture in the Adam style, both pertaining to the interior and exterior. Particular comment has been made in regard to the gorgeous decorative design of the window, forming the main motive over the entrance. The interior of the auditorium is capped off with an enormous Tiffany domed sky, in the center, illuminated by indirect polychrome lighting.

Elaborate Stage

An elaborate stage will give to the Senate Theatre most gorgeous productions to support the photoplays, while a $20,000 organ will play forth its chimes. The arch which spans the proscenium in front of the stage, has a diameter of 100 feet, being larger than any proscenium span in any theatre in Chicago. Comfortable seating arrangements have been obtained by means of barrel backed box and loge seats, arranged in accordance with the most scientific scheme of sight lines.

In this theatre there has been more yardage of decorations used in the interior scheme of decoration than has heretofore been used in any of the other theatres. The proscenium, twelve feet high, which spans 100 feet alone, contains over 800 square yards of material, specially dyed and woven in the East for this theatre. They are made of various wools and brocades, the general color scheme being peacock blue.

Big Crystal Chandelier

The walls and ceiling of the theatre are in a general tone of amber and the chande-

liers are all imported crystal with small amber candle effects. The big attraction is the main crystal chandelier that is supported in the dome, which weighs one and one-half tons and is thirty feet in circumference.

Elaborate arrangements have been made in the form of wash rooms and rest rooms for the men and women, a nursery for children under the attendance of competent maids. At the end of the grand foyer, a forty-foot Italian marble staircase leads to the second floor which again has its elaborate lounge and rest rooms. Ramps eliminate all further climbing by steps to the balcony.

The ventilating system of the Senate is considered a masterpiece of engineering. Contrary to the methods adopted in the average large theatre, the pure air is injected into the theatre from their ceiling, approximately eighty feet above the patrons on the ground floor, and is exhausted down through the ceiling, through the doors, eliminating all draft and every possibility of re-circulation of used air.

Special attention has been given to the acoustics due to the enormous size of the auditorium and the enormous seating capacity. Great care has been exercised in locating the orchestra of forty pieces so as to be readily visible to all patrons and in proper acoustical arrangement.

Lubliner and Trinz are being congratulated upon having obtained wonderful African marble columns that form the essence of the stage setting and support the immense dome over the proscenium.

The theatre was designed and constructed under the supervision of Walter W. Ahlschlagel, architect, who has designed all of the large Lubliner and Trinz houses.

The program, selected for the opening was an unusually cheerful one, having for its foremost attraction Roscoe Arbuckle in "Brewster’s Millions," and for other numbers, a gay Sennett comedy, a bright news section and several entertaining musical numbers. The forty-piece orchestra, directed by Ward Johnson, played a program that in itself would have constituted an evening’s entertainment.

George D. Baker Contracts to Make Five Big Productions Within a Year for Metro

GEORGE D. BAKER will produce for S-L Pictures five photoplays within the next 12 months. He will be known as George D. Baker Productions and will be released by Metro.

This announcement was made immediately after the departure of Mr. Baker for a vacation in the West Indies, following his completion of "Without Limit." He took with him a pile of manuscripts and upon his return to New York will probably announce the photoplay selected to succeed "Without Limit." Five pictures are to be made at Metro’s Sixty-First Street studios in New York, where Mr. Berty Lytell is engaged in portraying the stellar role of "The Man Who,” from Lloyd Osborne’s story recently published in The Saturday Evening Post.

Capital Film Fights Against Blue Sunday

The Capital Film Company of Chicago has entered the fight against the Blue Sunday. The company has devised a small sticker which they are pasting on the back of tickets and handbills and are using to remind the public to keep the sun in Sunday.

W. C. Russell, general manager of the company, says, regarding the anti-Blue Sunday sticker: “There is only one way to combat propaganda and that is with more propaganda. This little sticker is merely our first bullet in the campaign. The Blue Sunday laws will affect motion pictures much more than the playing of any religious song, and it is up to us to get together, and remind each other to keep fighting.” The Capital company has arranged for a supply of Blue Sunday stickers large enough to accommodate other needs than their own. Should any state rights exchange desire to operate with the Capital company in its fight against the Blue Sunday laws, they can procure a supply of the stickers by writing to the Capital Film Company of Chicago.

Three Directors of Film Schools in Trouble Now

Three former conductors of motion picture schools in New York City have been held for action of the grand jury. They are John Robin, 240 West 145th street, where a school was conducted; Charles W. Ackerman, Premier Studios, 727 Seventh avenue; and Otto Schlager, the general manager of the Art Film Company, 260 West Forty-sixth street. The first is charged with assault upon a young woman and the last two with grand larceny.

Assistant District Attorney Bohan said he was investigating the so-called schools and would go before the grand jury and ask indictments. It is said that 100 young women and twenty-five young men, students at the schools, appealed to the district attorney. They said they paid from $50 to $100 for courses in the schools. The district attorney charges the defendants with being unqualified to teach acting.

For Visual Education

A bill has been introduced into the California State Legislature, now in session at Sacramento, calling for the creation of a department of visual education under the state superintendent of public instruction, the appointment of a director of visual education and the appropriation of $25,000 to carry on work along this line.

The measure is fostered by Senator A. P. Anderson, of Oakland, and a meeting of projectionists was held recently in that city at which he was the principal speaker. He states that the value of moving pictures in elementary training is recognized and that the prospects were good for his bill being adopted.
THOROUGH organization in production is a key to the success of the Famous Players-Lasky Corporation, in charge of production, in reply to numerous newspaper articles which made sweeping charges of inefficiency in the production of motion pictures.

"The majority of these articles," said Mr. Lasky, "were written by men who knew little or no knowledge of the motion picture industry. It is quite true, of course, that there has been waste and inefficiency in picture production in the past. But so far as the Famous Players-Lasky Corporation is concerned, waste, inefficiency and slipshod methods have been brought to a minimum."

"I can offer examples of economical and efficient studio management that are a credit to the industry. There have been no statements like the ones made in the published articles."

Will Rogers' Reception in Dallas Shows His Popularity with the General Public

A MEASURE of Will Rogers' popularity among patrons of motion pictures may be gained from a recounting of what took place in Fort Worth, Texas, where he stopped to make personal appearances in behalf of the Hoover Fund. He was returning from New Orleans, where he had been for two or three weeks with his director, Clarence G. Badger, and the members of the company making his next picture, "An Unlikely Hero," to the Goldwyn studios at Los Angeles.

In his appearances Rogers raised $3,000 and aroused much enthusiasm for the campaign among patrons of both. That enthusiasm took a practical outlet in efforts to raise more money for the fund and will result in trebling and quadrupling the sum raised personally by Mr. Rogers.

The Fort Worth newspapers devoted their front pages to Rogers' appearances, breaking the rule of assigning only a front-page or inner pages to the extent of from one to three columns. Rogers stopped in Fort Worth for two and one-half hours to open the Record's first annual food, household and electrical exposition.

In Dallas Rogers was banqueted at the Adolphus Hotel at a midnight supper by the management of the Old Mill Theatre and the newspaper men of the city. The Dallas Evening Journal devoted almost an entire page to cartoons of Mr. Rogers, reproducing striking attitudes and gestures assumed by the popular Goldwyn star in his speeches.

Fox's "Over the Hill" Enters its Sixth Month

Years ago, when Will Carleton sat down and wrote "The Farm Ballads" that made him famous, he little dreamed that he would be publishing material of the same genre some day would cause crowds to gather twice daily before a Broadway theatre in a scramble to get in and behold upon a motion picture screen the living counterparts of the creatures of his imagination.

Nor did the gifted Carleton ever suspect that for over five months would the blaze New Yorker, surfeited with every form of sensational amusement ever devised, prefer his simple, homely narrative when there

Mr. Eyton has been western studio manager for the last three months, while Paul W. Woodworth was supervising director in charge of editorial activity in the studio.

"During that time Mr. Eyton has superintended the making of over forty pictures, two of which have been the scene of the production of some of the biggest and most successful motion pictures in the history of the industry. And during that time his management has been marked by such a combination of diplomacy, justice and efficient methods that directors, players and the studio staff has been encouraged to give their very best efforts."

"I cite Mr. Eyton's work as an example of the necessity of organization in production. It is because of organization that directors and producers can get pictures that are straight from the numerous cares and bothersome details which fall to the lot of directors in smaller and less closely-knit production systems. With organization, inefficiency is eliminated, and the elimination of waste means better pictures."

S. R. Kent Honored at Paramount Convention

The convention of district managers of the Famous Players-Lasky Corporation has closed its session with the final business discussion, General Service Manager Frank V. Chamberlin, on behalf of all those in attendance, presented to S. R. Kent, general manager of distribution, a diamond platinum watch and platinum-pearl chain. On the back of the handsome gift the following inscription was engraved: "An appreciation to S. R. Kent from his Paramount co-workers. February 9, 1921."

Dinner to Convention


The feature of the evening was the speech by Mr. Zukor.

Buys Foreign Rights

Inter-Ocean Film Corporation announces the acquisition of "When Dawn Came", Hugh Dierker's drama, for exclusive foreign distribution. Arrangements conveying the foreign distribution of this production to Inter-Ocean Film Corporation were consummated by Richard Gradwell of the Producer's Security Corporation and an Inter-Ocean executive.

"When Dawn Came" is announced for early release.

West Opens Exchange

Maurice West, one of the long-record exchange managers of Fox, has resigned as Montreal manager of the Fox Film Corporation to establish a film renting company of his own with headquarters in Canada's largest city. Mr. West, who has been with Fox for years, announces that he will import British, French and Italian pictures.

The new company has a capitalization of $250,000, it is stated.

"The Cheat" Has Been Made Into Grand Opera

For the first time in history, it is stated, a grand opera has been adapted from a moving picture. This unusual distinction belongs to the Famous Players, "The Cheat," by Hector Turnbull, which was directed by Cecil B. DeMille, with Fannie Brice as the star and was first released in December, 1915.

The premiere of the opera, the music of which was composed by the late Camille Erlanger, was given at the famous Opera Comique in Paris on Friday evening, February 7, the work bearing the French title, "Forfaite." The French libretto was written by André Lourde, and the principal male role, that of a Japanese, is being sung by one of the most celebrated tenors of the French operatic stage, Vanni Marcoux.

"The Cheat," at the time of its first appearance on the screen, was acclaimed the "perfect picture," setting a new standard in originality of plot, direction and acting. It was a great attraction.
Balaban & Katz's 4,500-Seat Tivoli Theatre
a Structure of Beauty; it Is 70 Feet High

Chicago will have the distinction of being the home of the finest moving picture palace in the world after Wednesday, February 16, which has been set as the probable date of opening for the Tivoli Theatre, owned by Balaban & Katz, and erected on Cottage Grove, near Sixty-third street. This statement, which, no doubt, sounds somewhat reckless, has been made without qualifications by those who are in a position to know what is on the motion picture theatre map of the world. In regard to size, style and equipment, it has been said that the Tivoli surpasses anything of its kind.

Some idea of its immensity can be gained from the seating capacity, which is 4,500, and from the dimensions of the site which is 125 feet wide and 225 feet deep. The lobby alone measures 60 by 125 feet, and is 70 feet in height, which is equal to six stories. The entire building is devoted to the theatre. Not an inch has been used for other commercial purposes. Provision for elaborate prologues and presentations has been made by the construction of an immense stage, 30 by 125 feet.

In the purity of its architecture, which is of the Louis XIV period, the Tivoli is said to rival the Grand Opera in Paris. The main foyer is a replica of the Chapelle in Versailles, famed for its distinctive grands.

The well-known Balaban & Katz policy of "Courtesy, first, last and always," will be as much a part of entertainment at the Tivoli, as it has been at the Riviera and Central Park. The music will be under the direction of Nathaniel C. Finston, of New York, while the organ programs will be conducted by Jesse Crawford.

Investigate Bomb Raids
The odor bomb raids which have been menacing moving picture theatres in Chicago for the past month are now being investigated by State Attorney Robert E. Crowe, who began his inquiry Tuesday, February 8. On Monday night, a day before the investigation started, four theatres on the south side were subjected to this outrage, and hundreds of patrons were driven to the streets.

Press Club Entertains
Indication of the progress which the Chicago Motion Picture Press Club has made in securing the friendship and co-operation of the daily press was the theme of the speech of Herman Black, publisher of the Evening American, who was a guest of the Club's at the last meeting, held Friday noon, February 11.

Mr. Black assured the members that the columns of the American are open to any and all news in regard to motion pictures that is of interest to readers of the paper. Another guest of honor was Mrs. Marshall Field, who had been invited to talk on her project for relieving the crippled children in Chicago institutions. Dr. Sam Atkinson pledged the support of the members of the Allied Amusements Association, in offering the use of their screens for the benefit of the cause.

Build Outlying Houses
Jones, Linick & Schaefer are now laying the foundation for the first of a chain of outlying theatres, the Roseland, to be erected at 10th street and Michigan avenue. It is expected that it will be ready for opening by Labor Day. Three other theatres, which, like the Roseland, will present vaudeville and picture entertainment of the Loew brand, will be built by this firm, during the coming year, Aaron J. Jones announces.

New Exchange to Open
The Wabash Film Exchange, a new independent film mart, will be opened early in March, on the third floor of 841 South Wabash Avenue. New one and two-reel comedies as well as reissues, two-reel Western productions and five and six-reel special features will be distributed at the new exchange.

Printer a Triumph
The new Bell & Howell automatic printer, which was recently given a thorough tryout at the Rotex chemical laboratory, has been pronounced a great success. J. H. McNabb, general manager of the Bell & Howell Company, witnessed a screening of a First National release, which had been printed on the working model of the new automatic.

Vitagraph Moves
Vitagraph moved into its stylish gray-stone front, at 841 South Wabash Avenue, on Monday, February 7. The new building had been in process of erection for the past eight months, and was practically complete on the date scheduled for opening. It has three stories, occupied exclusively by Vitagraph.

Exchanges Aid Hoover
The women workers in San Francisco film exchanges proved that their hearts are in the right place by volunteering their services during the Hoover drive for funds for the starving children of Europe. Various theatres were visited after working hours and collections were taken, following brief talks from the stage by Frank Costello, of the Turner & Dahmen Circuit and Fred Voight, of Metro. So thoroughly were the women organized, and so numerous were the workers, that less than five minutes was spent in each house. About fifteen hundred dollars were added to the fund in this way.
Rowland Answering Exhibitor Inquiries Says Period of “Metro Week” Will Not Be Extended

...no circumstances, according to an announcement from Metro will the period of Metro Week, fixed for from February 6 to March 5, be extended to ten days or a fortnight.

This statement is made because of the many inquiries from exhibitors requesting that the special period be lengthened.

The contention of the managers and owners of motion picture theatres in these communities has been that, in selecting the most powerful week of films released by that company during the last eighteen months, a choice is difficult; and that there is a minimum of three or four film and screen offerings the exhibitors would like to show.

In such case, the showmen state, it would seem a waste to bring such pictures to the screen for only two or three days, when each is capable of filling theatres for a week.

They argue that if the runs of these attractions were spread over more days and the special booking period made proportionally more extensive, it would be better for both parties.

Answering these suggestions, Richard A. Rowland, president of Metro Pictures Corporation, said:

"The length of the extent of time to be given over to showing Metro pictures exclusively in theatres was gone into thoroughly before announcement of Metro Week. And while it is entirely likely that the period could be lengthened to a Metro Ten Days or a Metro Fortnight, the company decided to fix the period as it is.

"Such a longer time would be aside from the aim of Metro Week, which primarily is a satisfaction by Metro of the desire on the part of exhibitors to have such an institution in their booking schedules."

In addition, Mr. Rowland pointed out, if the theatre managers find a choice of subjects difficult, they are always free to book later those they must eliminate during the week.

Arrangements for Metro Week are proceeding according to schedule. The national advertising campaign, which it is said will reach every community in the United States and Canada, is ready to be launched.

Every exchange, moreover, has got in shape to handle demands, laying in special stocks of exhibitor aids—billboard posters, heralds, collection mats and putting every print in faultless condition.

While the estimate that 7,000 exhibitors would participate during the period of exclusive showings of productions released by Metro seemed fairly accurate at the time of the announcement, indications are now said to show a thousand more houses to the roll of theatres subscribing to this intensive booking of Metro offerings.

Burns Files Answer to National Drama; Charges Manipulation of Obligations

In compliance with an order of the Appellate Division of the Supreme Court, William C. Burns, on behalf of himself and other defendants, has filed in the New York county clerk's office his answer to the suit brought against them by the National Drama Corporation, which was organized to produce and to exhibit productions.

The suit charges the defendants with manipulating the obligations of the corporation, in which they are shareholders, and that they have interfered in the affairs of the corporation, causing a loss of $490,000 in stock for certain motion picture rights of relatively insignificant value, and that by selling the corporation to a third party, for $30,000, the corporation was sold at a loss to the defendants, in violation of the corporation laws of the state.

Mr. Burns, in his answer filed by Charles J. Holland, his attorney, who is also one of the defendants, says that the answer filed on his behalf is a “completely groundless allegation” ascribed to the defendants, and he charges that the facts were not presented in the original complaint.

The suit was dismissed by the court on May 10, 1921, and the corporation was reorganized.

Owen Moore's Latest Opens St. Louis Theatre

"The Chicken in the Case," the current Selznick picture starring Owen Moore, was chosen as the attraction at the auspicious opening of the remodeled Pageant Theatre, St. Louis, last week, and played to capacity audiences, according to an unsolicited telegram from Spyro P. Skouras, proprietor of the theatre.

Mr. Skouras' wire reads: "The Chicken in the Case went over big with capacity audience. Personally consider it a very clever farce."

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Renovated Olympic Opens

The Olympic Theatre, Quebec City, was re-opened a few days ago as the Theatre Canadien under the management of St. Germain, who has been remodeled and renovated during a recent period of darkness.

The Queen's Square Theatre, St. John, N.B., was also recently re-opened and business is reported excellent.
Gore and Lesser Open
Ambassador Theatre

Under the guiding hand of Managing Director S. Barrett McCormack, the Ambassador Theatre, a unit of the new Ambassador Hotel, was opened to the public on February 4, with the First National attraction, "Passion," as the opening feature. The Ambassador is one of the chain of theatres controlled by Gore Brothers and Sol Lesser, and is to be a pre-release house, no picture showing for more than one week.

The architecture of the playhouse follows closely the Italian renaissance; the lighting is diffused, flooding from behind the proscenium arch; and the seating capacity is 550. The Ambassador is, in spirit, the Little Theatre of the screen. Max Weil heads the symphony orchestra. Only two performances are given each day, at 2:30 and 8:30 p.m., and seats may be reserved for all performances. Admission for afternoons are 75 cents and $1.00; for the evening, $1.00 and $1.50, plus war tax.

The second week's feature will be "The Woman in His House"; the week following, Chaplin's new comedy, "The Kid," and after that Allen Holubar's spectacle, "Man—Woman—Marriage!"

Producers Elect Officers

At the February meeting of the Motion Picture Producers' Association, William S. Smith, general manager of the Vitagraph studios, was elected president; Abraham Lehr, of Goldwyn, vice-president; Joseph W. Engel, of Metro, second vice-president; Charles H. Christie, third vice-president; Frank A. Garbutt, Famous Players-Lasky, treasurer, and W. J. Reynolds, secretary.

Hammons in Town

E. W. Hammons, president of Educational Films Corporation of America and its subsidiary distributing organization, Educational Film Exchanges, Inc., has reached Los Angeles for a consultation with the various companies producing for Education, and to make releasing arrangements with other companies.

Mr. Hammons has established a distributing system that embraces every principal film center, with thirty-one offices in the United States and six in Canada.

Hodkinson Still on Coast

W. W. Hodkinson, who stopped off in Los Angeles last week on his trip across the country to visit the exchange branches of his company, is spending his time in visiting the producing companies in Los Angeles that are making pictures for distribution through the Hodkinson offices.

Christians Dead

Rudolphe Christians, well known actor of both the screen and stage, died last week in a Pasadena hospital of pneumonia. Mr. Christians had just finished an important characterization in Erich von Stroheim's new play, "Foolish Wives."

New Exchange Opens

The T. W. Chatburn Enterprises, distributors of states rights pictures in Los Angeles and San Francisco, have just opened Los Angeles branch at 738 South Olive street, in charge of L. E. Kennedy, who was formerly manager for Pathé and Fox in this district.

"Madonnas and Men," a B. A. Rolfe production, is the first release to be handled through the new office.

Club for Screen Writers

The Screen Writers' Guild, at a recent meeting, adopted a resolution to acquire a permanent home for the association, and subscriptions were taken for that purpose. One of the beautiful homes of Hollywood is under consideration as a future clubhouse for the guild.

The proposed censorship laws were also discussed at the meeting, and Ruth Ann Baldwin presented a report on the situation as it is now. One of the several plans adopted whereby rigorous proposals in this direction may be successfully combated by the writers was that of preparing a film on the subject, to be written by the most noted authors of the local colony and filmed by Jesse L. Lasky, who has been appointed to this work by the National Committee.

Rupke Hughes, Jeanie MacPherson, Frank Condon, Monte Katterjohn and Albert Shelby LeVino are the committee appointed to arrange this scenario. Bob Wagner, Al Cohn, Percy Heath and A. F. Statter will have charge of the publicity for the film.

The guild has about completed plans to publish a monthly press sheet, which will be sent to dramatic editors of about 400 papers of the country.

Theatre Body Gives Ball

The Los Angeles Theatre Association will hold its first annual "fiesta" on Saturday night at the new Ambassador Hotel, in the form of a brilliant Mardi Gras festival combined with a Valentine costume masque ball. The festivities will begin at seven o'clock, with a grand masked dance and fifteen dancers at nine. At twelve all the guests will unmask, but the dance will continue as long as anyone wishes to remain on the floor. Many of the players of the film colony have signified their intention of appearing at the ball in costume. Charlie Murray will be master of ceremonies.

Atlas Producing

The Atlas Film Company of America has established headquarters at the Balboa studio in Long Beach, and is making preparations to begin a series of comedies featuring Charles Conklin, former Mack Sennett comedian. Max Asher, another well known film comedian, and Mac Cummings, of the vaudeville stage, will play in support of Conklin. Charles Diltz will direct.
COMPETITION seems to be the one big factor that has stabilized admission prices to motion picture theatres in the biggest cities. This has resulted in the super-attractions being shown to the public at the regular scale of prices, says Associated First National Pictures, Inc. In smaller places and in the neighborhood sections of the bigger cities exhibitors do not seem to experience a great deal of trouble in getting patrons to stand a part of or all of the cost which is charged for the higher prices of super-attractions make imperative.

A plan which is said to be gaining favor among exhibitors, especially those who have opposed price increases, is the plan of showing the picture season along, the lines suggested by First National to its franchise holders in connection with the release of the first group of Big 5 productions.

This plan embraces the announcement of a series of super-productions to be shown at regular intervals with the approximate dates of showings. Exhibitors believe the story that the announcement of an increase in prices made in connection with the series of special series will be much more effective than the difficulties encountered when the higher price is announced only when the exploitation of a super-attraction is commenced.

Accept Increased Price
Exhibitors who have already tried the plan of announcing the booking of the first group of First National Big 5 productions report that a mere recital of the big features of five productions all in one announcement has the physiologic effect of impressing the super-worth of the pictures sufficiently so that the higher cost of the pictures is obvious, and the announcement of price increases is accepted as a matter of course.

There are also a great many who agree with the opinion of E. J. Weisfeldt, manager of the New Strand Theatre in Milwaukee, that many pictures which theatres are forced to run are below the regular admission prices in point of entertainment value. He feels that the moviegoer is overcharged more than the regular price serve to balance matters with the patron.

He says: "There are six houses in keen competition in downtown Milwaukee. They each have admission prices based upon average costs. That means that on weeks when the picture is mediocre, a little below the general average the patron is paying more than it is worth. Therefore, when the production is way above the average, the patron gets it at a price and gets more than his money's worth."

Hold Similar Fie
San Francisco exhibitors take about the same viewpoint as Mr. Weisfeldt. I. E. Phelps, manager of the Tivoli, the First National first run theatre, said on the subject: "The exhibitor in the small town whose scale of prices is based upon inferior pictures can and should charge extra for super attractions. The first run house, however, whose basis of prices in the bigger cities is such that higher prices for the bigger attractions unless he lowers them when he is forced to run a poor show."

D. S. Markowix, manager of the Rialto Theatre, which features the San Francisco first runs on Goldwyn pictures, is also opposed to price increases. "I feel that extra money charged for super attractions would be the best necessary for the purchase of the goose that lays the golden egg," he said.

Mr. Libson, the Associated First National Pictures, Inc., franchise holder in Cincinnati, Columbus and Dayton, is the important factor in preventing price raises in those Ohio cities. Mr. Libson believes that the line "No Advance in Prices" is worth everything it costs as a means of creating theatre prestige when used in connection with a super-attraction.

Selznick Lists You Can't Kill Love and Gilded Lies for March Releases

FOR March Selznick announces the release of two productions—"You Can't Kill Love," with Hedda Hopper and William B. Davidson in the leading roles; and "Gilded Lies," starring Eugene O'Brien. The first is listed for March 10, and the O'Brien picture, March 20.

A story of love, romance and adventure is "You Can't Kill Love." It presents a theme that parallels the age old philosophy that love is indestructible. Interwoven are scenes showing the Ursuline nuns, the greater beauty of the Canadian Rockies. The story concerns a man who has always been able to buy whatever he wants with his money. He buys a pretty wife, but proves too selfish to give her much of his attention and too weak to hold her when a stronger man comes along.

Prominent members in the cast, in addition to Miss Hopper and Mr. Davidson, include Charles Gerard, the well-known heavy, Betty Hibburn, star of "Girl of the Sea," Maurice Costello, and Warren Cook. The story was written by Michael J. Phillips, and pictured by Edward J. Montague. Burton George directed the production.

Eugene O'Brien's latest production, "Gilded Lies," presents the story of a man who seemingly returns from the great beyond—that is he is an exploiter with a reputation of great wealth. He takes an expedition on the North Pole, is given up for dead by his fiancee. Coerced by an ambitious aunt the girl marries a promoter with a reputation of great wealth. And just after the marriage is performed she receives word of her sweetheart's safety.

The cast in support of Mr. O'Brien includes Martha Manfield, the new Selznick star, in the leading feminine role, Frank Whitson, George Stewart and Arthur Donaldson. John Lynch, well-known scenarist, who has provided many stories for the Selznick stars, wrote the story and R. Cecil Smiths prepared it for the screen. William P. S. Earle directed the production.

Cohen Says Metro Films Are Heavily Booked in Foreign Lands

Harry J. Cohen, manager of the foreign department of Metro Pictures Corporation, who recently returned to New York after a ten weeks' tour for his company, visited Norway, Sweden, Germany, France, England and Italy.

He reports the European market is not prejudiced by the propaganda against superior American films and in France and England especially found booking conditions, so far as Metro pictures were concerned, excellent.

An important part of Mr. Cohen's mission in England was his conference with Sir William J. Levy of Imperial Pictures, Ltd., distributors of Metro pictures in Great Britain, who said Mr. Cohen, was highly impressed by the special showing of the print of "The Four Horsemen of the Apocalypse," which was dispatched from New York by special messenger to Vincente Blasco Ibanez, the author, now in Nice, France, when the picture was released in London for a day.

Hodkinson Expresses Views on Conditions

On his transcontinental trip Mr. W. W. Hodkinson has been interviewed a good deal in the daily press especially in the sections where some years ago he had been the

dominant figure, such cities as Denver, San Francisco, Seattle, etc. Mr. Hodkinson's views on the present conditions in the industry were aptly expressed to one interviewer in the following language:

"That the old order of things in the motion picture field is passing away is now evident even to the simplest intelligence and to the most reluctant lingers. The old rule was one of friendship and politics.

"Friendship and politics have been responsible for pictures which should never have been seen in the light of the screen; friendship and politics have more than merit influenced the booking of pictures; friendship and politics have determined the bestowal of advertising patronage. Politics and friendship must give way to brains and efficiency. We will fail ourselves if we do not measure up to this test."

Remodeling Old House

With the opening of the Midway Theatre in the hill section of Oregon City, Ore., picture competition promises to become keener and developments are awaited with interest. The Midway is the new name for the old Opera House.

The operators, S. Rambalsky and C. Boylan, have put considerable money into the enterprise and are remodeling the auditorium.

Work Begins on Man Who

With all but two of the cast selected, work upon the film of "The Man Who," a Karger-Lytell production for Metro adapted from the story of Lloyd Osborne published recently in the Saturday Evening Post, has been started by Metro.
The Educational and Non-theatrical Field

Finley Tells Experiences in Making Animal Pictures

William L. Finley, who, with his wife, Irene Finley, spent the greater part of the last summer hunting wild birds and animals with a motion picture camera—for Goldwyn-Bray, has come to New York to tell some of his experiences to zoologists and ornithologists. Mr. Finley, whose work with the Audubon Societies for the Protection of Wild Animals and Birds and its corresponding work in Europe has earned him an international reputation, is assisted in his work by Mrs. Finley. Her patience and skill in making pictures of the shy wild things have been of great assistance in making the remarkable animal studies released in the Pictograph.

Films Listed by National Motion Pictures League

An unofficial organization that is helping schools, churches, clubs, etc., to obtain the best kind of pictures suited to their respective needs is the National Motion Pictures League, 404 Fourth avenue, New York City. The league is organized in each of the forty-eight states, with club women, college professors, school principals and teachers, librarians, and its workers, giving voluntary service. A bulletin is issued weekly containing a list of recommendations for use in schools, which is sent into pictures "for the family," meaning everybody; those on Biblical subjects, for church use, and "instructional," intended principally for children. Eight hundred copies of the bulletins are sent outside of New York, and they reach a vastly greater number of persons and communities, as the recommendations are reprinted in club, school and church publications. In New York City the bulletins go to 625 public schools, and the information is republished in school papers or transmitted by the principals to the students. Because of the overwhelming number of films which have their initial releases in New York, thousands of persons throughout the country place reliance in the New York committee, even though this body does not assume the role of censor, but merely recommends or disapproves.

Mrs. Adele F. Woodard is President of the New York Executive Board; Daniel Carter Beard, the Boy Scout executive, first Vice-President; Dr. Ettinger, Superintendent of the New York city schools, second Vice-President; Dr. Phillip Jacobs, Secretary of the National Anti-Tuberculosis Association, Advisory Secretary; Mrs. Clara E. Landin, Secretary, and Dr. Lee K. Frankei, Treasurer.

Agriculture Department Issues Films Circular

The Department of Agriculture, United States Government, has issued Department Circular No. 114, dealing with the pictures of the Department. It is an interesting illustrated pamphlet and gives valuable information regarding the distribution, exhibition and handling of films. A nine-page list of film material dealing with animals, plants, entomology, forest services, chemistry, public roads, etc., is also included. Any persons or organizations desiring to obtain the use of these films should correspond with Mr. Frederick Perkins, assistant in charge on motion pictures.

Junior Movies Draw Crowds of Children in Albany

The Junior Movies, which were started a week or so ago in Albany, N. Y., for the purpose of providing pictures each week for children, have been so successful that in the Capitol City, have scored the biggest kind of a success. Crowds of from 1,500 to 2,000 children are witnessing the pictures each week. The program is entirely under the direction of the Albany Mothers' Club. Girl scouts assist in handling the children. Last Saturday the daughters of Governor and Mrs. Nathan L. Miller, occupied one of the boxes. On Lincoln's Birthday, the pictures will be "The Land of Opportunity," and "Rebecca of Sunnybrook Farm."

Do You Know

That J. H. Quinn, of the Chelsea Public Library, London, finds that girls still like Dickens, Marie Corelli, and go in also for Ethel Dill, John Oxenham, Rita, and Gene Stratton Porter. As for poetry, Tennyson comes first, then Browning, while Keats and Shelley are hardly asked for at all. The movies have helped the girl. She sees a dramatized scene on the screen and she wants to read the original. Charles Reade's, "The Cloister and the Hearth," was featured at a picture house in Chelsea, and there was a run on the book at the library.

This librarian is not afraid of the influence of the motion pictures.

That "Huckleberry Finn" was shown to 950 children by the Service League of the Connecticut College, New London, Conn., on January 15th.

That Wellesley, Mass., has municipal movies run by the people themselves. They are presented two days a week, and a minimum of daily picture funds necessary to begin the undertaking were raised by twenty-five citizen underwriters.

That 1,800 school children were entertained by the Keeney Theatre in Kingston, N. Y., on January 6th, with "The Son of Tarzan."

That the Protestant Episcopal Church of America contemplates the production of two motion pictures for use throughout the country—one will be historical.

That the University of the State of New York is requesting $40,000 for the year 1921 to advance the cause of Visual Education. This is being heartily supported by the teachers and the principals of New York, who are convinced of the teaching value of motion picture films and still pictures in the form of slides.

That all the above interesting items are from the February number of "Film Progress," issued by the National Board of Review.

That the latest Goldwyn-Bray Pictograph No. 476 begins with an animated technical drawings of the intricacies of the safe lock, showing the operations when the bolt knob on the front door of the safe is turned. "No Place for a Honeymoon" is a photographic visit to St. Thomas Island in the Lesser Antilles. The scenic beauties, native life and hotel accommodations are shown. The animated cartoon, which closes this release, shows Krazy Kat and his friend, Ignatz, performing a wireless walking act in a circus.

That the Dental Hygiene Society, in cooperation with the Board of Health, New York City, showed a picture on dental hygiene at the Academy of Music. According to Dr. Royal Copeland this is but the beginning of health lectures via the silver sheet.

See Army Film

Before an audience of about 3,000 persons, several reels of moving pictures made by the United States Signal Corps Photographers in Europe and in Maryland, before the armistice was signed, were shown by representatives of the Evening Sun of Baltimore, at the City Opera House, Frederick, Md., on Wednesday, February 2. The entertainment was for the benefit of the Francis Scott Key Post of the American Legion in Frederick. They gave three performances.

"WILL YOU BE MY B-B-BEST G-G-GIRL?"

Jack Pickford and Molly Malone in Goldwyn's "Just Out of College"
Wesley Barry Helps Group of Film Folks Put Over Hoover Drive in New Orleans

Film actors did themselves proud in helping New Orleans exhibitors to go over the top in the Hoover drive for funds to aid children of war orphans. While Wesley (Freckles) Barry was the only star who had been included in the official arrangements for the drive, the growing popularity of the southern city as a location for the making of pictures caused Will Rogers, Eddie Polo and June Elvidge to be near enough so that they were able to participate in the impromptu part in the near carnival the exhibitors staged.

It was due to Will Rogers that Wesley Barry spent the day he was scheduled to begin. The committee had planned to let him rest through the day of his arrival after his long trip from Los Angeles made especially for the purpose of aiding in the drive. The youthful star chose to spend the evening in a theatre which Will Rogers was making talk. The Goldwyn star sported the First National-Marshall Neilan star in his box and sang out: "Come on down here, Red, 'fore I do thank you down.

"Folks, I want you all to meet the king kid of California," was the introduction Mr. Rogers gave when "Freckles" got onto the stage of the Fifteenth Street theatre, to the youthful star on the busiest four-day ever spent by a thirteen-year-old boy.

The next day Wesley started on the fulfilment of his official program. He delivered a letter from Mayor Snyder of Los Angeles to Mayor McShane of New Orleans, arranging by springing the slogan of the drive "Every ten spot saves a young tot," on the city's chief executive and collecting his first contribution from him.

At noon he was the guest of honor at a luncheon tendered him by the Saenger Amusement Company, holders of the Associated First National franchise for Louisiana. The afternoon and evening was spent in making a round of theatres. Thursday afternoon and evening was also spent in practically all theatres, and then came the big event of the drive—The Grunewald Cave Frolic for the benefit of the fund. Attendance was limited to 500 with plates at $5 a cover, and the befreckled kid star was the headliner of an entertainment which included twenty-two acts of vaudeville in addition to the regular review of the Cave Dwellers. Young Barry auctioned off Hoover dolls, and hit a high mark of $990 on one that he sold. Fifteen hundred dollars were spent in the visiting of theatres. Saturday morning probably established a record for personal appearances of any star. Eighteen theatres giving special matinees for children were visited in two hours and ten minutes.

Plans Being Drawn for a 2,500 Seat Moving Picture Theatre in Baltimore

Plans are being drawn for a 2,500 seat moving picture theatre, which will be built on the south side of the Peistertown road and Park Heights avenue, Baltimore, and will be named the Circle. This playhouse will be erected by the Circle Theatre Corporation, which was incorporated on January 29, under the laws of the state of Maryland, with a capitalization of $650,000. It will be a one-floor structure.

The officers of the company are: Alfred G. Buck, president; Clinton M. Johnson, vice president; Edward O. Penniman, secretary and treasurer. Besides the officers those chosen by the board of directors are: John J. Carlín and E. G. Blanke. Alfred G. Buck is also president of the American Theatres Company, and is president and managing director of the Washington Theatre company.

For the past three years Mr. Buck has operated a film exchange at 210 North Calvert street, Baltimore, but due to his extensive activities in the theatre companies he represents, he has been obliged to sell out the exchange to the Stanley Exchange. Tom Hayes, formerly with the Seaboard Film Exchange in Washington, D. C., will now act as manager. Mr. Buck started in the moving picture business under Thomas A. Edison about fifteen years ago and managed twenty-five road companies in the United States and Canada for Mr. Edison at one time.

Barry to Go On Stage

Wesley Barry, Marshall Neilan's popular little star, will shortly make his debut on the speaking stage. By special arrangement with Mr. Neilan, the freckle-faced youngster will appear at the Egan Little Theatre in Los Angeles in the title role of "Penrod." The play will be put on for an indefinite run and rehearsals will be started immediately under the direction of Ed Rose, playwright and author of the stage presentation of Booth Tarkington's famous boy stories.

The motion picture rights for "Penrod" are held by Mr. Neilan, who is planning to produce this picturization following Wesley's appearance in it on the stage.

Miss Daw Engaged

Jessie L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has announced that Marjorie Daw will play the role of Love in "Experience," George V. Hobart's famous spectacle, which is to be produced by Mr. Daw as a Paramount picture by George Fitzmaurice. Miss Daw is now on her way East to begin work on the picture. Richard Barthelmess will play the role of Youth, and other well-known players will be seen in the large cast which will enact the drama.

Keaton Signs St. Clair

That Malcolm St. Clair, well-known comedy director, has signed with the First National Film Company, producers of the Buster Keaton comedies, released through Metro, was the announcement made last week by Louis Angell, president and managing director.

St. Clair will alternate with Eddie Cline in sharing directorial honors with the "frozen-faced" laugh maker. The trio will collaborate in the preparing of the stories.

Clifton Theatre Sold

Samuel B. Ward, who has operated the Clifton Theatre, 316 South Broadway, Baltimore, for several years, has sold this playhouse to Morris and A. M. Cohen for about $15,000. H. J. Skrennny & Son, were the brokers.

Tesa Films Get Charter

The Canadian Government has granted a charter to Tesa Films, Limited, with headquarters in Ottawa, Ontario, and with an authorized capital of $1,000,000. The company is granted the right to produce, exchange, release, buy and sell moving pictures, to operate a studio, moving picture exchange and to carry on a general business of photography. Arthur Joseph Bateman, a prominent commercial photographer of Ottawa, is understood to be at the head of the new organization.

Loew Merger Delayed

The proposed merger of the various Marcus Loew theatre companies in Canada into a $20,000,000 organization has been further delayed, it is announced at Toronto, pending the preparation of statements by auditors showing the exact assets and liabilities of all present operating theatres. It is also stated that further steps in the amalgamation will probably not be taken until further meetings of shareholders in Toronto, Montreal, Ottawa, Hamilton, Windsor and London are held.

Picture Bureau Opens

The local branch of the U. S. Army motion picture service is now open at Atlanta, Ga., under the direction of Arthur E. Rudi-sill. Thomas H. Martel, director of bookings for the department theatres, has just left that city after establishing the office at 33 South Forsyth street. Through the bureau more than 150 theatres are booking feature films.

Sign for British Pictures

The Anglo-Canadian Picture Plays, Limited, Montreal and London, has contracted for a further regular supply of British film releases for Canada at the rate of one feature each week. Announcement is made that Dr. John McCombe, president of the Anglo-Canadian company, was successful in arranging this schedule during a recent visit to studios and offices in England.

Screen Club Elects

At the annual election of the Rocky Mountain Screen Club the following officers were elected for the year of 1921: President, H. E. Huffman; first vice-president, W. E. Scott; secretary and treasurer, Chas. Gillen; vice-presidents, M. C. Gerehart, Ft. Collins, Colo.; F. Fairchild, Boulder, Colo.; F. R. Kelly, Salida, Colo.; J. T. Lynch, Laramie, Wyo.
THE news that more than 80 per cent of the sub-franchise for Southern California and Arizona has been sold, was officially conveyed to the assembled sub-franchises their February meeting by Sol Lesser, franchise holder for that territory of Associated First National Pictures, Inc.

The meeting was opened with a luncheon, at which Mr. Lesser presided. In turn he introduced Albert A. Kaufman, producer of Allen Holubar's "Man-Woman-Marriage"; Louis B. Mayer, producer of Mr. Neill Stewart and John M. Stahl productions; Pete Smith, Marshall Neilan's representative, and B. P. Fineman, vice-president of the Katherine MacDonald Pictures Corporation.

The exhibitors listened to the testimony of the producers to the treatment of their productions by Associated First National exhibitors. The salient points advanced were that the producer and the exhibitors are properly independent, but stick together upon the exhibitor for success; the motion picture industry can never retrograde so long as an organization of the type of Associated National is on the door step always open to artistic independent effort, is in existence.

Albert A. Kaufman congratulated the exhibitors upon the prosperity for 1921 guaranteed by such productions as the "Big Five." He told the progress being made on the Sidney Franklin productions. In conclusion, he said: "If First National franchise holders continue the way they have started, I hope always to be able to produce independently for them." Louis B. Mayer said: "It was just about two years ago that I was tendered a dinner by the Exhibitors' League of Connecticut, when they reviewed 'Virtuous Wives,' my first offering to the circuit. I told those exhibitors that First National would succeed, and I am happy to be able to say: I told you so. And there's a reason—First National is fundamentally right. The gates are wide open for everybody who believes he can produce the cream and has the money to do so. And it’s a fact that in the past good he can continue—if he doesn't, he’s out."

"We are both trying hard," said Mayer, producer and exhibitor, "to give the best that is in us. We both must live. Frankly, I wish that I had stuck to my theatres, because the money is in it; but I didn't—I'm a producer, and if it wasn't for First National I wouldn't be producing." B. P. Fineman said that he, like Mr. Mayer, was much more ambitious, but he was having a lot of fun. "Five years ago," said Mr. Fineman, "the idea of First National was conceived. Wise ones then said that the company would stick together long enough to give the idea a test. They were wrong. The fact that you have secured such pictures as the 'Big Five' (and two years ago that I was tendered a dinner proves that the proposition is right and that you are going to make a lot of money.)"

"Give Public the Best,"

Says Illinois Showmen

"Give the public the best features, the best comedies, the best news weeklies and the best music you can afford. Advertise in the newspapers and have adequate help in the house to care for the comfort of your patrons."

"Bill" S. Watts, or W. W. Watts, if you prefer the name he uses in signing checks, gave that as the recipe for success in motion picture exhibiting on the occasion of the opening of his third theatre in Springfield, Mass. It is the Princess Theatre, a new building theatre in the city. The proprietors aren't worried, for they are the same, both houses being the property of "Bill" Watts. His third house is the Vaudeville, erected on site of the old Lyric.

Mr. Watts started as an exhibitor in Springfield, with a theatre now destroyed which he called the Vaudette. It was in the days of plank seats and sawdust floors. When he went after a franchise in As- socia, the Associated Pictures, Inc., employees of Springfield felt that they would find out whether he regarded the Gaity or the Princess as being the best of his theatres. This was not forthcoming, for Watts succeeded in having the franchise blanketed over both houses, both run First National productions.

Mr. Lesser read telegrams of good will from Anita Stewart, Marshall Neilan and Katherine MacDonald. He then announced that to F. L. Titus fell the honor of being the first exhibitor to sign a franchise during the convention. Titus owns the Fairyland Theatre, Los Angeles.

On Tuesday evening, February 1, a special "Bill the Kid" was held for the visiting exhibitors at the Kinema Theatre. Charles Spencer Chaplin was present to greet the exhibitors and receive their congratulations for his artistic triumph. On Wednesday afternoon a showing of "Passion" was held at the Royal Theatre. After the latter showing, Walter F. Jensen of Pasadena, remarked: "The thought of getting such pictures for my house makes me dizzy with joy."

At a special business meeting the following officers for the newly-formed Associated First National Pictures, Inc., of Southern California, were elected: Michael Gore, president; Sol Lesser, Los Angeles, vice-president; David Ber- shon, Los Angeles, secretary, and Walter Jensen, Pasadena, treasurer. Directors were elected as follows: J. E. Ostertag, Strand Theatre, Phoenix, Ariz.; J. G. Knapp, Strand and Temple Theatres, San Bernardino; Merle F. Jensen, Jensen Theatre, Pasadena; John H. Young, Holbrook, Holbrook, Wood Theatres, Inc., Pasadena; Sol L. Lesser, West Coast Theatres Company, Los Angeles; M. Gore, Kinema Theatre, Los Angeles.

An advisory board was named as follows: M. Barnes, Barnes Theatre, Fillmore; B. B. Johnson, Fillmore Theatre, Santa Barbara; J. F. Bezdicek, Capitol Theatre, Calexico; J. L. Lazarus, Royal Theatre, Los Angeles; J. S. Lustig, Starland Theatre, Los Angeles; J. M. Hargreaves, Madison, Alvarado Theatre, Los Angeles, and Glenn Harper, Palace Theatre, Los Angeles.

"Bill's" a director of Associated First National Pictures of Illinois.

Joins Realeart Staff

Percy Heath, dramatic critic, author and scenarist, has joined Realeart's West Coast scenario staff, according to a telegram received at the home office of Realeart Pictures Corporation. He has been signed by Elmer Harris, supervising director at the Hollywood studios, to write scenarios for Wanda Hawley and Bebe Daniels.

Can You Qualify for

Screen Authorship?

A national educational institution to train photo-playwrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. De Mille, The Volcano, and other prominent producers.

The field for photoplaywrights is lucrative and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and students must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Photoplay Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

Director of Education
Palmer Photoplay Corporation
7072 L. W. Helmian Building
Los Angeles, Cal.
Charles Urban Gets First Call on All R. L. Ditmars Subjects

An announcement of much importance in the field of high quality short subjects has been made by Charles Urban, president of the Kineto Company of America, Inc., in announcing to the trade that a considerable amount of negative material from Raymond L. Ditmars, curator of New York's famous Zoological Park and a noted producer on his own account of plant and animal films.

Mr. Ditmars has for a long time been prominent in the film world on account of his studies in motion pictures. Mr. Urban, in acquiring some of the Ditmars' pictures, names two series of particular interest to motion picture exhibitors.

One is a lengthy series entitled "Modern Truth from Old Fables." These are delightful tales illustrating the fables that children have read for generations. The action is all with the animals that Mr. Ditmars understands so well.

These fables will all be incorporated into the Charles Urban Movie Chats. Detailed information as to the particular numbers of the Movie Chats which have them, will be given at a later date.

Another especially noteworthy series secured from Mr. Ditmars is the Series of the Four Seasons: Spring, Summer, Autumn and Winter. Each season is depicted in plant and animal life in one reel. This series will be made part of the Kineto Reviews, "The Living Book of Knowledge."

An arrangement has been entered into between Mr. Urban and Mr. Ditmars whereby the Kineto Company has first choice on all new subjects Mr. Ditmars makes.

This, the Kineto Company says, practically gives it a monopoly on all fine animal pictures, because with the Arthur H. Fisher pictures and the pictures from agents in England and on continent, many of the finest life studies are constantly coming into its laboratories.

Latest Federated Release Has a Strong Hold

"The Servant in the House," the latest release of the Federated Film Exchanges of America, has a cast of rare box-office value to the exhibitor.

Clara Horton, who plays a prominent role in this Charles Rann Kennedy story, has been well known for her work on the screen since she was three years old. One of her most recent successes was in the part of Youth in "Everywoman." J. E. Hersholt, who creates the part of Mansor, is a noted actor of Denmark, who has toured this country extensively in Olsen plays. The past work of Claire Anderson, Jack Curtis, Edward Piel, now with D. W. Griffith, Harvey Clark, Zenada Williams, John Gilbert and Anna Dodge is well known to motion picture fans and exhibitors alike.

"Life" of Pins Told in Pictures

What is said to be a very novel educational picture has just been completed by the Harry Levey Service Corporation. The title of it is "Adishun Ten Pins," it being the life story of the pin and his cousins hook, eye, loop and safety pin.

The picture opens with a "bunch of kids" giving a circus, for which the admission price is ten pins, and "not bent ones either." The pin, having a head, tells its own life history and takes the spectator back to the time when it was moulten metal, and thence through all the different phases and machines, polishing and cutting, sharpening and pointing up to and including the time when it is fastened into papers.

The touting is particularly effective, as said, "rhyme, with little animated figures portraying the action described. The working of the machine is complicated made." It has been shown very plainly by "mechanograph" drawings in which every detail of the work is carefully and slowly explained.

C. B. DeMille and T. H. Ince Pictures Released February 13

Cecil B. DeMille's production, "Forbidden Fruit," which enjoys the distinction of being the first picture to hold the screen houses of the Times Square week-run picture houses for three successive weeks and Douglas MacLean in the Thomas H. Ince production, "Chickens," are the Paramount feature releases scheduled for February 13.

"Forbidden Fruit" was written by Jeanie MacPherson. Alvin Wyckoff, assisted by Morris Lytton, was in charge of the photography, while the settings were designed by Paul Irive, the assistant to the French interior decorator and designer.

"Chickens," the Thomas H. Ince production, which presents Douglas MacLean in the stellar role, is an adaptation of one of the last stories from the gifted pen of Herschel S. Hall, whose untimely death was recorded in the newspaper only recently. The original title of Mr. Hall's story was "Vancoupan," and it was published in the Saturday Evening Post. Agnes Christine Johnston wrote the picture, and Jack Nelson directed.

Russell Company Caught in Storm

Word has reached Fox headquarters in New York that the company headed by William Russell, which several weeks ago left Los Angeles for location eight thousand feet up in the Sierra Mountains, shot their scenes alright, but were troubled by a real Sierra blizzard swept down on them, and for four days kept them in suspense as to the outcome.

On the fourth day, when the blizzard had abated sufficiently, the company, after many hours of shooting reached their home base none the worse for their exciting experience. The most enthusiastic members of the outfit were the cameramen, who were enabled by the blizzard to incorporate into the story of "Bare Knuckles, the picture that Russell was making into some snow scenes almost impossible of duplication.

When the company arrived back at Hollywood, among its props was a wind machine, which has been taken to location, but never used.

Harold Goodwin Star Film Ready

Advices from the Fox West Coast studios state that "Oliver Twist, Jr.," a 1921 version of Dickens' celebrated story, in which Harold Goodwin will make his initial bow as a screen star, has been completed. Millard Webb had charge of the direction, and, according to information from the West Coast, has made of Goodwin an introductory vehicle a particularly fine piece of stagecraft.

While the theme and the dramatic incidents are in the main the same as when Charles Dickens penned the story, the entire locale has been shifted to America, with all the characters garbed in clothes of today.

Nearing Completion

Work is nearing completion on the new Capitol Theatre at Sixth and Chestnut streets, St. Louis. It is expected to be controlled by Skouras Brothers, but no definite announcement has been made.

Sales in New York

Sale of the Harlem Opera House and the Apollo Theatre, New York City, is announced. Paul M. Herzog will remodel the latter into a picture house. Once operated by Hurtig & Seamon, it was the first upstairs playhouse constructed in New York.

First Film Story of Reincarnation

What is said to be the first big photodrama with a story dealing with reincarnation is "Buried Treasure," the Cosmopolitan production for Paramount, which opened an extended engagement at the Criterion Theatre recently.

The story was written by F. B. Britten Austin, an English writer who has made the subject of reincarnation a study and has blended the scientific with the imaginative in a way to hold the interest, it is said.
February 20 Set as Date for the Release of Film, “God’s Good Man”

Marie Corelli’s famous story, “God’s Good Man,” will be released by the Stoll Film Corporation of America February 20, according to an announcement issued by the company. This will be the first motion-picture production of a work by the noted author in which every detail was personally supervised and authenticated by her.

Maurice Elvey directed the production, from a scenario by Kate Gurney, who also plays a part in the picture. Miss Corelli left her home at Stratford-on-Avon, with a stone’s throw of William Shakespeare’s abode, to spend all of her time at the Stoll studio during the period of the filming of the interiors.

“The Furnace,” a Taylor Film, Receives Praise of Exhibitors

“Book it, see it, advertise it and then reap the benefit of the word-of-mouth advertising that few pictures create”—such is the message C. S. Musser, of the Opera House, Shepherdstown, W. Va., sends in on Realart’s W. D. Taylor special, “The Furnace,” now playing in all sections.

W. C. Clavier, of the Liberty Theatre, Fargo, S. D., writes: “Everyone who saw it was more than pleased. We can cheerfully recommend it to any exhibitor who wishes a high-class entertainment.”

One exploitation stunt creating considerable comment was employed by M. Melincoff of the Capitol Theatre, Lynn, Mass. He got out some cardboard butter-flies and painted them bright yellow and hung them from his marquis where they fluttered in the wind. He also used additional advertising space in the newspapers in announcing the picture. Concerning “The Furnace” he says significantly: “This may be the first time you have run a full week on any picture.”

Fred A. Rice, of the O-At-Ka Theatre, Warsaw, N. Y., said: “Knowing the picture as I do, I would advise any exhibitor who wants a beautifully staged picture to use “The Furnace.”

Two Theatres Needed to House Crowds Attending “Midchannel”

Shea’s Hippodrome, Buffalo, was the scene of one of the most enthusiastic receptions ever accorded any of its film offerings last week, at the showing of “Midchannel,” a Clara Kimball Young production, says Equity.

The evening of the very last showing, hundreds of Young fans were turned away. Despite all efforts to hold the picture over for an additional week, Franklin, manager of Shea’s was obliged to yield to previous booking arrangements and close the run.

Once again in the profitable career which has attended the run of this picture, a simultaneous showing at another theatre was necessary to accommodate the overflow. Shea’s Cort Theatre, another of Buffalo’s most screen temples, housed the picture for half a week at the same time that it ran at the Hippodrome. This marks one of the rare occasions when two theatres were necessary to hold the crowds that tried to attend the same production.

Plan Espionage System

Ministers in Baltimore, Md., have banded together for a system of espionage over the screen. Each church will appoint members to attend the nearest theatre and report on the pictures.

Church Try-out

To test the value of motion pictures in church work in Grand Rapids, Mich., the Rev. Earl A. Miller, pastor of the First Presbyterian Church, has installed a new projection machine and will give a religious show every Sunday evening. His first film was “From the Manger to the Cross.”

Louise Lovely in Underworld Drama

Louise Lovely’s new starring vehicle under the Fox banner, just released, gives her a role somewhat different in nature from any with which this popular young star heretofore has been identified. In “While the Devil Laughs,” Miss Lovely is cast as a New York cabaret singer who is used as a tool by a gang of clever thieves, but reforms and becomes a shining example to her old associates.

The story, which was written and directed by George William Hill, chronicles the lives and ambitions of the big city’s slum dwellers and points a moral in the struggles of the girl to renounce her evil ways and win the respect of those placed in a more fortunate environment. William Scott, in the character of a taxi cab driver, presents one of the most difficult impersonations ever entrusted to him, and C. Raymond Nye makes of the part of a gang leader a screen cameo, it is said.

Duncan Day Was a Great Success

Arizona’s “William Duncan Day” was, according to Governor Thomas B. Campbell, the greatest holiday the state ever had, Veteran Day says. More than $10,000 was realized for the Hooper campaign for the relief of the starving children of Europe by the Vitagraph chapter king’s appearance in Phoenix. He spoke in every theatre at the capital and gave the drive the biggest boost it had had in the state. In addition to his appearance and on top of his contribution to the picture industry’s fund, Duncan left his own check for $500 with the Arizona committee.

When the Vitagraph star arrived in Phoenix he was met at the station by a big parade of citizens headed by the crack Indian School Military band. Boy scout organizations from all over the state formed in the parade and Mr. Duncan and his co-star, Edith Johnson, were welcomed for the state and city by Percy Williams and Mayor Plunkett.

THe Exhibitor’s success depends on his ability to satisfy his patrons. His profits are the puppets of a competition as merciless as it is ever-changing. To expect a production, estimated in six figures, to stand up to the advantage of the exhibitor through the use of mediocre prints is dabbling with an expensive plaything.

The exhibitor requests screen insurance when he demands Rothacker Prints—just as the producer protects his investment by specifying Rothacker Prints.

Rothacker Film Mfg. Co., Inc.

There are reasons—Come and see them.

Founded 1878

Wattles & Rothacker

SOUTH SEA MAID

Doraldina in “Passion Fruit,” released by Metro
Two B. B. Hampton Pictures Are Being Made Ready for Release

In a recent letter received from W. W. Hodkinson, president of the W. W. Hodkinson Corporation, who at the present moment is on the West Coast, Mr. Hodkinson said that four of the greatest pictures ever released by him or any other company are now in process of construction at different studios in and about Los Angeles.

"I have seen these pictures in the making," writes Mr. Hodkinson, and I wish to say that they will measure up to the highest standards."

Mr. Hodkinson referred specifically to "Keeping Up With Lizzie," which will be the second Rockett Film Corporation production made for Hodkinson release. "The Light in the Clearing," which T. Hayes Hunter is directing for the Dial Film Corporation, "A Certain Rich Man" and "The Man of the Forest," two Benjamin B. Hampton productions, all Hodkinson releases.

"The Light in the Clearing" is an Irving Bacheller story. Irving Bacheller is one of the best known living American authors. According to Mr. Hodkinson's letter, Mr. Hunter says that in "The Light in the Clearing" he will far surpass any of his previous efforts. "Keeping Up With Lizzie" is another Irving Bacheller story, which Lloyd Ingraham is directing.

As regards "The Man of the Forest" and "A Certain Rich Man," nothing need be said of them except that they are Benjamin B. Hampton Productions Hodkinson says. The first was made from Zane Grey's engrossing story and the second from a William Allen White novel.

Big Exploitation Plans in Making

Officials of Fox Film Corporation, enthusiastic over their production of Mark Twain's "A Connecticut Yankee in King Arthur's Court" which started off with such a sensational pre-release run as it is now enjoying at Miller's Theatre, Los Angeles, and the many flattering tributes the picture elicited from the trade at its recent New York's special showing are making plans for the most intensive exploitation campaign ever accorded on of their special productions.

Advices from Fox headquarters announce that the campaign on "A Connecticut Yankee" will be based on a number of salient points which in the opinion of Fox officials, ought to make it a one hundred per cent. buy for the exhibitor.

Chief among the assets listed by Fox to put the picture over with a roar is the use of Mark Twain's name. This point has been utilized by Fox to the extent that every piece of paper and exploitation literature that goes out on the production carries upon it a portrait of Mark Twain.

Bebe Daniels Film for Early Release

"Ducks and Drakes," with Bebe Daniels in the leading role, is scheduled by Realart for immediate release under its Star franchise. The story is by Elmer Harris, playwright and scenarist and recently appointed supervising director of Realart's West Coast studios.

The action introduces Bebe Daniels as Teddy Simpson, a young girl full of life and the desire for romance, excitement and adventure. She wants to be entertained and amused. So she hits upon the idea of calling up numbers selected at random in the telephone directory and flirting with every pleasant masculine voice that responds.

In this manner she talks with two men who prove to be club mates of her fiance. One day he overhears them in a telephone flirtation and learns what is happening. Realizing the dangers of such promiscuous flirtation he enlists the aid of his friends, and they plot to cure her of the habit. So successful is the plot that by the time the adventure is over Teddy is more sedate.

Major Maurice Campbell, director of "She Couldn't Help It," and "Oh, Lady, Lady," also directed "Ducks and Drakes."

New Detroit Theatre

Construction is to be begun immediately on the Rivola Theatre, on the south side of Cadillac Boulevard near East Forest avenue, Detroit. The auditorium will seat 1,200.

Two for Larkin

L. E. Larkin, of the Beckwith Theatre, Dowagiac, Mich., has purchased property on South Front street and plans the erection of a new theatre seating 1,500. He will then operate two houses in that city.

Finishes Work

Eulalie Jensen, popular screen favorite, has completed work in the Nance O'Neil role of Raimunda in the picturization of "The Passion Flower," directed by Herbert Brenon, starring Norma Talmadge as the daughter.
RUTH ROLAND in "The Avenging Arrow"

Produced by Ruth Roland Serials, Inc.
At the Robert Brunton Studios, Inc.

A PATHÉ SERIAL
RUTH ROLAND serials have been shown in more theatres and to more persons than any other serials that have ever been made.

Strong statements but capable of proof. Her popularity and box office value have been demonstrated time and time again. Remember “Ruth of the Rockies,” “Hands Up” and “The Tiger’s Trail”? Remember the big business you did with them, the money you made?

Here’s a slashing Western serial, full of thrills, suspense, and action, with Ruth at her best.

Produced in the very best manner at the Brunton studios.

A great medicine for the dull days of the week; certain to get them in, rain or shine.

Now Booking

Pathé Distributors
A Guaranteed Satisfactory
Floor for your Theatre—

LIGHTS flash on. With a great scuffling of feet, the audience trudges out. An eager throng, impatiently waiting for the "Second Show," rushes in pell mell to take their places.

Day after day, year in and year out, this grinding foot traffic goes on. Movie theatres need floors of oak-like durability. Gold-Seal Floorings more than merit this need.

They can be laid over old floors as floor-coverings, or as finished floors in new structures.

**Gold-Seal Battleship Linoleum**

This is an extremely durable flooring, made strictly according to U. S. Navy Standard—a composition of fine cork, wood flour and linseed oil, firmly fastened on a strong backing of high grade burlap.

You and your patrons will appreciate this sturdy flooring—you will find it quiet, comfortable, easy to walk on, and non-slippery. Your employees will appreciate a floor so easy to keep clean and in good condition. As it comes in soft brown and green tones, Gold-Seal Battleship Linoleum is artistically suitable for almost any scheme of decoration.

**Gold-Seal Cork Carpet**

If you prefer a floor that is absolutely silent and yielding underfoot, we suggest Gold-Seal Cork Carpet. This flooring, also remarkably durable, is made in pleasing, soft shades of green, terra cotta, and brown—with polished or dull surface—10 shades in all. But still more important—

*Both These Floorings are Guaranteed*

Here is the big point—whether you buy Gold-Seal Battleship Linoleum or Cork Carpet, you buy Guaranteed Satisfaction. Both of these floorings are sold under the Gold-Seal Guarantee—"Satisfaction Guaranteed or Your Money Back." In buying Gold-Seal Floorings you are protected against all risk of unsatisfactory results.

Write our nearest office for further information, specifications for laying, and samples of these quality floor-coverings.

**CONGOLEUM COMPANY**
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Philadelphia New York Chicago San Francisco
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Gold-Seal Battleship Linoleum

*(THE FAMOUS FARR & BAILEY BRAND)*

Made According to U.S. Navy Standard
DOUGLAS FAIRBANKS says he is particularly proud of the cast he succeeded in getting together for his next United Artists production, "The Nut" which will open March 13 at the Orpheum. Several of the most popular screen players are in the cast and Fairbanks believes that "it is the supporting players who make a screen picture." He has used every effort to give the right and proper persons to give the different parts in the production realistic interpretations.

The leading feminine role has been given to Marguerite De La Motte, whose most recent triumph was scored in "The Mark of Zorro." William Lowery, who plays the part of the hero, has gained his fame in several Fairbanks's features. He played with Doug in the latter's first phonofilm, "The Lamb," produced by D. W. Griffith. Morris Hughes, appearing in Doug's latest offering, came to the Fairbanks' fold from the Esanay studio in Chicago.

A deal of feminine beauty is added to the new production by the presence in the cast of not only Miss La Motte but also of Barbara La Marr, comparatively a new comer to the silversheet. Miss LaMarr's first known recognition was as a scenario writer, not as an actress. She sold eight stories to the Fox Company, and some of them are now in production. Her first screen appearance was with Anita Stewart in "Harriet and the Piper." She is scheduled to appear again in "Fairbanks'" "The Musketeers," announced as his next production.

Gerald Pring is also numbered among the Fairbanks players. Some of the films he has appeared in of late are "The Palace of Darkened Windows" for Selznick; Betty Compson's production, and "The Bronze Ball," a Thomas H. Ince production.

Sidney De Grey is also portraying a role in the new Fairbanks feature. He has appeared in such features as Metro's "A Chorus Girl's Romance," and with Will Rogers in "Jes' Call Me Jim," "Almost a Husband," and "Water, Everywhere.

Plans $700,000 Theatre

C. K. Howell, theatre building specialist of Atlanta, is at Charleston, S. C., conferencing with United States Amusement Company on plans for the new $700,000 theatre, work on which will start in the near future. The theatre is designed to seat 1,800 persons, all of the orchestra, with the exception of a small, exclusive mezzanine floor to seat approximately 100, with no balcony.

Garfield Signs New
Hodkinson Contract

Charles Garfield, resident manager of the R. B. R. Stadium Company, which operates the Orpheum Theatre, Flint, Mich., has signed with Ralph Peckham, Hodkinson representative in Detroit, for the first ten pictures—eight unreels—on the Hodkinson release list for 1921. In a letter that Mr. Garfield addressed to the head office of the Hodkinson company he says he has to certain extent influenced in the placing of this contract by the fact that he has played Hodgkinson's Chicago office in the past and having received fair treatment always he felt that he was in some way obligated and for that reason took pleasure in giving the company the business to which their pictures and manner of doing business entitled them. He proposed to give the attractions every possible bit of publicity and feels highly confident that he will be able to put them over with a bang.

J. F. Taylor Sues Dubuque
Man Selling Colura Stock

Suit has been filed in the New York Supreme Court by J. F. Taylor and Company, Inc., against Herman Simmonds, Jr., of Dubuque, Iowa, for an accounting on which to base the damages which may be due the plaintiff. They claim a contract with Simmonds for the sale of stock of the Colura Motion Picture Corporation, Simmonds agreeing to form a syndicate for the purchase of the stock and to supply the plaintiff from time to time with statements of the sales and to account for all money he received.

It is charged that Simmonds has met with much success in the sale of the stock but that he has not only refused to render an accounting, but has attempted to make sales of the stock for his own account, under the so-called agreement with the plaintiff, and has delayed the underwriting scheme so that the option of the plaintiff would expire and he could then contract direct with the Colura people.

Harold Lloyd in His First Three Reeler
Makes Debut With Associated Exhibitors

ANNOUNCEMENT of March 13th as the release date of "Now or Never," Harold Lloyd's first picture under his contract with Associated Exhibitors, Inc., was made this week. This production is in three reels and sets a new standard for Lloyd comedies. The contract entered into between Hal Roach, the producer of the Lloyd pictures, Lloyd and Associated Exhibitors last summer does not remove the Lloyd comedies from the Pathe releasing schedule as the pictures are to be distributed by Pathe, with whom Lloyd has been identified for six years.

The release of the first three-reel Lloyd comedies marks a step in the career of the comedian. Within two years Lloyd has established himself with the public and exhibitors to a point where exhibitors vie with each other in seeking first run contracts for his productions.

The policy responsible for the ever increasing success of the comedian was formulated by Paul Brunet, president of the Pathe pictures, Lloyd and Associated Exhibitors last summer."The Musketeers," the first two-reel in which Lloyd appeared, Lloyd not only jumped into Broadway with both the Capitol and Strand playing his comedies day and date but every one of the succeeding productions went over the same way."

Captain Kidd's Kids," "From Hand to Mouth," "Hi, There, S'li'lces," "An Eastern Westerner," "Haunted Spots," "High and Dizzy" all established box office records and proved that a two-reel comedy could be made the feature to every one of the biggest houses in the country. The insistent demand for more and more of Lloyd led to the decision of The Associated Exhibitors to make the new comedies in three reels.

Mildred Davis, the charming little leading lady who has gained honors with Lloyd in the production of his previous pictures, will be with him for the new series. The cast is strong and the physical construction of the picture is said to be excellent. The thought back of the picture was to make a feature picture in three reels and the sales executives who have seen the picture are certain this has been achieved."

Now or Never was produced from a scenario by Sam Taylor, a member of the Hal Roach staff. Much of the action takes place in a "through railroad train." The comic possibilities of the railway sleeper afford Lloyd unlimited opportunities for his screen art, an art which in the past has been hampered by the necessity of enacting entirely fresh and original comedy situations in material familiar to the stage and screen. The story is of the love-romance type.

Schaeffer Is Paramount's Manager for New England

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, announced last week at the convention of Paramount district managers the appointment of George Schaeffer as district manager in charge of the Boston and New Haven exchanges, with headquarters at Boston. This is the post recently relinquished by H. G. Ballance, now general sales manager. Mr. Schaeffer has been office manager of the New York exchange. He also announced the appointment of Paul J. Swift as office manager at the New York exchange, succeeding Mr. Schaeffer. Mr. Swift has been branch manager in Omaha and Berle Krause is named to succeed him there.

Benefit at Clover

A moving picture performance for the benefit of the sufferers in Ukrania was held at the Clover Theatre, 414 East Baltimore street, Baltimore, through the courtesy of Mr. Wells, the manager, who loaned the playhouse for the occasion. The benefit was held under the auspices of the Smiler Relief Organization which has sent 1,500 suits of clothing and $2,000 to the sufferers, thus far.

Strike Aids Attendance

Residential theatres in Albany, N. Y., are providing these days through a street car strike that is now in its third week. While the downtown houses have been more or less hit by the lack of transportation, the suburban houses have been packed nightly by those who would rather see a picture than remain at home, or employ a jitney for a distance of a mile or more in order to reach a first-run and more elaborate house.
"The Four Horsemen of the Apocalypse"

Is Screen Drama at Its Greatest Height

By EDWARD WEITZEL

The Metro screen version of "The Four Horsemen of the Apocalypse" is the reader of the four hundred and eighty-two pages of the novel will find the complete story in the photoplay; the spectator who is not familiar with the work of Vicente Blasco-Ibanez will behold an eleven-reel picture containing thirty-two characters in which the plot is crystal clear, the human note always present and round and full of tone, and the symbolism of the title and its application to the titanic struggle between nations that is still fresh in the memory unmistakable in its just arrangement of the horror and dreadful waste of war. Coupled with all this he will find acts of simple heroism and nobility of soul, truthful incidents of every-day life and a deft balance of playful humor—those sorely-needed blessings to humanity that does so much to keep it sane and hopeful in moments of great mental stress.

It Is All Entertainment

Most important of all every foot of film in the picture is entertainment. By far the best screen story dealing with its subject, it is a retaking of much of the great masters of the stage understood the word: life, mankind in action; a skilled depiction of events, not a preaching. The nature of its theme is forgotten in the power of its appeal and the dexterity of its telling. It has that perfect blend of laughter and tears which is the goal of the dramatist, and it marks the advent of a master craftsman. Rex Ingram, the director of "The Four Horsemen of the Apocalypse" has by it won a position among the leaders of his profession. June Mathis, who provided the scenario and the continuity, has accomplished her difficult task with the best of results, and John Seitz by his thoroughly artistic camera work has aided materially in sustaining the high character of the picture.

Technical detail that attracts attention by reason of its unusual merit is of many sorts. The casting of the characters, the correctness of location, the minute perfection of settings and costumes, the sure grasp of light effects, the perfect molding of the human countenance by the proper use of light and shadow, the composition of the individual scenes and the splendid command of form and tempo cannot escape instant recognition. The cutting of the picture is practically flawless. By the time it reaches the general public it will have the symmetry of a tone-poem. Nothing is more remarkable about this screen epoch than its subjection of every element of the love of the true drama, to the elimination of every foot that interferes with the progress of its story.

A separate word is due the manner in which the four horsemen of the scriptures are introduced. They are the incarnation of the supernatural and seem to be riding above a world which they have come to destroy. The habit, as it were, is simplicity itself; the effect is weird, mysterious, awe-inspiring.

From a cast of such great length as the Ibanez drama demands the names of Rudolph Valentino, Alice Terry, Pomeroy Cannon, Joseph Swickard, Allan Hale, John Sampolski, Stuart Holmes and Wallace Terry stand out prominently. All the characters are excellently acted but superior opportunity has permitted the leading players to center attention upon themselves. The love romance around Julio Desnoyers and Marguerite Laurier makes them the most important characters in the story. Both actors are ideal for the types they portray, and they act with fine sincerity and abundant technical skill. Rudolph Valentino gives every indication of having been born in the Argentine, and Alice Terry is the French woman he depicts to the life.

Lovers and Strangers

While in no sense a prologue, the opening scenes of the story in South America prepare the way for the tragic drama which is enacted later in Paris and on the Marne. Madariaga, the Centaur, the enormously rich old cattle herder of Argentina, lusty and lustful, whose daughters have married outside of their own nationality, is a heroic figure of a man, big brawn and the undisputed ruler of his broad acres and army of servants: And he hates his German son-in-law. Toward his younger daughter's French husband he has an entirely different feeling. But the German is the father of three sturdy sons, and the Frenchman's wife has only presented him with a daughter. Madariaga does not relish leaving his vast estate to Karl Von Hartrott's sons and he sends Julio Desnoyers is born the old Argentinian is so overjoyed that he embraces Marcelo, the boy's father. Until the hour of his death, the old Centaur lavishes all his affection upon the boy and takes him with him on wild debauches at the towns when Julio is old enough to accompany his grandfather recognizes the man as her husband he commences to feel the call of war. Enlisting at last he is sent to the front.

Meantime his father, learning of the advance of the Germans toward Paris, goes to his estate on the Marne, only to be captured by German soldiers and have his castle turned into the headquarters of the officer in command, his brother-in-law Von Hartrott, being one of the lieutenant-colonel's staff; also two of Von Hartrott's sons.

Julio and his eldest cousin meet at night in a ditch between the lines. Both have been sent on dangerous missions. They recognize each other, but the game of war must be played to the bitter end. Both fire at close range and fall dead, side by side. Marguerite determines to stay with her husband before she learns of Julio's death, the blind man having forgiven her. Later the father and mother of Julio meet a stranger in the graveyard who leads them to their boy's grave. "You knew him?" they ask. "I knew them all," replies the stranger, pointing to the thousands of graves. The symbolism is unmissable.

SCENES FROM METRO'S SPECIAL, "THE FOUR HORSEMEN OF THE APOCALYPSE"

It is an adaptation of the Blasco-Ibanez novel and directed by Rex Ingram.
James Young to Direct for Pathé
First Rudyard Kipling Scenario;
To Be Filmed at Brunditon Studios

JAMES YOUNG, director of "The Devil," the Associated Exhibitors production starting Greta Garbo, will have the distinction of directing for Pathé the first Rudyard Kipling production, "Without Benefit of Clergy." Young was signed for this important task by M. C. Levee, vice-president of the Robert Brunditon Studios, just before the latter left for Los Angeles, accompanied by Randolph Lewis, Pathé representative, who assisted Mr. Kipling in the preparation of the scenario.

Paul Brunet of Pathé, through whose efforts Mr. Kipling was won over to the screen, enthusiastic over the success of Mr. Young in his direction of "The Devil," readily approved the choice of Mr. L. R. S. Fleet, Atlanta; A. W. Hill, Minneapolis; P. J. Hogan, Toronto; H. S. Hoke, Seattle; M. Landow, Pittsburgh; J. F. Leone, New York office home; W. C. Lippincott, Detroit; J. T. McBride, St. Louis; A. Mendenhall, Des Moines; T. H. Mitchell, Jr., Atlanta; D. E. Sease, Portland; William O'Loughlin, Toronto; C. N. Peacock, Los Angeles; J. Peppat, Atlanta; R. Rheadans, Minneapolis; K. G. Robinson, New Haven; L. A. Spinks, Atlanta; F. A. Wassgren, St. Louis; W. D. Washburn, Chicago; T. H. Wilbur, Albany; Leon Williams, Atlanta; M. S. Wilson, Salt Lake City; H. L. Zink, Chicago.

In addition to these men, S. Cohen, M. B. Gore, J. H. Hess, A. Jackanick, R. A. Schuler and E. L. Wright, all accessories men, also completed the course and left immediately for the Albany exchange, there to serve in making the accessories. Melville A. Shauer, accessories sales manager, Albany is regarded as a model exchange man, and the handling of accessories is concerned. Mr. Kent and Mr. Creswell are now preparing for the third class, which will open within a few weeks.

Briland Sets Record in
Speedy Scenario Writing

What is probably a record for speed in turning out a working continuity of a five-reel motion picture, was established by Arthur M. Briland, of 901 Beck Street, Bronx, New York city, when he completed the story and continuity of "Annabel Lee," a romantic comedy drama, produced by Joe Mitchell Chapelle, the Boston publisher, and released by Joan Film Sales Corporation, in forty continuous hours of work.

Circumstance played an important part in the making of the new record. Finding themselves, through a sudden change in plans, without a story and with an organization of a director and players drawing salary, the producers appealed to several well-known authors, but none would promise a script within less than two weeks. Finally Briland was interested in the proposition.

The arrangement was that besides a fixed sum, Briland was to get a certain bonus for every hour under 144 hours. Allowed twenty-four hours to the day that he saved on the script, without stopping for a moment's rest, Briland completed the scenario in forty hours of continuous work, which, deducted from 144 hours, gave him a juicy bonus for 104 hours. Complimenting him on his achievement, the producers said: "You did a splendid piece of work."

Walsh-Fielding Locate

Walsh-Fielding Productions, Inc., have taken a suite of offices on the third floor of the building, 112-118 West Forty-fourth Street, New York, and are busy preparing their next feature production, from the pen of Mary Murillo. In this production two prominent Broadway stars will be featured, along with a notable cast.

Officials to see "Kismet"

Governor Channing Cox, of Massachusetts, and Mayor A. J. Peters of Boston, will attend the initial performance of "Kismet," the Robertson-Cole super-spectacular, starring Otis Skinner, when it opens at the Majestic Theatre, Boston, on Monday evening, February 21.

Dickstein Says His Legislative Bill Is Not Aimed at Movie or Theatre Business

THE Dickstein bill, recently introduced in the New York State Legislature, is not aimed in any way at either the motion picture or theatrical business, says its sponsor, Assemblyman Dickstein, of New York, in a letter to the actors' Equity Association of New York City. In this letter, Assemblyman Dickstein calls attention to the fact that the association opposes the Dickstein Sabbath bill on the ground that actors should not be required to work seven days a week. Dickstein stated: "I do not propose to discuss matters with you on this bill, for or against, but I would like to call special attention to the fact that you are laboring under a misapprehension. I do not believe that your association has been properly advised of the contents of this bill, or what it stands for, nor do I believe that your representative opposing the bill realizes the justness of it, nor do I feel that he has read the law," Mr. Dickstein stated.

"This bill in no way attempts to affect moving pictures, or anybody else, nor does it permit any person, individual or firm, to do business or labor more than six days a week. It has no more connection with the actors than I have with the movies. I proposed to write you some time ago because in the previous hearing, a misconstruction was made by some person representing your association. A 24-hour Code provides that it is a sufficient defense for a person who works on the first day of the week, if arrested, to show that he keeps another day of the week, though he be not working on any. The law specifically provides, however, that no person shall work more than six days a week."

$100,000 Theatre Opens

The Southern Enterprises of Dallas, formally opened the Palace Theatre at Corsicana, Texas, February 7. The theatre is the most magnificent in Navarro County. The cost was $100,000.

The Southern Enterprises will have charge of the theatre and it will be run on the same plan and management as the theatre in Waco, Waco, Houston and Fort Worth.
They said:—
"It couldn’t be done"

Nearly two years ago, when I decided to produce and release my pictures independently, I was told that "it could not be done"; that it was impossible, an absurd idea, etc., etc. I was certain that the quality of my pictures would speak for themselves and would meet any competitive big pictures on the market. My idea has worked out splendidly—brilliantly. No longer has any monopolistic picture corporation my pictures to use as a club on the exhibitor to force him to take pictures he doesn't want. I set out to help free the exhibitor from the strangle-hold certain concerns were trying to place 'round his neck—and so far I have succeeded. Now, I understand, other stars are going to follow my footsteps. I welcome them. The result will be better pictures, and that's exactly what the industry needs right now.

The Equity Pictures Corporation, my distributing company, are selling my pictures on the "open booking" basis. You can book any one or all. You can pick what you want. No exhibitor will be forced to book any other pictures to get mine, nor will any exhibitor be forced to take all my pictures to get any one of them. From every part of the country I have received compliments, verbal bouquets and enthusiastic words of praise from theatre owners and exhibitors, who endorse my fearless stand and who are kind enough to flatter me by telling me that I am the biggest star in the independent field. As such, I ask the support of every exhibitor who wants to be free from strangling film trusts. "Eyes of Youth" brought fortunes to exhibitors. So is "Hush" doing right at this moment. So will my brilliant new picture, "STRAIGHT-FROM-PARIS," to be released shortly. Watch for the release date and communicate with any Equity Franchise Holder or with Equity Pictures Corp., Aeolian Hall, New York.

Sara Kimball Young
Edward Knoblock Named by Fairbanks to Write Screen Version of Dumas' Great Novel, "The Three Musketeers"

ANNOUNCEMENT has been made in a wire from Douglas Fairbanks to Hiram Abrams, president of United Artists, that Edward Knoblock, celebrated English playwright, has been engaged to write the picture version of Alexander Dumas' famous story, "The Three Musketeers," which will be Fairbanks' next film vehicle.

"It is a pleasure," read "Doug's" wire, "to tell you that Edward Knoblock has consented to write the script for Dumas' story. This should help materially to make 'The Three Musketeers' the greatest of all motion pictures."

When Fairbanks first announced that it was his intention to screen this famous novel, he also stated that he would have the photoplay version prepared by the most able dramatist available, and the selection of Knoblock was made.

Not only does Knoblock's understanding of dramatic technique commend him for this assignment; he is further qualified by the fact that he came from overseas with an intimate knowledge of the British Isles and Continental Europe. Probably no man living has made a broader study of ancient, medieval and modern European life and customs than Edward Knoblock. His deep interest in literature and history and his experience as a writer have given him that wealth of understanding required to interpret with fidelity Alexander Dumas' great fictional work.

Most of the preparation in connection with this story will be done at the Fairbanks' home in the Beverly Hills near Hollywood. Knoblock plans to work in the open air with "Doug."

For the past three months, Edward Knoblock has been making a methodical study of camera requirements at the Lasky studio, where he wrote his first film play, to be produced by William C. DeMille under the title of "The Lost Romance."


Whitman Bennett Treats to Free Lunch and Beer (Near) in Saloon on Location

REPRESENTATIVES of the daily and trade press were guests of Whitman Bennett at a luncheon on February 11 that was a distinct novelty and at the same time recalled to some of the old timers a habit fixed out with prohibition Bennett caused to be served a typical free lunch of sandwiches, pickles, herring, cheese and all the regular accessories, along with many classes of the liquid that optimists now call beer, from the end of a real bar in a real saloon.

Need Not Worry

The saloon was ostensibly run by a gentleman by the name of McGovern. It was the last day McGovern's place was to be open, so Bennett thought it might be a good idea to have the genial host lay in a supply of a few thousand more sandwiches, pickled onions, etc., and invite the boys up to "say it with tears." They responded in droves.

But the anti-saloon people need not worry. McGovern's place was not open to the general public at any time. The saloon occupied the corner of a street that was never traversed by any but hired feet. It was past the big saloon in the Field Artillery Armory at Sixty-eighth street and Broadway that is being used in the street scenes in "Salvation Nell," which Whitman Bennett is making for Associated First National.

The mammoth set comprised the intersection of two El secondale streets. It was as faithful a replica of a corner in New York's slums, sidewalks, streets, in fact everything, were as practical a copy of the necessities of labor graphing the scenes. So complete in details was the hand-made "exterior" that even trolley cars bumped along First avenue.

Told "Still" Also

Pauline Stark and Joe King, featured in "Salvation Nell," Kenneth Webb, the director, Mr. Bennett and First National representatives joined the scribes at the free lunch. Both motion pictures and still photographs were taken of the affair.

Building 750-Seat House

The outlying centre of Dauphin, Manitoba, has broken into the realm of centres having up-to-date amusement facilities. The Dauphin Theatres, Limited, a newly organized company, is erecting a modern moving picture theatre to seat 750 persons and the structure will also provide accommodation for two stores. M. G. Peebles of Winnipeg is the president of the company, and Dr. W. J. Harrington of Dauphin is vice-president. The cost of the new theatre, which will open shortly, is estimated at $50,000.

Complete Kennedy Film

Lem F. Kennedy has just completed his first of a series of independent feature productions, titled "The New Minister," featuring Robert Kenyon and Muriel Kingston. Walter R. Sheridan, who capably assisted Mr. Kennedy in the making of the picture, will be associated with him in all future productions. Willard Van der Veer has been made head cameraman.

Hand Resigns from Hodkinson

Stanley Hand, who several months ago succeeded C. John Predari as Buffalo representative for Hodkinson, has resigned. Mr. Hand returned to New York. There will be no successor named to Mr. Hand at the Buffalo office, which will continue open, however, in charge of Miss Marion Gueth, who has been secretary.

Theatre at Americus Opens

The new Rylander, Americus, Ga., built at a cost of $150,000, opened its doors early in February, and is pronounced a marvel of construction for a small city theatre. The acoustics of the theatre are truly remarkable, and huge hyphoones fans have been installed. The theatre will play both pictures and road attractions.

Brenon in New York

Herbert Brenon has returned to New York from Palm Beach and has started work on "The Sign on the Door." He is at present shooting the scenes with Lew Cody and Charles Richman, in which Norma Talmadge does not have to appear, as she is still vacationing in Palm Beach, but she will return shortly and will immediately start work.

ABSOLUTELY—MOVING PICTURE WORLD ON THE RIGHT TRACK AGAIN—TWENTY-TWO IN PICTURE—TEN OF 'EM WORLD MEN!!

This is the day the "gang" went up to watch them make the Whitman Bennett production, "Salvation Nell." Joe King is the "rough" guy and Pauline Stark is the Salvation Army girl, standing in the front of the car.
Lasky, Off for Hollywood, Tells About the Picturization of Barrie's Writings

JESSE L. LASKY, first vice president of the Famous Players-Lasky Corporation, in charge of production, has left for Hollywood to spend six weeks at the Lasky studio. Before departing, Mr. Lasky made several important announcements of production developments. During his stay at the East the big Paramount studio at Long Island City was reopened and is now running smoothly, under the direction of Victor H. Clarke, studio manager, and Robert Kane, production manager.

Mr. Lasky at Hollywood will make preliminary arrangements for the production there of "Peter Pan," as James M. Barrie's masterpiece. Sir James will come to this country in July, Mr. Lasky said, and will devote several weeks to collaboration with the director and continuity writer on the scenario for the production. The director for "Peter Pan" already has been chosen, as well as the girl who will play the title role. They will be announced later.

"Shortly after my arrival in Los Angeles," said Mr. Lasky, "Thomas Meighan will come East to do Booth Tarkington's famous story, 'The Conquest of Canaan.' He will be directed by Roy Neill, who did splendid work in directing Dorothy Dalton in 'The Idol of the North.' Mr. Meighan will next do Peter B. Kyne's famous story, 'Cappy Ricks,' which is well known, both as a novel and as a play produced by Oliver Morosco.

"There's rather an interesting story connected with the production of 'Cappy Ricks.' We wanted to have Peter B. Kyne come East and assist in the production, but it was impossible for him to do so. Wherefore, Mr. Meighan's regular director, Tom Forman, will stay in the West and collaborate with Mr. Kyne on the scenario, while Mr. Meighan is working on 'The Conquest of Canaan' in the East. On the completion of 'The Conquest of Canaan' Mr. Forman will come East and direct Mr. Meighan in 'Cappy Ricks.'"

I forecast that one of the treats of the season will be the William DeMille production of Barrie's 'What Every Woman Knows.' Not only is this a faithful reproduction of Barrie's play, with all of Barrie's sure sense of drama and his inimitable charm, but it also is one of the greatest women's pictures I have ever seen. Every America woman is the heroine of this picture, and, having seen it once, she is certain to take her husband and her friends to see it.

"Given Much Attention"

"Sentimental Tommy," also by Barrie, which has been produced for us by John S. Robertson, is another story which marks a high spot in motion picture artistry. This picture has had one of the most thorough productions ever given a Paramount picture, and is certain to prove one of the really worth-while pictures of the year. We have shipped a print of it to England so that Barrie himself can edit it and write the sub-titles.

"I have received cabled reports from London stating that Donald Crisp and Paul Powell, who are producing in our London studio, have produced two remarkably fine pictures in 'Appearances' and 'The Mystery Road.' "Appeances" is by Edward Knoblock and 'The Mystery Road' is E. Phillips Oppenheim's first screen story. Our London studio is now running with the same momentum in American studios, and we plan shortly to send over more well known American studio men to augment the stock company of which David Powell is the nucleus.

King Vidor Contracts to Release a Series of Special Productions Through Associated Producers

KING VIDOR will make a series of special productions under a contract for distribution with the Associated Producers, the organization which comprises Thomas H. Ince, Marshall Neilan, Maurice Tourneur, George Loane Tucker, Allan Dwan, Mack Sennett, C. Gardner Sullivan and J. Parker Read, Jr.

King Vidor's status as a full-fledged producer is assured, it is said, he owning his own five-acre studio, "Vidor Village," and having an organization that is the result of three years of selection and elimination.

Mr. Vidor will make four special productions, all-star casts, for Associated Producers distribution during 1921. The first of these stories will be known as "Love Never Dies," and will be somewhat of a spectacle as well as a novel."

"Exhibitors will welcome his pictures through our organization; his type of story and direction differs from that of any member of our organization, and he unquestionably contributes a warm, rich note that will blend well into the harmony of our plans and purposes."

Portland Censors Report

The Portland, Ore., censor board, consisting of C. S. Jensen, of Jensen and Von Herberg; Mrs. Alexander Thompson, prominent club woman, and Rabbi Jonah B. Wise, recently filed its annual report with the city commissioners, showing the condemnation of five pictures during the past year. Ten films were submitted to the board for final approval. Of these, three were passed with eliminations and two passed as viewed.

All of Portland's films are submitted to viewers selected by the board and the main body sees pictures only when the viewers' decisions are held to be unreasonable by the film owners. Scores of eliminations are made monthly to bring the films to Portland standards; nevertheless, censorship in the Rose City has been peaceful since the new ordinance was passed.

JAMAICA, L. I., N. Y.—Roanoke Construction Company is erecting up-to-date moving picture theatre at 109th street and Liberty avenue, with seating capacity of 1,400.

"IHE, YES, I BELIEVE THAT CALIFORNIA SUNSHINE IS THE BEST IN THE LAND"

Ekel Clayton starring in the new Paramount picture called "The Price of Possession"
J. W. Hicks, Jr., Goes to Australia as Managing Director of Feature Films, Distributors of Paramount Pictures

JOHN W. HICKS, JR., assistant sales manager of the Famous Players-Lasky Corporation, has been appointed managing director of Feature Films, Ltd., distributors of Paramount Pictures in Australia and New Zealand, according to an announcement made by E. E. Shauer, in charge of the foreign department of Famous Players-Lasky. Mr. Hicks will succeed Alec Lorimore, resigned. With Mrs. Hicks he left on February 17 for San Francisco, where he will sail for Australia and New Zealand, sailing March 1 for Sydney.

Mr. Hicks is one of the Paramount pioneers, and his appointment to this important position is the result of the services he has rendered the Famous Players-Lasky Corporation in the last four years. The extensive experience gained by him in Paramount Pictures changes and in the home office of the company will be of great value in the working out of the plans for the improvement of the distributing organization for Paramount in Australia and New Zealand.

The new Feature Films executive began his film career with General Film in 1914 and he worked under that organization in several capacities until 1917. In that year he went to Kansas City to accept a position under the late A. D. Flint, director of Feature Films, Ltd.

His activities included work in connection with the Kansas City, St. Louis, Des Moines and Lincoln exchanges. In 1918 Mr. Hicks was named branch manager of the Minneapolis exchange, where he speedily established a reputation for efficiency and executive competence. In 1920 he was appointed assistant sales manager in July, 1920.

The appointment of Mr. Hicks as managing director of Feature Films, Ltd., is the result of the opinion of the legal department of the company as assistant sales manager in July, 1920.

Unique Prologue Presented at Opening of Ambassador Theatre in Los Angeles

SROBERT MCCORMICK, at the opening of the Ambassador Theatre, the unique Gore Brothers and Sol Lesser house, in Los Angeles, presented a prelude which marks the beginning of a new style of prologue the effectiveness and general adaptability of which, probably will make it a most popular form among the larger houses in the country.

The prelude was a pantomimic allegory based upon the idea which runs through "Passion" starring Pola Negri, the Associated First National Pictures, inc., production which was the only motion picture used on the opening program of the theatre. Mr. McCormick gave it the symbolic title of "Vision," and the descriptive sentence, "A symbol play of life's sacred hour" and the production introduced for the first time on any stage, a magic lantern, a box of magic lanterns, a face, the creation of Mr. Alex. Hall.

The masques, similar in design to the Benda origination, are adjustable in size, so that they may be changed to depict the more predominant of human emotions. Seven characters were used in the prologue; "Passion," "Dream" and three "Virtues." As to the action perhaps the best description is the symposium given on the program of the theatre:

"Within the Forest of Life, which is ever primeval, man has built the Castles of his Dominion. Hands of Clay have lain them Tower upon Tower on the Sands of Mortal Fraility and within has housed the Spirit of Passion. Into the Forest comes the Virtue. First awed by the Glories of Creation, they make obeisance—then timid feet explore—holder, step by step, they reveal in the Garden shrouded in the mystic Perfume of Flowers that have sprung from Clay.

Thus enters the Lure, the Golden Lure, his face a masque to hide away the baser stuff of Mortal mould. Charmed by the witchery of a pilgrimage the Virtues dance in ecstasy—then comes Lust, of hideous mien, and with him. Destruction—their masques unable to blot away the thing within. In fear the Virtues draw away, but they cannot keep their leas, thus do they struggle for a while, then in mad abandon a bacchanale with Lust and Lust and Destruction, while the Castles tumble and the naked soul of Passion rises crimson from the works of Clay."

Betty Compson Has Signed a Five Year Contract to Star in Paramount Pictures

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has announced that Betty Compson, whose remarkable performance in George Loane Tucker's "The Miracle Man" stamped her as a foremost actress of the screen, has signed a contract for five years as a star in Paramount Pictures.

Miss Compson, who arrived in New York recently with her mother, the screen star of the same name, has arranged that she will be given the services of one of the most famous of the Paramount group of directors to make her films pictures.

"We are greatly pleased with the acquisition of Miss Compson to our list of artists," said Mr. Lasky in announcing the signing of the contract, "and feel that she is one of the really great actresses of the screen. In the portrayal of big, vital drama, Miss Compson has always been able to rise from the most discriminating of critics.

"Not only was this true in "The Miracle Man," but in "Ladies Must Live," which George Loane Tucker has recently completed, and which we shall release as a Paramount picture in the near future. Her personality as well as her rare ability, makes her one of the big drawing cards of pictures."

Miss Compson was enthusiastic over her new contract. "I was amazed," she said, "at the magnitude of the producing organization which Mr. Lasky has. My associa-

Litigation Won't Delay New Sunrise Production

The Sunrise Pictures Corporation is speeding up its plans for the release of "The Price of Silver," Peggy Hyland, following a decision of Judge Augustus N. Hand in the United States District Court, granting an injunction restraining the film company from exhibiting the production.

The injunction suit was filed by Isaac Silverman, who asserted that he controlled the sole dramatic and motion picture rights to the dramatic composition, "At the Mercy of Tiberius," upon which the Sunrise screen production is based. Judge Hand's decision Silverman is not precluded from establishing his claim but the release of the production is permitted.

Augusta Evans, author of "At the Mercy of Tiberius," died long prior to the expiration of the original copyright on the book and therefore state was void in the Probate Court. Subsequently, in 1915, just prior to the expiration of the copyright, some of the heirs obtained a renewal but the result appears to be some doubt as to the legality of the renewal.

Realart Names Guimond Director of Publicity

L. F. Guimond, who has had experience as an exhibitor and sales manager, as well as in publicity and advertising work, has been appointed director of publicity and advertisement for Realart, with an announcement from that corporation.

Mr. Guimond's introduction to the business back years ago as manager of a small town theatre which he built and operated for a time. He has also managed metropolitan houses and is familiar with the problems of exhibitors generally.

In the distribution end he has for several years been connected with major organizations in various capacities. He was for three years sales representative for the W. H. Hodkinson Corporation. He assumed his new duties with Realart on February 14.

J. H. Gilday succeeds Harris P. Wolfberg

Famous Players-Lasky has just announced that the new district manager for Seventeenth street, Cony Island, Gil-

day, who for the past year has been branch manager of Famous Players' office in Kansas City. Mr. Gilday succeeds Harris P. Wolfberg, who is retiring to become vice-president and general sales manager of the Lake & Export Coal Corporation.

Mr. Gilday arrived in Chicago February 12. He is one of the pioneers of the moving picture industry, and is especially well known for his success as an exhibitor. "Joe" Gilday's popularity, personal and business, is widely attested, and it is with pleasure that his many friends in Chicago learned of the new appointment.

Mr. Gilday, who is a member of the district man-

ger, has just been presented with a watch, chain and knife by the employees of the Chicago, Minneapolis and St. Paul exchanges over which he had jurisdiction.

Turges Building

The Turges Amusement Corporation, of 723 Seventh avenue, New York City, has purchased a plot of ground at Surf avenue and 177th street, by 100 feet, and will begin work immediately on a motion picture theatre there.
THE Pathe Exchange, Inc., has taken over the entire distribution of the features of the American Film Company. A new arrangement affecting this change in the distribution of the American features recently was concluded by Paul Brunet, of Pathe, and S. S. Hutchinson, president of the American Film Company, Inc., and Mr. Willat. Previously the American company maintained its own sales forces in the Pathe branch, which provided office and shipping facilities.

Pathe takes over the selling of all the American features, past, present and future. The new production, released on this basis will be "Sunset Jones," in which Charles Clary and Irene Rich are featured. Its date of issue will be announced later.

Among the stars who appear in the American pictures released by Pathe and now taken over by Pathe are Margaret Fischer, a single Russell, Charlotte Walker, Seena Owen and Helen Jerome Eddy. Featured with Margaret Fischer in some of the films are L. C. Shumway, recently succeeded as star by Lew Landau, "The Beggar in Purple," and Nigel Barrie.


Other features are "The House of Toys," with Seena Owen; "A Light Woman," with Helen Jerome Eddy; "The Blue Moon," with an all star cast, and the new production, "Sunset Jones."

Export Film Moves

The Export and Import Film Company, Inc., announce February 21 it will move into its new quarters on the fourth floor of the Godfrey Building, 729 Seventh Avenue, New York. Carpenter and FORMERS are busy at work converting the floor into a fine suite of offices and a modern projection room, built solely with a view for the comfort of the prospective buyers.

To Make Science Films

The Harry Levey Service Corporation announces that it will release each week in co-operation with the Science & Invention Magazine a series of educational subjects called "Science and Invention in Film." This reel comes in answer to a demand by the readers of the magazine to see how the devices described in print really work.

Hodkinson Has Changed

Release Dates for Films

Due to certain changes in conditions, the W. W. Hodkinson Corporation has been compelled to readjust the release dates on several of its forthcoming pictures.

The new dates are announced herewith:


"Partners of the Tide" is the new film of Irvin Willat's production made from Joseph C. Lincoln's famous sea story and the exhibitors are anxiously awaiting it, for Mr. Willat has been forced to correct the reputation of being without a peer in the making of stories of this type, and Mr. Willat has said that "Partners of the Tide" is a greater picture by far than "Behind the Door" and "Below the Surface," his two great sea pictures of the past.

"East Lynne," it is said, will be one of the greatest box office attractions of the screen will see in 1921. "A Certain Rich Man" is Benjamin B. Hampton's screen version of "William Allen," the family novel, while "The Other Woman," a J. L. Frothingham production directed by Edward Sloman, is a screen adaptation of Norah Davis' famous novel.

\[\text{Arthur Zellner, Metro Script Writer, Will Soon Join Coast Scenario Staff} \]

ARTHUR ZELLLNER, Metro scenario writer, and for the last several months assistant to Maxwell Karger at the company's Twenty-first Street studios in New York will leave for Hollywood within a fortnight to join the colony of scenarists at the Metro coast studios. Since his appointment in September to assist Mr. Karger in the production of special pictures at the Eastern plants, Mr. Zellner has done the double duty of writing the continuity and a variety of other work. Since his appointment he has been called upon to assist Mr. Karger in the production of several important screen offerings, among them "Couples," the Avery Hopwood-Channing Pollock play, presenting in pictures "The Third of May," "D'Alvarez," "A Message From Mars," the most recently finished of Bert Lytell's Maxwell Karger productions, and has written the scenario for "The Man in the Moon," the latter picture in collaboration with Arthur Maude.

Confirms Engagement
to Buster Keaton

"Yes, the report of my engagement to Buster Keaton is absolutely true and I am very happy. Love to everyone at the studio-Natalie Talmadge." This telegram has been undoubtedly received by Mrs. Margaret Livingston, publicity director for the Norma and Constance Talmadge Film Companies, from Palm Springs, California. The newspaper reports of Natalie Talmadge's engagement.

Miss Natalie met Buster Keaton four years ago at the "Patty" Arbuckle studio when he was assistant director and she was executive secretary and assistant to the studio manager.

Some time later Buster started "on his own" in a series of high-class comedies produced by Joseph M. Schenck at Hollywood, and Natalie came east two years ago with her sister Constance, when the latter formed her own company and joined Norma Talmadge at the New York studios on Forty-eighth Street.

Natalie and Buster have not seen each other for two years, but have been carrying on a correspondence of weekly telegrams. Buster Keaton will arrive in New York in April and the date will then be set for the marriage.

**BIG BUFFALO THEATRE**

The Lyric Theatre, Buffalo, has been closed. Workmen are now engaged in razing the house. The old structure, formerly known as the Lyceum, to make way for the new Lafayette Square Theatre, being built by the Monument Theatre Corporation, as the theatre of the corporation are President, Solomon Jacobson; Vice-President and General Manager, Morris Slotkin; secretary, J. Rosing, and treasurer, I. Golding. The new Lafayette Square will replace the old Family and Lyric theatres in Washington Street, corner Broadway.

Fairbanks Injuries
Will Not Delay His Next Production

Despite the fact that Douglas Fairbanks was injured in the making of his next United Artists production, "The Nut," there will be no change in the release date, which Hiram Abrams, president of the corporation, announced for March 15. The production was postponed and the most glowing announcments of its ultimate success have been received by Mr. Abrams from friends in California who have seen the first prints.

"The Nut," according to United Artists, is a comedy with heart interest; a love story with a possible tale of mad adventure; a chronicle of conflicting emotions set forth in a human way, seasoned with spectacular stunts and astounding novelties. It is a "different" kind of a picture" which could be characterized as an obstacle race for the heart of a maid. It is very fittingly named for the hero, madly in love with a girl who lives in the same apartment house with him, and who so loses his sense of proportion that he easily deserves the appellation of "The Nut."

Court Won't Stop Lionel Barrymore's Picture Work

Supreme Court Justice Nathan Bixler has denied the application of John D. Williams for an order restraining Lionel Blythe, better known as Lionel Barrymore, from appearing or posing in any picture motion, which Justice Bixler held that "different kind of a picture," which would be characterized as an obstacle race for the heart of a maid. It is very fittingly named for the hero, madly in love with a girl who lives in the same apartment house with him, and who so loses his sense of proportion that he easily deserves the appellation of "The Nut."

However, Justice Bixler has charged Barrymore with refusing to return to the stage in Williams' company, saying he preferred to continue his appearances in the motion pictures. Justice Bixler, however, held there was no ground on which to issue a restraining order, as Williams had failed to show "an enforceable agreement as to the alleged second play" Barrymore was to appear in.

\[\text{Arthur Zellner, Metro Script Writer, Will Soon Join Coast Scenario Staff} \]
Personal Touch
(Continued from page 1034)

It is expected that Owen Moore, who has been laid up for some time with an extremely painful case of rheumatism, will be well enough to resume work on his picture in the Selznick studios at Fort Lee in about two weeks.

Jesse L. Lasky feels that he has spent enough time in the East, with the result that he starts for Los Angeles February 19.

Gabriel L. Hess, chairman of the censorship committee of the N. A. M. P. I., left for Boston on Wednesday for the purpose of attending to censorship matters in Massachusetts.

Kenneth Laffin Eagon, for the past year an executive of Pinnacle Productions, Inc., of Chicago, has returned east and has become the general manager for Gardiner Pictures, Inc., 4 Clinton Avenue, Albany. At present Mr. Eagon is also writing comedies for two producing units on the Coast.

Carlos Moore, sales manager of the United Artists' Pittsburgh office, spent the week-end in New York, conferring with Hiram Abrams relative to forthcoming productions.

Romance is not confined to moving pictures alone. Sometimes it enters such a matter of fact precinct as an office of a concern allied to the moving picture industry. And the constant duty of dealing in a cold and professional way with romances of all sorts in the rather numerous dramas with romances as backgrounds has not hard boiled the persons concerned nor made them skeptical about the existence of the fiction in real life.

Witness:

As thrilling a romance as has ever been projected on the screen took place late in the afternoon of February 9 in the offices of the Moving Picture World. The leading lady was Miss Francis, who has been for some time a member of the staff of Cinemundial, the Spanish edition of the World. The leading man was not in evidence as he was impatiently waiting off in Cleveland. But the stern parent, who had forbid the marriage, was as usual, on deck.

Somehow or other the latter got wind of the fact that his daughter was about to disobey him and he came to the office to get her and guide her home. But as he ascended the elevator, Miss Francis, who had been tipped off that her stern Papa was in the building, was descending the freight elevator in the rear of the place, and thereupon hopped aboard a waiting taxi which took her to the Grand Central Station.

The Florida resorts are getting a bigger play this year than ever before from the motion picture people. Every week a large group leave for the south, but it must make them frightfully provoked when they learn of the balmy weather up north here and how little we are suffering from the weather. The latest to leave the city for Palm Beach was Anita Loose and Constance Talmadge, who are to stay about a month, it is expected. Probably when they arrive the first thing they will tell their friends is that we have practically no cold weather.

After the above was written we were informed that Jules Mastbaum also entered for Palm Beach, so that makes one more. If they go faster than this each week we are going to have a steady head made reading, "Off To Palm for a Well-Earned Vacation" and then just print a list underneath.

Harry Chandlee and William B. Laub have moved their offices and cutting rooms from the sixth floor of the Leavitt Building to the eighth floor of the same building, owing to the necessity of obtaining additional space. Chandlee and Laub are at present writing original stories and editing and titling films.

In quite another direction goes Ernest Shipman, who left for Canada during the past week. His work is taken in the interest of some of Mr. Shipman's new pictures.

Karl K. Kitchin, well-known special writer of the New York World and motion picture representative for many of the large middle-west newspapers, is spending a vacation in Cuba. We are naturally suspicious by nature and when we hear that some man is going to spend his vacation out of the United States we always suspect that something besides rest figures in the trip.

Peter Megaro, of Harrisburg, was in New York during the past week looking over the books marked on many of his friends in the various distributing and producing organizations.

Randolph Lewis has gone to the coast to get work under way on "Without Benefit of Clergy," the initial Rudyard Kipling story for Pathé release.

George L. Fecke and Edith Gwynn have formed an organization that will handle advertising, exploitation and publicity for a selected clientele, with offices in the Fulton Theatre Building, Forty-sixth Street, west of Broadway. The trade name of the firm is "Welldon."

The talks Maibelle Heikes-Justice is delivering before the various women's clubs of Washington are being held with tremendous success. Wherever she speaks her auditors evidence unusual interest in her pertinent motion picture topics and all ask her to speak again. In an interview with a representative of a Washington newspaper Miss Heikes-Justice stated that she has just marketed, called attention of her own studios, which will open in Los Angeles next fall. They will be large enough to keep four companies busy.

Cook Buys the Rialto

Blaine Cook of Golden City, Mo., has bought the Rialto Theatre at Beatrice, Neb., from W. L. Mears. Mr. Cook plans to make extensive improvements in the theatre.

Seattle Reports More

Since last week's report of the receipts from the midnight matinee given by the motion picture men of Seattle for the benefit of the Hoover Fund, the total has grown from $2,500 to $3,100.

Benefit for Hoover Fund

About $1,000 was taken in at the benefit performance of Griffith's "Way Down East," which was held at the New Lyceum Theatre, Baltimore, for the Hoover fund, on Saturday morning, February 12. The regular box office prices were charged.

The beautiful imported Persian silk oyster fork is awarded this week to Randolph Lewis of Pathé for having kept Lent thus far without dropping a stitch.

BACK TO THE DAYS OF "THE OLD SWIMMIN' HOLE" WITH CHARLES RAY IN HIS NEW RAY-FIRST NATIONAL PICTURE

"Say, Elinor, is Bulgaria the capital of Greece or Russia?" questions Charley in geography class at the left.

The picture was produced by Arthur S. Kane.
COMING!

LARRY SEMON

"THE HICK"

"The Hick" is Larry Semon comedy on a larger scale than ever before. Rapid-fire fun that often becomes hilarious. Starts on a farm, and the action soon leads to the jazziest of cabarets. Maryon Aye, Larry's new leading lady, as the cabaret queen—and all of Larry's favorite fun-makers around the place to make life interesting for him.

"THE HICK"

VITAGRAPH

ALBERT E. SMITH PRESIDENT
Short Subjects of Importance

"Come Across"

There is one good piece of business in this Universal, which is the leading character plants a hydrant near various parked automobiles and collects fines from the owners. This is about the only excuse for the picture, and it is without any particular point. It cannot be recommended, though the business mentioned is very funny.

"Open Another Bottle"

A one-reel Rolin-Pathe comic, directed by Alf Goulding, with Harry "Snub" Pollard, Hughie Mack and Marie Mosquini in the lead, is full of chauvinistic knockabout humor and runs rather above the average for this series. The military drill work should get a number of laughs, and the battle scenes make a good climax. The number opens with Snub entertaining his friends in his cellar, which is plentifully supplied with booze. Little Sambo waits on the visitors.

"A Waiting Maid"

A one-reel Universal comic, written by Frank R. Conklin, with Dorothy Wolbert playing the leading part, supported by Eddie Barry. This concerns the love of a housemaid and a butler. Dorothy Wolbert has a gift for exaggerated character work but is not quite up to the advantage in some of her hurriedly devised comics. She does better work in this and the photography and sets are pleasing. This runs better than average in entertainment value.

"A Movie Bug"

A two-reel Universal-Century comic which tells the story of a couple and his and her own movies. A city chap, played by Harry Gribbons, appears on the scene and complicates matters by winning the girl's love temporarily. The humor is of the knockabout sort and laughable in spots. The country youth finally succeeds in winning back the girl by outwitting the city man. The scenes in this were easily made and there are no big situations, but it will serve as a light slapstick subject.

Paramount Magazine

Jazz and Shirley and unamed wriggling in their native haunts, contrasted with the ways that they are done in New York, London and Paris will please the devotees of the details of the dance. "The Infernal Triangle" is another angle on married life. A letter to the wife aroused husband's suspicions. His imagination and jealousy cause him much useless agony until he discovers that the wife is taking a correspondence course in "How to Become a Movie Star." The animated cartoon is unusually funny. "A Steak at Stake" concerns the adventures of two tramps to obtain a square meal without working for it. Altogether this is a peppy, snappy number.

"All Aboard for Brindisi"

This issue of the Paramount-Holmes Travel Pictures is a picturization of passenger life aboard a luxurious ocean liner, sailing from Alexandria, Egypt, to Brindisi, Italy. Most of the passengers are Orientals and include two of the sons of the reigning Sultan of Egypt. It seems a very pleasant, dolce far niente existence and the former chef of the Knickerbocker Hotel, New York City, is on hand to administer to their needs. The Orientals, besides the "Patty" Arbuckle is on the ship, but lacks the humor of the American one and objects to being photographed. Brindisi was famous when the Romans built the Appian Way about two thousand years ago, and crumbling columns today mark the beginning of the famous road.

"Stuffed Lions"

A Chuck Reisner comic, in two reels, released by Universal. The leading character is one of a band of fake cripples for whom the police are searching. He accepts employment with a taxidermist, who is disposing of illicit liquor through the medium of stuffed animals. There is some funny small business in these opening scenes, some of which is original.

"Fighting Fury"

A little farce featuring Larry Semon in one of his acrobatic roles. He is a sportsman engaged in hunting rabbits on the preserves of some oriental Pasha and is chased into grounds held more sacred to the Pasha's daughter. His exploits in the palace with a faithful companion form the body of a farce that is highly amusing in spots and generally so to the extent that "The Sportsman" arouses laughter in the average audience. A good number for any program.

"The Sportsman"

The foibles and follies of poor humanity form the basis for the quips in the first two skits in this issue. The Twentieth Century Pictorinance defines the word "weather" in a way which will recall to all men the embarrassment caused by the stupidity of the masculine caller in his stuttering attempts at conversation. The weather makes a safe subject to talk about in "His First Call," and one hour later finds the two in an entirely different position, and it's a safe bet that the weather isn't being talked about without the "fate" has lost the "his" with the masculine desire for good "eats." The young man finds the jazzy girl quite the thing for him, and until the old-fashioned girl comes in with a trayful of delectable "goodies" and "Oh, Boy!" the appetite wins, proving that the way to a man's heart is through his stomach. The animated cartoon is Bud and Susie in "Getting Theirs." Bud and Susie and the Cat steal some freshly baked pies and also take pictures with a moving picture machine of papa indulging in a quiet nap at the papa and of mama with her skirts blowing up above her ankles. They have fun when the pictures are shown on their screen and Bud and Susie are covered with shame when pictures of them getting spanked for stealing the pies are thrown on the screen. Taken altogether, the entire contents of this issue are corking good fun, and should go big.

"Naughty Mary Brown"

This one-reel is a light bit of fluff in the comedy line and will probably succeed for the time it takes to be projected. The many rejected suitors of Mary Brown form the "Broken Heart Club" and conspire each other in their misery. The last member decides that Mary needs a lesson and proceeds to give her one. He gets a fashion dummy and on his porch the rejected ones pay "Miss Hope" all sorts of attention. Mary falls for the ruse and starts an investigation. She doesn't find out who the guest is until she has promised to marry the man who had the brains to think up the trick. Dorothy Devore, Eugene Corey and Earl Rodney are the principal players. Educational Film Corporation.

"It's a Great Life, If—"

A scenic of the forests in Northern Canada with the thermometer 40 degrees below zero. The camera men use still dog pack and some of the difficulties of getting pictures when the fingers freeze to the metal parts of the camera are shown. Good photography. Hudson Bay Travel Specials. Educational Film Corporation.
**NEWEST REVIEWS AND COMMENTS**

(Conducted by Edward Weitzel, Associate Editor)

**Sidelights and Reflections**

A college professor has lately been taking the American and English actors to task for their stilted Americanism, stating that, in his opinion, "the Italian actor surpasses them both in intensity of feeling, finely drawn interpretative power and imaginative creation." This he partly attributed to the Italian actor’s "superior appreciation of gesture and motion that made the Italian artist the peer of his brothers in other lands.”

Of the French the professor said, "They portray life as they see it. And so should acting be. Our world would be life as we live it, as we see and feel it.* * *"

That is precisely what the American and the English actor do portray life, American and French life, as they see and know it. They are not fitted by either habit or training to portray Italian or French life, as they may have seen it, but they do understand the characteristics of their own countries and have no difficulty in giving a correct interpretation of the various types. The exclusive gesture and great animation of feature which is the birthright of the Latin race are foreign to the Anglo-Saxon, and many an English actor would think of engaging either a French or an Italian actor, no matter how famous, to enact a subject of John Bull or Uncle Sam. The foreign actor is an excellent interpreter of the drama of his native land. This applies with equal force to the English speaking actor, and it is also true of his connection with the classic drama. The best interpreters of Shakespeare have been found on the English speaking stage. When Edwin Booth and Sarah Bernhardt made their first appearance upon the French stage, their presence and people proclaimed his superiority. There have been fine performances of the English dramatist in an alien tongue, but the best has been when the performer was a foreigner. Since the first production of these plays has been the pride and boast of the Anglo-Saxon. The Hamlet of the celebrated Frenchman, Mounet-Sully, of the Comedie Francais, was highly esteemed in Paris, but when he played the part in New York, many of us—the wiser included—were delighted and happy to suppress our smiles. His performance had all of that “superior appreciation of gesture and motion” that excites the admiration of the English actor to the English class of Amherst University, but the only impression Mounet-Sully made on the greater part of his audience in the United States was that he would have been an ideal Melancholy Dane if Hamlet had been born a Frenchman.

The object in referring to this subject in a screen trade journal is to point a cautioning finger at the friendly but careless habit of advising persons outside of the industry who imagine they are in a position to offer practical advice to any and every department of moving picture production. The authors of some of the columns gravely advance the theory that deaf and dumb persons should make the best moving picture actors. Much of this outside advice resembles the method of the amateur prompter. In place of giving the stumbling and bewildered actor the proper speech he is bellowing out, "That isn’t a bit like it, my boy!"

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**Jane and Katherine Lee**

Masterpiece Film Corporation Presents the Lee Kids in Three Two Reelers

Reviewed by Jessie Robb.

The former Fox child stars and vandeville players, Jane and Katherine Lee, are presented by the Masterpiece Film Corporation, state rights in a series of three two-reelers, entitled, respectively, "Circus Imps," "Dixie Madcaps" and "Hicksville Terrors." The last-named is a sequel to "Dixie Madcaps." Briefly, the stories are as follows: "Circus Imps." In a Texas town live two small daughters of the proprietor of the freak section of a circus. The show arrives in town and doesn’t do good business, as everybody’s money is tied up in oil. The owner of the circus sells out in order that he may invest. This leaves the freak proprietor stranded. When the children hear this they proceed to get up a show with the freaks and "Dixie Madcaps." The negroes of the plantation are having a watermelon feast and become scared by what they think are ghosts. Of course, the ghosts are the children’s invention. They contrive to scare them to church, but on the way and in the church they cut up, so many capers that she is distracted. Their grandfather decides that they are too many for him and he accepts the offer of the aunt in Hicksville to bring up the children. "Hicksville Terrors." On the station platform, the children change the tag pinned on them with that on a crate of chickens. The poultry arrives at Auntie’s and they are put to work. They proceed to adopt the bachelor and have a good time. Later a telegram arrives at Grandfather’s announcing that the boy has been killed by a lynx. They take the boy and the chicken to the station and get away. Jane’s acting is good, and Katherine’s voice is clear.

"Buried Treasure"  
Paramount Presents Marion Davies in a Fascinating Story of Romance  
Reviewed by Louis Reeves Harrison.

"Buried Treasure" has the added lure of true romance. It is not troubled by any considerations of probability, nor based on any acknowledged story. It is a story pure and simple, the kind we loved to read when young and still hang on for when realism grows a little tiresome. It starts off as a conventional love story and develops through mystical influences, some spiritual suggestions of reincarnation, into a search for piratical horde. It is imaginative in conception, and this is most particularly observable at every stage by elaborate and entirely consistent treatment. George D. Baker has shaped "Buried Treasure" into a product of delightful symmetry.

Into the pleasing proportions of this romance Marion Davies injects not only a personality far more varied than she has shown in other pictures, but a vigor and animation nearly always vital and full of meaning. She is growing fast in spiritual revelation, while keeping pace with aesthetic value of charming appearance in modern screencraft, already graduated from pose to performance in the best roles. She has been interpreted without flaw, and the magnificence of pirate ship ensembles, the lavish beauty of settings, sum up high. At A. C. Richey’s Theatre "Buried Treasure" was generally voted fine entertainment.

**The Cast**

Pauline Vandermuellen...Marion Davies  
Dr. John Grant.....Norman Kerr  
Wm. Vandermuellen.....Anders Randolf  
Mrs. Vandermuellen...Edith Shayna  
F. Britten Austen, Author.  
George D. Baker, Director.  
Length, five reels.

**The Story**

"Buried Treasure" is strangely dreamed of by Pauline, daughter of millionaire Vandermuellen, arriving momentarily at home, and these persist when her father takes her with a party sailing for a trip to the Caribbean Sea. That the party requires the attendance of a young doctor she dearly loves in opposition to her father’s will, and she cleverly contrives to use them to the advantage of her heart’s choice. It is while reading some pirate tales of the Spanish Main that Pauline visualizes the previous appearance on earth of all members of her party. They were all actors in a thrilling story of days long gone by, in which she promised to rejoin her mother. Little is known of the future life.

An invaluable hand directs that of Pauline during one of her dream states and describes the general location of where a chest of gold and jewels is hidden. So deeply impressed are all members of the party that a landing is made at the island indicated and the greedy father leads a search party. Pauline enacts a little comedy of her own in misleading them. She later wakens her lover from a sound sleep and leads him ashore to the spot revealed in her dream, realising their mission to destroy all through her own true heart’s happy use of the "Buried Treasure."

**Promoters and Sidetrackers**

Marion Davies in a Story of Romance and Adventure

Story of a Search for a Piratical Horde by a Pretty Girl in Search of a Man.  
An F. Britten Austen Story Starring Marion Davies.
“The Road Demon”  
Five-Part Fox Subject Features Tom Mix in Fast and Furious Auto-Racing Tarn  
Reviewed by Robert C. McElvany.
Tom Mix in “The Road Demon” is our cross-country auto race of hundreds of miles, through a wild desert region, extending to all intents and purposes from Los Angeles to San Francisco. The story is told with such event per excellence, the fans will undoubtedly agree. It is altogether a remarkable undertaking, successfully carried out.

In addition to the main event, there are a number of good side issues. The opening reel, in which Tom tries out his auto by literally hurling his car to and fro over an entire range, is as laughable as a well-built comic. The love affair and his entry in the big racing event are carefully merged into the story. With all the action and innumerable stunts, the story interest is never neglected. The character touches on the depiction of the main actor, as well as the supporting players, appeal to those who own or drive automobiles everywhere.

The Cast
Hap Higgins  
Tom Mix  
Patricia O’Malley  
Dad Higgins  
Charles K. French  
John O’Malley, Patricia’s father  
George Hernandez  
Johnny Brooks, Hap’s mechanic  
Wilson  
Billy Elmer  
Japanese business man  
Frank Tokawai  
Ryan  
Lea Phelps

Story screen direction by  
Lynn F. Reynolds.  
Length: 5 reels.

“The Road Demon” is an inhabitant of the desert country, fond of excitement. He believes in the power of the air for transportation. He elects the natives by smashing up his father’s ranch and rouses his sire’s intense anger.

The desert country can no longer contain Hap, so he one day takes the trial in his car for Los Angeles. On the way he indulges in a race with Luther McCabe, a champion auto driver, and wins the interest of McCabe’s friend, Patricia O’Malley. McCabe is thrown into prison for speeding and Hap proceeds to make good with the girl and her father, who represents a big auto concern.

Hap and McCabe later race from Los Angeles to Phoenix and following this still another event is staged. In this latter scene Hap wins a big contract for Mr. O’Malley and also the hand of his daughter.

Program and Exploitation Catchlines:
Tom Mix in a Picture of Auto Racing.  
He Traded His Horse for an Automobile and Made His Mark of One of the Fastest Racers of the Plains.  
Tom Mix in Where He Tames A Wild Racing Automobile Instead of a Dashing Horse of the Plains.  
Exploitation: There’s a chance to sell Tom Mix in a new stunt. Make all you can of it. Tell that he is out to take Wallace Reid’s laurels as an auto star. Hammer away on the auto idea. Send a cowboy through your section in an old car. Get a page of auto advertisements with the argument that even Tom Mix has deserted horses for the automobile. You can sell this to many more than the Mix following.

“Deep Waters”  
Maurice Tourneur Production Is Entertaining and Spectacular  
Reviewed by Edward Weitels.
Well done, New England types and sentimental scenes of shipwreck. Divers and shipwreck are to be found in this photoplay founded upon the novel, “Caleb West, Master Diver.” The story is made into a stage play when first written, so the screen version permits the showing of the master diver’s splendid character when he goes down to the bottom of the sea to help the hapless man to the surface of the young man without whom he thinks his wife can never be happy. Maurice Tourneur is noted for the skill with which he presents marine scenes and he has not let any of the opportunities in this picture for realistic atmosphere escape him. The dramatic tone of the story is held down to conform with the nature of the New England character, but it is none the less real. The men and women in the seacoast village are typical of a strong man and torn by love and pride and see his just reward when he puts his wife’s happiness before his own grief and pain.

There is no star in the cast but all the parts are in competent hands.

The Cast
Caleb West  
Droekken Christians  
Betty West  
Barbara Bedford  
Bill Lacey  
Jack Gilbert  
Kate Dubois  
Virginia  
D. C. O’Malley  
Jack McDonald  
Henry Sanford  
Henry Woodward

Story by F. Hopkinson Smith.  
Directed by Maurice Tourneur.  
Camera work by Alfred Ortlieb.  
Length: 5,035 feet.

“The Easy Road”  
 Paramount Presents Thomas Meighan in a Story of Genius in Demoralizing Environment  
Reviewed by Louis Reeves Harrison.
“The Easy Road” is one not suited to creative effort, far from the theme of the story, and there is some truth in it so far as it concerns those who must feel the spirit of the moment in order to give best expression of themselves. The story is obviously by an author who is familiar with his subject, and the mood is faithfully conveyed by Marie Dix in her scenario, but the lack of true dramatic material causes the action to move very slowly until near the conclusion, where the speed is increased, and the unhappy efforts of Director Tom Forman and his admirably selected company.

There is again evidence in the action of Thomas Meighan that his abilities far beyond his opportunities to use them. He is limited in “The Easy Road” to the parts of the disappointed genius who engaged in creative work and to make a fool of himself as the weak victim of impulse. The character of a man sporting on his wife’s money, is a poor out of proportion in a conception of this kind. Meighan gives it dignity, and he is ably assisted by Gladys George.

The Cast
Leonard Payne  
Thomas Meighan  
Isabel Garling  
Katherine Dare  
Grace Gooden  
Arthur Carew  
Ella Klots  
Lila Lee  
Minnie Baldwin  
Laura Anson  
Flora Daniel  
Flora Daniel  
Author, Blair Hall.

Scenario, Beulah Marie Dix.  
Directed: Tom Forman.  
Length: 5 reels.

“The Easy Road” comes in view of novelists Leonard Payne when he marries wealthy Isabel Garling. He is a soldier who has found no children as at first and only prove so tractable in the matter of kindly thoughts that he is forced to buy them. He is an inventor, and the work. She then provides him with an isolated studio, but he now neglects his work and sometimes leaves them to go to his studio, in which an odd thing has happened. On the advice of a sculptress who is going aboard, she leaves her husband and his services, instructing him to draw on her bank for his expenses. This cures him in a way, but it sends him down to despair. He is on the verge of suicide when he meets a blind girl about to kill herself. His wife is unhappy in Europe, where she is pursued by a former suitor. She returns home when Payne has written a successful novel. In spite of efforts of the Publications to keep the young couple apart, the wife investigates for herself and finds that her husband is not only a happy creature but also he is once more true to herself. She has learned from bitter experience that an author must love his wife. The story is completed with a happy ending.

Program and Exploitation Catchlines:
Adaptation of a Blair Hall Story.  
The Story of a Gentleman in a Demoralizing Environment.  
A New Thomas Meighan Picture.

“Adaptation Angles: Let Meighan sell this for you, though the author has a strong feeling that will come in later on the story, after announcing the author and the star instead. You can make some capital of the rich wife angle and interest many in the story of an author.”
“The Saphead”

Metro Releases an Amusing Comedy
Co-starring William H. Crane

By Lewis H. Harrison

Reviewed by Louis Reeves Harrison

“The Saphead,” adapted from “The Henrietta,” is written and produced for entertainment purposes only—it is pure comedy of charm and manner. It is a tale with more than one amusing character. Bertie, the young lawyer, is a lucky drifter. His name is Reginald Fox and he is a client of the lawyer, Edward Keaton. Edward is an old man who manages the affairs of his wife, Agnes, and has a son, Howard. Howard is a plump, gentle man, who is the intellectual and emotional center of the family.

The story revolves around Bertie’s attempts to win the heart of Howard’s daughter, Renee, who is a sweet, gentle girl. Bertie is helped in his quest by his friend and mentor, Howard, who is a wise and kind man. In the end, Bertie succeeds in winning Renee’s heart, and the story ends with a happy resolution.

“The Brawled Soul”

Dramatic Story of Twin Brothers, Is This Stoll Production—Pathé Release

Stoll Film Corporation of America presents another of their screen adaptations of novels of English life in this version of “The Iron Stair,” by R. A. B. The life history of the two brothers is that of the gentility. The love of two brothers; the one, a clergyman, the other, a man-about-town, is the thread that unites them. The dual role is played by Reginald Fox and the double exposure has been skillfully handled. This actor gives distinctly different performances and has a tendency to overact. Madge Stuart is an attractive Renee Burke, and the rest of the cast do good work.

Technically and scenically the production is pleasing with the interiors of the various English homes. The boxing match where George off the hit, the occurrence which gives George his chance to double-cross his brother will make a hit with the men. There is a couple of uncovered instances, which has been carried well up to the big moments of the story.

The Cast

Nicholas Van Alstyne, William H. Crane, Bertie Van Alstyne, his son, Baxter Keaton as Howard, Mark Turner,.....Irving Cummings

Rev. Mark Turner, Luther Tarpey,......Watson Flint,......Edward Alexander

Dr. George Wainwright, Jack Livingston

Director and adapter, Winchell Smith

“The Story”

“The Saphead” is Bertie, son of millionaire Van Alstyne, and in love with the latter’s ward, Agnes Gates. He is advised to be a sport in order to win her, and he tries hard enough in his simple way. At the joint where he first gambles he wins until so weary that he goes to sleep. He revives when the law comes, and the detection of the detectives a dollars to arrest him. The officer mistakes his intention and sees to it that he is not put out of the run in. He gets his name in the papers, however, and is disowned by his father. This comes a moment of love and marriage and Bertie buys a bungalow and a seat in the stars.

Bertie and Agnes arrange to get married, but the ceremony is stopped by the revelation that Bertie had no fortune to which Bertie is made to shoulder in order to shield his brother-in-law. On the exchange he is unmercifully gypsied. Bertie is a philosophic good nature wins out in the end, and his incurable good nature lives. Agnes Gates has all uncertainty of his father’s fortunes when the wicked brother-in-law misuses authority given him by the old man, and it is Bertie who triumphs just as unconsciously when he is proclaimed a hero in the end. Bertie is never the better of the burdens of clothing and George is sent to Dartmoor prison.

Heartbroken and under the pressure of his guardian’s influence and George’s winning, Renee yields and she are married. George has been appointed to a living color to the prison. He is unable to endure the remorse and prays for forgiveness. Renee overhears and tells him that she will be his wife in name alone.

George escapes and meets George on the moon, and so he clothes him and George returns to the prison in George’s place. The warden’s suspicions are aroused. George and Bertie return that evening on himself. George and Renee find happiness.

Program and Exploitation Catches: They Told Him That If He Was a Good Sport He Would Be a Girl Hero—He Starts at a Card Game and Wins So Much That He Falls Asleep. She Claims Him as a Son. Baxter Keaton and William H. Crane in a Car Game.

Exploitation Cuts: Strong on Baxter Keaton and William H. Crane and recall that this is the new version of the story.

“Education of Elizabeth”

Adolph Zukor Presents Billie Burke in Entertaining Comedy of Manners, Released by Paramount

Reviewed by Robert C. McElravy

Billie Burke is in, and appearing in this Paramount subject, she has had a succession of polite comedies for models. It is not a story of plot or action of special appeal, but the delicacy of its motive and the general effectiveness of its humor. It was adapted by Elmer Harris from a play written by a point, Howard Hume, and produced under direction of Edward Dillon. The subject is one that will appeal to the cultured rather than to the crowd, but should make it's way with any audience to a moderate degree of success.

The characterization of Elizabeth Banks by Billie Burke is the outstanding feature of the piece. The girl is an actress of the cabaret type, conversing with amusing chorus-girl slang, quite at odds with her bewitching blonde beauty and gentle demeanor. The whole theme dealt with in a fresh, pleasing way.

More than a word of commendation may be said of this subject. They carry a surprising amount of good humor and do much to liven up situations which might otherwise have become dull.

The Cast

Elizabeth Banks,....Billie Burke

Lucy Fairfax,....Lucy Carmichael

Edith Sharp

Thomas,....Lumden Hare

Hale,....Lanzen Cameron

Middleton,....Frederick Barton

Play Written by Ray Horniman.

Directed by Edward Dillon.

Length, Five Reels.

The Story

Elizabeth Banks, in “The Education of Elizabeth,” is a pretty chorus girl, employed in a cabaret where elaborate singing and dancing acts are staged. Whitby, the manager, is a type for his girls to follow, in a different sort of life. One evening, in company with her friend Lily Kerr and others, she made up a little emotional fellow with a fine manner and a bald head. Elizabeth is enchanted, and she is attracted by his gentlemanly ways. He has a sister, Lucy, and a brother, Harry. Harry is the man of the hour, and is a bearded professor of literature, though somewhat younger in years than Thomas.

Elizabeth becomes well acquainted with Thomas, who after a time makes bold to introduce her into his home. Lucy and Harry are promptly scandalized, but permit the girl to remain because Thomas desires it. He wishes her to have the benefit of home training of the best type.

Thomas is called to the Texas oil fields, where he is attracted to another girl. Elizabeth, after a chilly period with Lucy and Harry, becomes the bride of the油气 and wins their friendship. She indicates a long time admirer of Lucy’s to propose, making that politician. Elizabeth herself captures Harry’s heart.


Exploitation Cuts: Play heavily on Miss Burke, and connect her with the stage and the girl. It is a story of a cabaret girl who wanted to win a man, and the girl has to do some work. Hook this, too, to Miss Burke’s personality and suggest how well she will play the part in the picture.
“The Black Panther’s Cub”
Ziegfeld Cinema Corporation’s Initial Production Has Significant Cast Headed by Florence Reed.
Reviewed by Fritz Tilden.

William K. Ziegfeld, the producer, has a remarkable hit on his hands with “The Black Panther’s Cub,” a melodrama that is the first production of the new Ziegfeld Cinema Corporation. The cast is headed by Florence Reed, and the story is a fascinating and well-written one that will appeal to all audiences.

The story follows the life of a young girl, who is abandoned by her father and raised by a kind and gentle woman. She grows up to become a successful businesswoman, but her past haunts her and she is forced to confront her past in order to find happiness.

“God’s Good Man”
Melodrama of English Life based on Marie Corelli’s Novel, Reviewed by C. S. Sellew.

A simple love story of a titled London society girl and a country minister is “God’s Good Man,” which is being put on by the Stoll Film Corporation. It is hardly up to the standard of previous pictures released by this company and is more of a novelty than anything else. It is rather colorless and there are not many dramatic situations. The production is an adaptation of Marie Corelli’s novel and the ideas that the film attempts to show is that of the maintenance of the society as compared with the reality of life among the ordinary country folk; but this has not been convincingly brought out.

The picture has a melodramatic tinge as the overseer of the estate, discharged for disobedience, gets his revenge by causing the heroine to come a cropper while riding to the hounds, which results in her being seriously injured.

Peggy Carlisle, who is the society girl, is attractive and her work is satisfactory. Basil Gill is as the country minister at no time does duty. Kate Gurney is good in the small role of the housekeeper. There are a number of excellent English rural types. The photography is high class and there are several beautiful exteriors.

As presented on the screen the story is conventional and one is interested more in the actors than in the story. The filming of the scenes was not perfect, and some of the scenes were shortened in length.

The Story
Maryllia Vancourt, wealthy heiress, tires of the same type of life, and moves to her country estate where she is followed by fortune hunters. A new owner on the estate is too strong for the girl and he is eventually able to cut down a historical tree with which a superstition is connected.

The Cast
The Rev. John Walden.... Basil Gill
Maryllia Vancourt.... Peggy Carlisle
Jack, Lord Walden... Jack Andrews
Barry Bardmore.. Leonard Henry
Mrs. Spruce... Kate Gurney
Director, Maurice Elroy.
Scenic and Costume Designers, William Dilworth and Florence Reed.
Length, 4,900 Feet.

“Society Secrets”
Five-Part Universal Subject Presents Eva Novak in Satire on Social Ethics.
Reviewed by Robert C. McElravy.

Interesting phases of American social standards as they are presumed to exist are revolved in the five-part Universal subject, “Society Secrets,” which opens on Park Avenue today. The story is, of course, a satire, but it is amusing, being played straight and with realistic detail. It is a story of two successful children, moving in high society circles in New York, who are ashamed to have their Connecticut parents, of Puritan ancestry, visit them. The story portrays a society girl in love with the son, solves the difficulty by going intoognito to the Connecticut town. Gertrude Morgan and George Berrell are pleasing as the parents and the supporting cast as a whole is an agreeable one. The picture has strong entertainment value.

The Cast
Louise... Eva Novak
Eva Brown... Claire Fairchild
Nell... George Verrell
Aunt... Clarissa Selwynne
Mr. Bridgeworth... Woppy Buckey
Maybell... Ethel Ritchie
George... Leonard C. Shumway
Squire Bellekade... Eddy McShane
Squire's Wife... Lucie Donchee
Story by Helen Christensen.
Scenario by Douglas Dury.
Directed by Leo Carrery.
Length, 4,700 Feet.

The Story
Amos Kerran and his wife, in “Society Secrets,” live an old-fashioned life in Connecticut, true to the customs of their Puritan ancestors. Their daughter, Maybelle, their son and daughter, are successful in New York City, where they pride themselves on being fashionable and sophisticated. When Christmas comes Arthur and Maybelle desire to have their parents come to New York and see the city, but they fear the results of their country friends appearance.

Louise, the society girl in love with Arthur, gets an understanding of the situation and takes a hand. She goes secretly to the little school where Amos and Maybelle are teaching in order to help them alter their appearance so it will be satisfactory to the Connecticut folks.

The old folks are put through a thorough grooming and outfitted with new clothes. They leave Maybelle, who clothes the wife out with flashing jewels and silk attire. She also rehashes them in the art of standing bolt upright without upsetting the candles and other table decorations.

The old parents are accomplished in a manner which astounds that complacent boulevard believer to all concerns. Young people are no longer ashamed of their parents.

Program and Exploitation Catchlines:
A Satire on Society.
Eva Novak in a Humorous Drama on Society and its Manners.

Exploitation Catchline: Snare is their undoing. Catchlines:
A Melodrama of English Life.
An Adaptation of Marie Corelli's Novel.
Society Secrets.
Escaped to London so she fled to her Country Estate where all the Fortune Hunters were.
Exploitation Lines: Make Marie Corelli the star of this picture. The author is better known to your patrons than this English novelist and she should have a real box office value. Get book store book-keeping and ask the library to give space to a card.

Program and Exploitation Catchline:
An Adaptation of the Novel, “Society Secrets.”
Eva Novak in a Burlesque on Society Marketing.

Exploitation Line: Snare is their undoing. Catchlines:
A Melodrama of English Life.
An Adaptation of Marie Corelli’s Novel.
Society Secrets.
Escaped to London so she fled to her Country Estate where all the Fortune Hunters were.
Exploitation Lines: Make Marie Corelli the star of this picture. The author is better known to your patrons than this English novelist and she should have a real box office value. Get book store book-keeping and ask the library to give space to a card.
Newest Reviews and Comments

“Worlds Apart”
Selznick Production Featuring Eugene O’Brien in a Role Heroic
Reviewed by Louis Reeves Harrison

“Worlds Apart” is a story of many themes ground around the idea of a loveless marriage in which the husband and wife learn to love each other after passing the tests of bitter experience. It is entirely probable that the man would marry on impulse to display indifference toward other women. But O’Brien has played this down without good reason, and it is equally believable that a poor creature on the verge of committing suicide would accept a wealthy and good-looking husband as a way out of her difficulties, but it is made too obvious that in the end will be mutual love and happiness. This lack of suspense is compensated for in a measure by some dramatic episodes toward the conclusion and by fine acting on the part of a well-chosen cast.

The strong performance of Eugene O’Brien is characteristic of other members of the company. That of Olive Tell is highly successful. William H. O’Brien III does little to detract from the plausibility to the part of a conventional villain. Florence Fillings and Arthur Housman greatly intensify their roles of a married couple living by their wits.

The Cast
Hugh Leydyard — Eugene O’Brien
Elinor Ashe — Olive Tell
Peter Tell — William H. O’Brien III
Marcia Marshall — Florence Fillings
Harley Marshall — Arthur Housman
Ten Eyck — Warren Cook

The Story
“Worlds Apart” are wealthy Hugh Leydyard and desperately poor Elinor Ashe, who are brought together by her rescuing him from an attack. On slight acquaintance they become man and wife, both cherishing resentment against each other but finding that Elinor is basically insistent on his marital rights at his city department, but, in his heart, more at his wife with more dignity. The coming of guests and of a mystery over the Leydyard’s life brings about a serious crisis in domestic affairs. A villainous man of wealth, whoandalone the Leydyards’ first choice, is mysteriously murdered, and the old servant is arrested for committing the crime. The young wife admits that the old servant she has favored is her father, unjustly imprisoned for the theft of a rare watch. Immediately she is accused by him against his own marriage, but he is not strong that a search for the guilty man seems futile. The same destiny that directed the young husband and wife at their first meeting brings them together in a Chinese restaurant, where they find the murderer, a victim of the rich man’s machinations. The murderer’s wife is also there; when a happy Leydyard and wife at their first meeting brings them together in a Chinese restaurant, where they find the murderer, a victim of the rich man’s machinations. The murderer’s wife is also there; when a happy Leydyard and wife at their first meeting brings them together in a Chinese restaurant, where they find the murderer, a victim of the rich man’s machinations. The murderer’s wife is also there; when a happy Leydyard and wife at their first meeting brings them together in a Chinese restaurant, where they find the murderer, a victim of the rich man’s machinations. The murderer’s wife is also there; when a happy Leydyard and wife at their first meeting brings them together in a Chinese restaurant, where they find the murderer, a victim of the rich man’s machinations. The murderer’s wife is also there; when a happy

Program and Exploitation Catchlines:
The Latest Eugene O’Brien Story About a Happy Married Life!
He First Came Across the Pretty Girl Just as She Was About to Take a Dive On His Money With Eugene O’Brien.
Exploitation Angles: Sell on the stars, plus the cast. Tell your patrons that this is O’Brien’s first part with a cast of real actors. Play up the ensemble without detracting too much from the star. Then tell them this is not first sight but marriage at first sight and ask if your reader thinks that love can follow.

“The Price of Possession”
Story of English Life, Starring Ethel Clayton, is Made to English Releasing by Paramount
Reviewed by Edward Welsz

A battle between a determined woman and an equally determined man for the possession of an estate is the moving point at the foundation of the film. It is a Ford production, starring Ethel Clayton. The story would be more interesting if there were the slightest doubt about the position to the moment the husband of Helen Barston dies and his cousin introduces himself to the widow it is only too obvious that the right hand will get the estate and the widow also. The plot has the advantage of absolute clarity and outline of some of the comedy situations. There are several dramatic incidents that are not any too convincing, however.

On the credit side “The Price of Possessions” has the advantage of careful and correct production. The change of scene from the Australian bush to the cultivated life of an English estate an a point of sale. The acting is fine quality. Ethel Clayton is as attractive as ever in the role of the determined widow and acts with her acting skill.

The Cast
Helen Barston, the Lady of the Manor, — Ethel Clayton
Jim Barston, a Bush Rider — Rockcliffe Fellows
Lady Dawney — Mandie Turney-Gordon
Robert Dawney — Beryl Denny
Lord Dawney — Clarence Hargreaves
Mrs. Barston — Phyllis Hunter
Mr. Barston — Terence Tote
Mrs. Barston — Honor Reeves
Tom Bennet — Eton Poore
Earl of Ash — Duff Peters
Dorothy — Ethel Clayton
Major — James Cottrell

Scenarist — Lew Broughton
Directed by Harley Ford
Length: 4,736 Feet.

The Story
James Barston, the head of a family, sent to England, and the misfortune to conspire resemble his cousin, is the head of the family. Unhappily, when the two men met in Australia, Jim, the Bush rider, being jovial and joyous, and the story in the bush, but there is no one else to look after, and so he tells her when he is dying to go to her mother, saying, "It is so difficult to dance." Once in New York Mrs. Barston, now known as Mrs. Maxwell, on the same trip, is Louis Fitch, and she is in a new production and her dancing is the hit of the show. It is first tried out in New Haven. A Yale-Harvard football game is attended by the members of the company and Alice roofs for the home team.

Four years later Alice is in Monte Carlo. Her mother and Fitch are looking for a wealthy husband for her. A rich Italian makes love to her and proposes marriage. Fitch knows that the woman he has already a wife and tries to blackmail him. Maxwell turns up, is introduced, in sport, to Mrs. Martyn as very wealthy and quite an Italian, but there is no one else to look after, and so he tells her when he is dying to go to her mother, saying, "It is so difficult to dance." Once in New York Mrs. Barston, now known as Mrs. Martyn, on a trip, is Louis Fitch, and she is in a new production and her dancing is the hit of the show. It is first tried out in New Haven. A Yale-Harvard football game is attended by the members of the company and Alice roofs for the home team.

“A Romantic Adventuress”
Dorothy Dalton Shows Skill as Dancer in Paramount Production

Reviewed by Louis Reeves Harrison
New Orleans, Broadway and Monte Carlo are the scenes of “A Romantic Adventuress.” The story tells the adventures of a young and beautiful girl, a dancer, who has become a fortune hunter. A mother who is anxious to marry her to the man with the largest bank roll. There is an abundance of roles for the star and they are all shining and lavish in and good taste, but the picture lacks punch. The director has not pulled the plot together firmly enough and theSeveral elaborately dressed, the star part gives Dorothy Dalton his task. Until the conclusion the heroine is a mere, but not in the hands of her, designing mother and her male companion. The text is up to standard. Charles Meredith as Captain Maxwell, Augusta Anderson as Mrs. Martyn and Ivo Dawson as Louis Fitch are the important members of the support.

The Cast
Alice Vannt — Dorothy Dalton
Captain Maxwell — Charles Meredith
Professor Vanni — Howard Lang
Mrs. Martyn — Augusta Anderson
Louis Fitch — Ivo Dawson
Signor Castelli — John Ardis
Cameraman, Philip Haskin — Lewis Broughton

Scenarist — Rosina Henley
Directed by Harley Knox
Cameraman, Philip Haskin
Length: 4,736 Feet.

The Story
Alice Vanni is the daughter of two persons who are to be marrying. She is the daughter of a woman who is a mother, a sister, and a wife and is loved by the man who is teaching dancing. When Alice is eighteen her father dies. He knows that his wife is a woman who is loved by the man who is teaching dancing. When Alice is eighteen her father dies. He knows that his wife is a woman who is loved by the man who is teaching dancing. When Alice is eighteen her father dies. He knows that his wife is a woman who is loved by the man who is teaching dancing. When Alice is eighteen her father dies. He knows that his wife is a woman who is loved by the man who is teaching dancing. When Alice is eighteen her father dies. He knows that his wife is a woman who is loved by the man who is teaching dancing. When Alice is eighteen her father dies. He knows that his wife is a woman who is loved by the man who is teaching dancing.
"The Frisky Mrs. Johnson"

Paramount Picture Starring Billie Burke
Has Fine Sets, Gorgeous Gowns and Considerable Comedy

Reviewed by Edward Weitzel.

The role of Belle Johnson fits Billie Burke as she never fits any other role in the picture. The plot isn't surprisingly original and doesn't have too many complications, but the main situation is always amusingly handled and the acting and settings are both high grade. The action all passes in Paris, and the interior scenes are beautifully executed in this elaborate page of the picture, will prove a magnet to the wearers of such garments.

The stage version of "The Frisky Mrs. Johnson" was produced in New York about eighteen years ago, and was so successful that everyone was ready to grim for joy. Ward Crane, Lumsden Hare and Huntley Gordon constitute a male trio in her support that assists greatly in sustaining the budget. Jean de Briac and Robert Agnew are capital as devoted followers of the frisky widow.

The Cast
Belle Johnson ... Billie Burke
Jim Morley ... Jimmie Cagney
Grace Morley ... Jane Warrington
Frank Morley ... Lucien Lamata
Syril Lionel Heathcote ... Huntley Gordon
Max Dendeau ... Jean de Briac
Lil Birkenhead ... Virginia Gilmore
Mrs. Brijon ... Leonora Ottinger
Mrs. Chadway ... Emily Fitzroy

Scenario by Lawrence McClusky.
Director, Edward Dillon.
Cameraman, George Folsey.
Length, five reels.

The Story
Belle Johnson is the owner of a circu. She is a little row. She has been entirely too frisky, but Grace confesses to her husband rather than see her sister lose the man she loves.

"Without Limit"

Melodrama and Social Uplift Are Blended in Elaborate Production Released by Metro

Reviewed by Edward Weitzel.

There are many points of appeal in this S. M. S. Photoplays production for Arthur Sassever and Herbert Lubin in which George D. Baker. The manner of its showing great care and excellent judgment in the selection and arrangement of themes on the elaborate sets. The author has aimed at a high mark in choosing his theme and has tried to do his share in pointing the story of a man to whom Noy Milligan will accept the one he will accept his solution of the problem, although it advocates the theory that one grand brotherhood of man is the best cure for the social unrest of today. In carrying out his views the author of "Without Limit" has a gambler and a minister join forces, and makes philanthropy the pet hobby of the church, and if by fusing his customers. If you believe there is such a thing as an honest gambler it will be easy for you to see the picture. On its melodramatic side, it has strong emotional appeal. There is rather too much shedding of tears and the hero is a vas. The story also has a truly positive for getting into trouble, but the clashes between the powers for good and the forces of evil are both vigorous and important. The excess of foot. The picture should find favor with the general public.

Edward Dillon and Robert Frazer have the leading roles. Their excellent work is matched by the acting of Franklin Currier, Charles Lane, Robert Schable and Thomas W. Ross.

The Cast
Ember Edwards ... Anna Q. Nilsson
David Marlowe ... Robert Frazer
The Rev. Marlowe ... Franklin Currier
Mrs. Marlowe ... Kate Blanche
Bunny Fish ... Robert Schable
Charles Lane
The Landlady ... Nellie Anderson
From "Temple Duc," by Calvin Johnson. Adapted and directed by D. H. Baker.
Photographed by Andre Bariatier.
Length, six reels.

The story begins when Ember Edwards, the son of a clergyman, gets into fast company and marries Ember. He is a gambler's son, who has rich parents. The girl, who is poor and small in size, sees the luxury she craves in the easiest way, goes with a man who is a gambling house. Here Marlowe is given a check for twenty-five dollars by Bunny Fish, a "rounder," who wants Ember for a mistress. The boy raises the check to twenty-five hundred dollars, has the gambling house cash it and then loses the money at faro. A thickly that Fish will have him arrested, the minister's son goes to the gambling house and before him to destroy the evidence against him.

The gambler's hobby is the brotherhood of man. He is willing to help Marlowe after his wife appeals to him—but in his own way. He sends the boy's father and locks up the cheek. The Rev. Marlowe is terror-bred shocked when he learns of David's crime of stealing. He goes away before Fish can have him arrested and when he returns he finds the uniform of the gambling house, the money with which to square the check and assists his parents who have been arrested during the robbery. Ember has grown tired of her semi-poverty and is about to accept her old admirer, when he finds David gambling. The gambler dies of heart disease and leaves most of his money to the Rev. Marlowe with which to build a church.

"A Two-Fisted Judge"

Two-Part Holman Day-Pathé Release Tells Novel Story

Reviewed by Robert C. McLain.

There is a pleasing variation of the usual type of tale told in short productions in this two-part Holman Day-Pathé release, "The Two-Fisted Judge," by Pathe. It gets away from the purely mechanical sort of thing that is frequent in Pathé productions. It is not exceptional in a dramatic way, but the director, Edgar Jones, who also plays the leading role, may be given a long credit mark for attempting something new.

The story is thought-provoking, human and enjoyable. There is the usual love interest, but it is not handled in a per. But other interests are given full play. The tale is pictured in a rugged outdoor country. The Marlowe, Charley Brack and Edna May Sperl play the lovers.

The subject suggests interesting possibilities for the two-reelers, which have a tendency to fill up with interest and melodrama. Many magazine stories of average strength which are padded for use as features could much better be told in two reels. The character situations are interesting, and there is not the constant effort for "punch" which mars many productions.

John Talbot, in "The Two-Fisted Judge," is a country justice who believes the law should be dispensed freely rather than being paid for. His court sits in a Maine border town, where the natives rush in with their legal troubles and find Judge Talbot ever ready with a ready wit.

One of the judge's friends is a young law student named Jack, who is the son of Alice Ambrose, daughter of a local lumber man. Old Abner Ambrose measures a man's worth by his money-making ability and tells Jack he must make good before he can wed the girl. In the meantime, Warren Brann, a timber speculator, is making up to Alice. Brann engineers a scheme which makes it appear that Jack is trying to get Abner's timber land by foul play. An action is brought in court, and the crime is fastened upon Jack, tech judge and but Lazy Talbot is not deceived. He feels in his heart that Jack has been victimized and that Brann is behind the deal.

Talbot trails Brann and demands a confession from him. Brann puts up a hard fight, but the judge gains Jack's name. The lovers are thus reunited.

Screen Snapshots No. 10

This issue of the Cohn Brothers and Louis Lewin's "Snapshots" is fully up to the standards set in previous issues. Among the interesting subjects presented in this issue is Harold Lloyd and Marion Davies on a miniature train; Irvin Willat directing scenes with small children in the principal roles; Florence Vidor, and players displaying the latest fashions; Vera Gordon, the mother in "Humoresque," as she appears at home with her children; a parade of lovely stars in dilapidated vehicles for charity, and how sick animals are doc
tored.

"From Deer to Dam"

A picturized canoe trip down a river in Minnesota. The scenery is much in its natural state, except where the accompanying nature associations are included. True nature photography is the aim. The subjects are sketches of deer that are unusually good. As a nature study, the shots of beavers, rebuilding their dams and swimming, might be classified among the best of the kind. Chester Scrinic. Educational Film Corporation.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found review of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46, P-486; C-R, P-283.
While New York Slept (All-Star Cast). Vol. 45; P-253; Ex. Vol. 46, P-377.
The Face at Your Window (All-Star Cast). Vol. 46; P-13; Ex. Vol. 45, P-592.
A Connecticut Yankee in King Arthur's Court (All-Star Cast). Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.
Drag Harlan. Vol. 47; P-109, C-R, P-134.

PEARL WHITE SERIES.
The Thief. Vol. 47, P-787; C-R, P-452.
The Zinger's Christmas. Vol. 47; P-1299; C-R, P-1329.
The Mountain Woman. Vol. 48; P-725.

TOM MIX SERIES.
Prairie Tramp. Vol. 48; P-593; C-R, P-794.
The Iron Demon.

WILLIAM RUSSELL SERIES.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-583.
Chest Reformed.

SHIRLEY MASON SERIES.
Mowy Mary Ann (Shirley Mason). Vol. 46; P-382.

20TH CENTURY BRAND.
The Little Grey Mouse (Louise Lovely). Vol. 47; P-249; C-R, P-454.
Sunset Serenade (Buck Jones).

SUNSHINE COMEDIES.
"Mary's Little Lobster.
A Walter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare." Held Meight. Vol. 47; P-436.
His Noisey Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-233.

CLYDE COOK COMEDIES.
The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

MINT AND JEFF CARTOONS.
Gum Shoe Shoe.
A Hard Luck Santa Claus.
All Stuck Up. Vol. 46; P-96.

AMERICAN FILM COMPANY

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FOOTNOTES

"FOX ENTERTAINMENTS"

SPECIALS.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46, P-486; C-R, P-283.
While New York Slept (All-Star Cast). Vol. 45; P-253; Ex. Vol. 46, P-377.
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W.W. HOPKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.
The Dwellers (Fannie Adams)—Six Reels.
Vol. 46; P-290.
The Sentries (Claire Adams)—Two Reels.
Vol. 47; P-765; C-R; P-989.
ZANE GREY PICTURES, INC.
Riders of the Rainbow (Hampston)—Hampton.
Vol. 44; P-1109; C-R.
Desert Gold (Hampton Productions).
Vol. 45; P-1211; C-R.
JOSLE.
The U. P. from Seven Reels.
Vol. 47; P-352; C-R; P-580.
PARKER PRODUCTIONS.
Sex (Louise Glaim—Seven Reels). Vol. 43; P-2013; Ex. 13.
Love Madam (Louise Glaim—Seven Reels). Vol. 45; P-1967; C-R; P-1211.
The Drum Master (Hebert Ivesworth). Vol. 47; P-639; C-R; P-552.
DIETICH-RECK, INC.
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R; P-722.
DIAL FILM COMPANY PRODUCTIONS.
The King Spruce (Dorothy Lewis—Seven Reels). Vol. 43; P-2177; C-R; Vol. 44; P-729.
The Tiger's Coat (Myrtle Sedman).
ARTCO PRODUCTIONS.
Cynthia-of-the-Minute. (Leah Bald—Six Reels). Vol. 43; P-539; C-R; P-727.
ROBERT BRUNTON PRODUCTIONS.
The House of Whispers. (J. Warren Kerri-
gan). Vol. 47; P-1990; C-R; P-48.
The Coast of Opportunity. (J. Warren Kerri-
gan). Vol. 44; P-1089.
JOSEPH LEVERING PRODUCTIONS.
His Temporary Wife (Dubie de Remer).
Vol. 43; P-723; C-R; P-3092.
LOUIS TRACY PRODUCTIONS.
The Silent Barrister.
NAVY PRODUCTIONS.
The Kentucky Colonel (J. J. Dowling).
Vol. 46; P-579.
RYV-V. WILLAT PRODUCTIONS.
Down Home.
J. L. FROTHINGHAM PRODUCTION.
The Breaking Point (Bessie Barriscale).
Vol. 48; P-729.

PATEH EXCHANGE INC.

Pathe Reviews (One-Reel Educational) and Topics of the Day (One-Reel News) Issued Weekly. Pathe News (Topical) Issued Every Wednes-
day and Saturday.
Marguerite Peterkin's are starred in "Violet Finger" Serial. Charles Hutchison and Jesse Sedgwick are starred in the Double Adventure Serial.

Releases for Week of January 9.
No. 13 of The Phantom Poe (The Attack at the Inn).
No. 6 of Velvet Finger's (Unmasked).
The Vanity Fair Girls Comedy (One Reel).
Releases for Week of January 16.
When We Were Young (H. Warner). Vol. 48; P-326; C-R; P-784.
No. 14 of The Phantom Poe (Confession).
No. 7 of Velvet Finger's (The House of a Thousand Girls).
Harry Pollard Comedy.

Releases for Week of January 2.
No. 15 of The Phantom Poe (Retribution).
No. 8 of The Phantom Poe (Yellow Straight). Vol. 48; P-326; C-R; P-784.
No. 1 of Double Adventure (On the Tail of the Fox). Charles Hutchison and Jesse Sedgwick—Serial.
Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

Releases for Week of January 30.
No. 16 of The Phantom Poe (The Broken Neck-
lace).
No. 5 of The Double Adventure (The Harbor Bandits).
Locohak in the Line (Edgar Jones—Two Reels). Vol. 48; P-965.

Releases for Week of February 6.
No. 3 of The Double Adventure (Hearts of Stone).
The Imposter (Tom Santech—Two Reels).
Harry Pollard Comedy (One Reel).

Releases for Week of February 13.
No. 11 of The Phantom Poe (The Other Woman).
No. 4 of The Double Adventure (The Gun Runners).
Open Another Bottle (Harry Pollard—One Reel).
The Two-Flashed Judge (Edgar Jones—Two Reels).

Releases for Week of February 20.
No. 5 of The Phantom Poe (Ambush).
No. 3 of Double Adventure (The Rebel's Next).
Prince Pistachio (Vanity Fair Girls—One Reel).

Releases for Week of February 27.
What Woman Will Do (Six Reels).
Vol. 48; P-966.
No. 12 of Velvet Finger's (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
Rolin Comedy (One Reel).
Single-Headed Sam (Two Reels—Edgar Jones).
No. 18 of The Flaming Disk (The End of the Trail).
No. 3 of The King of the Circus (Man and Beast).
No. 3 of The Diamond Queen (The Veal of Women).
Hearts and Flour (One Reel).
Century comedy (Douglas Fairbanks—Six Reels).

Universal Film Mfg. Co.

"The Vanishing Digger" Serial Stars Eddie Foy.
"The Dragon's Nest" Serial Stars Mabel Wal-
camp, and "The Flaming Disk" Serial Stars Elmer Lincoln.
Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R; P-1062.
No. 19 of The Flowering Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).

Releases for Week of February 9.
Laughing Gas (Charles Dorey and Bud
Jamison—One Reel). Vol. 47; P-957.
The Brand Bhtter (Hoot Gibson—Western—
Two Reels).

White Youth (Edith Robert). Vol. 47; P-914; C-R; Vol. 48; P-283.
No. 11 of The Flaming Disk (The Dynamite

Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolpert—One
Reel).
Tails Win (Harry Sweet and Dicxe Lamont
Circus—Two Reels).
The Smiler (Hoot Gibson—Western—Two
Reels).

Two Kings of Love (All-star Cast). Vol. 47;
P-1054; C-R; Vol. 48; P-106.
No. 12 of The Flaming Disk (The Tunnel of
Flame).
No. 8 of King of the Circus (The Black
Wallet).

Way Down North (Dorothy Wolpert—One
Reel).
Trouble Bubbles (Billy Armstrong and
Elmer Lincoln—Two Reels).
Dawgone (Hoot Gibson—Western—Two
Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217;
C-R.

No. 13 of The Flaming Disk (Caged In).
No. 9 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolpert—One
Reel).

Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—
Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-218; C-R.

No. 14 of The Flaming Disk (The Purple
Bays).
No. 7 of King of the Circus (Over the City).
No. 15 of The Flaming Disk (Poisoned
Waters).
Fresh From the Country (Dorothy Wolpert—
One Reel).

Happy Daze (Century Lions—Century).
No. 5 of King of the Circus (Treachery).
The Driffin Kid (Hoot Gibson—Western—
Two Reels).
Tiger True (Frank Mayo). Vol. 48; P-467; C-R.

No. 16 of The Flaming Disk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Only Friend (Joe Martin—Star—One
Reel).
No. 17 of The Flaming Disk (Rails of Des-
peration).
Outside the Law (Priscilla Dean—Eight
Reels).
No. 10 of King of the Circus (The Mystic
Power). Vol. 48; P-534; C-R.

Fire Bugs (Harry Sweet—Century—Two
Reels).
The Mad Marriage (Carmel Myers). Vol. 48;
P-732.

VITAGRAPH

SPECIAL PRODUCTIONS.
The Courage of Marge O'Doone (James Oll-
iv and Eileen Hyson—Ten Reels). Vol. 44;
P-1289; C-R; P-1787; Ex. Vol. 46; P-3285.
Trumpet Island (All-Star Cast—Special—
Seven Reels). Vol. 45; P-247; C-R.

Dead Man Tell No Tales (Seven Reels). Vol.
47; P-245; Vol. 48; C-R; P-46. Ex. P-637.

ALICE JOYCE.
The Prey. Vol. 45; P-199; C-R; P-218.
The Veal of Foes. Vol. 47; P-232; C-R; P-
714.

CORNIE GRIFFITH.
It isn't Being Done This Season.

J. W. WILLIAMS.
The Fortune Hunter (Earle Williams—
Seven Reels).
The Purple Cipher. Vol. 46; P-995.

ANTONIO MORENO PRODUCTIONS.
Three Sevens.

ALICE CAILTON PRODUCTIONS.
Princess Jones.

LARRY SEMON COMEDIES.
The Stag's Head.

JIMMY AUDREY COMEDIES.
(Two Reels).
His Jonah Day.

CHAPPEL PLAYS.
Fighting Fate (William Duncan and Edith
Johnson—Fifteen Episodes).

SERIAL.
The Purple Caper (Joe Ryan—Fifteen
Episodes).

UNITED ARTISTS

Oct. 20—Broken Blossoms (D. W. Griffith—
Six Reels).
Dec. 25—Star of the Clouds Roll By (Douglas
Fairbanks—Six Reels).
Jan. 25—Political Woman (Dorothy Pickford—
Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven
Reels). Vol. 44; P-1329; C-R; P-
1787.
June 13—The Mollycoddle (Douglas Fair-
banks—Six Reels).
June 27—Suds (Mary Pickford).
July 1—The Poor Player (D. W. Griffith—
Seven Reels).
Nov. 25—The King of the Circus (Douglas Fair-
banks). Ex. Vol. 47; P-533; C-R; P-
1082; Ex. Vol. 48; P-62.
Jan. 9—The Love Light (Mary Pickford—
Eight Reels). Vol. 48; P-466.

C-R; P-558.
CHILDREN NOT WANTED (Edith Day). Vol. 48; P-412.

NATIONAL PICTURES.
The Invisible Dancer (Patricia Joyce-Walter Mcgraw). Vol. 46; P-252.
The Palace of Darkeened Windows (Claire André-Smith). Vol. 46; C-R; P-1003.
Dec. 20—The Road of Ambition (Conway Tearle).

SHORT SUBJECTS.
(Released by Select.)
Herbert Kaufman Masterpieces.
Fess Parker Classics.
William J. Flynn Series.
Chaplin Classics.
Kingersong.
Selznick News.

METRO PICTURES CORP.

Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-261; C-R; P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels). Vol. 47; P-464; C-R; P-538.
Nov. 29—The Misleading Lady (Bert Lytell). Vol. 47; P-58; C-R; P-164.
Dec. 15—Hearts Are Trumps (All-Star Cast—Six Reels). Vol. 47; P-768; C-R; P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-916; C-R; P-1002.
Dec. 27—Cinderella’s Twin (Viola Dana—Six Reels). Vol. 47; P-339; C-R; P-1002.
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 47; P-55; C-R; P-1002.
Jan. 17—The Marriage of William Ashe (Marguerite Mason—Six Reels). Vol. 47; P-157; C-R; P-1002.
Jan. 21—Conscience (All-Star—Cast—Six Reels). Vol. 47; P-145; C-R; P-1002.
Jan. 31—The Ghostship Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina—Six Reels). Vol. 47; P-146; C-R; P-1002.
Feb. 17—Peacock Feathers (All-Star—Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake—Six Reels).
Feb. 27—Talons from Mars (Berta Lytell). Vol. 47; P-327; C-R; P-1002.
Mar. 2—The Notorious Miss West (Marie Gifford). Vol. 47; P-58; C-R; P-1002.
Mar. 28—Sorrence (Viola Dana—Six Reels).

NAZIMOV PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 47; P-41; C-R; P-1002.
April—The Heart of a Child (Seven Reels). Vol. 47; P-3; C-R; P-1002.
October—Madame Peacek (Six Reels). Vol. 47; P-93; C-R; P-1002.
December—Millions (Nazimov—Six Reels). Vol. 47; P-916; C-R; P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Thieves of Elsinore (All-Star—Cast—Six Reels). Vol. 44; P-636; C-R; P-1002.
Nov. 22—The Star Rover (All-Star—Cast—Six Reels). Vol. 47; P-619; C-R; P-1002.

MATRICE TOURNEUR PRODUCTIONS.

Sept. 27—The Great Redeemer (All-Star—Cast—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 47; P-123; C-R; P-1002.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel—Carmen)—Six Reels. Vol. 47; P-318; C-R; P-1002.

S. L. PRODUCTIONS.

(Sawyer and Lubin).

Sept.—Love and Handcuffs (Six Reels).
Feb.—Temple Duc (All-Star—Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Sinner (Six Reels).

E. FITZGERALD PRODUCTIONS.


ASSO PRODUCERS.

THOMAS H. INCE PRODUCTIONS.

HOME—A Modern Sinner (Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Sluman—Seven Reels).

J. F. HAYWOOD PRODUCTIONS.

A Thousand to One (Hobart Bosworth—Six Reels).

THE KRAMER PRODUCTIONS.

Foxed (Color—Gus Remy—Six Reels). Vol. 47; P-123; C-R; P-1002.

ROBERTSON-COLE PRODUCTIONS.

The Stealers (Special—Seven Reels). Vol. 48; P-683; C-R; P-376.

LYING LIPS (Pusey-Florence Vilder—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Sluman—Seven Reels).

ROLAND DAW PRODUCTIONS.

The Forlorn Thing (James Kirkwood—Six Reels). Vol. 47; P-683; C-R; P-114.
CURRENT FILM RELEASE DATES

MAURICE TOURNÉER PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-588; C-R, P-716; Ex. Vol. 48; P-537.

MAC YEVETT PRODUCTIONS.
A Small Town Idol (Ben Turpin). Vol. 48; P-367.

STOLL FILM CORP.
Squandered Lives. Vol. 47; P-1083; C-R, P-1172; Ex. Vol. 48; P-516.
The Hundredth Chance. Vol. 48; P-325; C-R, P-646.
Mr. Wu. Vol. 48; P-98; C-R, P-1164.
The Tavern Knight. Vol. 48; P-586; C-R, P-794.
The Flame. Vol. 48; P-132; C-R, P-915.

EDUCATIONAL FILMS CORP.
Chester Comedies. (Two Reels.)
You'll be S'prised.
Ladies' Pets.
Wedding Blues.
Back from the Front.
Dining Room, Kitchen and Sink.
Movie Mad.
Nobody's Wife.
Torchy Comedies.
Torchy's Trip.
Torchy Mixes In.
Torchy's Night Hood.
Mermaid Comedies.
April Fool.
High and Dry.
Moonshine.
Holy Smoke.
Torchy's Trip.
Torchy Mixes In.
Torchy's Night Hood.
Mermaid Comedies.

VANITY COMEDIES.
A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Baby Ruth—How He Knocks His Home Run—(One Reel).
Robert C. Bruce Series.
Log of Lavisse.
Song of the Paddle.
Wanderlust.

CHESTER OUTING SCENES.
(One Reel.)
Too Much Overhead.
Seven League Boots.
Hailing the King.
Collectors of Craniums.
Pipe the Jig.
Bad Manners.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-593; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearns—Six Reels). Vol. 46; P-112; C-R, P-388.
Miss Cherubs (Clara Kimball Young). Vol. 46; P-525; C-R, P-648.

FEDERATION FILMS EXCHANGE OF AMERICA, INC.
Nobody's Girl (Billy Rhodes).
Bonnie May (Reetie Love).
The Midlands (Desire Love).
Man o' War (One Reel).
The Servant in the House (All-Star).
Hearts and Masks.

Filmphanks.

NEARLY MARRIED.
His Nizzy Day.
Where Is My Wife?
Ford Educational.

Jan. 5.—A Fairlyland.
Jan. 10.—The Peaceful One.
Jan. 27.—Democracy in Education.
KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.

Charles Urban's Movie Chats.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)

Witch's Lure.
A Prodigal Woman.
Fritzi Ridgway Productions.

Lester Cone Productions.

TuscenComedies.

Blu Blazes.
Giving and Taking.
The Take-Up Stamp.
Splashing to Safety.
Cabernet Under Difficulties.

Helen Gibson Series.
Winning the Franchise.
Payroll Pirates.
Wires Down.

Gasoline Alley.

Leave It to Wait.
Sail Farty.
Well! Well!

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COMEDY—Two Reels Each. (Comedyart)

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Open the Bars.

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Oct. 17—The Highway of Wonderland.
Oct. 31—Dawnland.

CARRANZA COMEDIES.

Oct. 3—Dreams.

FLASSART COMEDIES.

Oct. 3—Almost.
Oct. 17—Guilty.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C. I—P. 766.

Love's Protege (Joa Carraway).
Blazing Tides—Productions (Every Other Week).

Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lucky Punch (Serial).

The Fatal Sign (Serial).

Thunderbolt Jack (Jack Hoxie Serial—Film Comedies).

Arrow-Hank Manco Myst (Releases a Month).
Martial Ostrich Productions (Once a Month).
N. L T Ardath (One Month).

CELEBRATED PLAYERS FILM CORP.
(Humph Cartoons).

The Masked Ball.
Give 'er the Gas.

Chester's Cat.
Rolling Around.

Andy's Holiday.

Andy Has a Caller.

II Cupidopoulos.

Andy's Cow.

Celebrated Comedies. (One Reel).

Jazz and Jealousy.

Love and Laughter.

Mixed Pickles.

The Love Doctor.

The Honeymen.

Why the Calf Lives.

Out of Luck.

CANYON PICTURES CORPORATION.

Gallipoli Devils (Franklyn Farnum). C. B. C. FILM SALES.

The Victors (Six Reels).

Dangerous Love (Six Reels), Vol. 48; P-966.

Screen Snapshots (Twice a Month).

The Great Baseball Scandal.

Man o' War.

Star Ranch Westerns (Every Two Weeks—Two Reels).

Held (Two Reel Prima).

Hall Room Boys' Comedies.

Jan. 20—A Dog-gone Mystery.

Feb. 4—in Again—Out Again.

GEORGE B. DAVIS.
Isabel Or the Trap (Six Reels). Vol. 47; P-645.

FEDERATED FILM EXCHANGES OF HOLLAND.

HOLAND FILM CORPORATION.

Sun-Kist Comedies (Alice Howell—One A Week).

JOSEPH FISCHER MASTERPLAYS.
In the Shadow of the Dome.

INDEPENDENT FILM ASSOCIATION.

Real Hart Serials.

Oct. 1—Hello's Oasus. Vol. 46; P-1156.
Nov. 5—The LumberJacks. Vol. 47.
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Be Marry (One Reel).

FILM SALES COMPANY.

Powder Puff Pirates.

Lolly Pop's Daughter.

Bone-Dry Blues.

His Watch Fool.

The Painter.

THE FILM MARKET.
The Supreme Production (Six Reels).

The House Without Children (Seven Reels).

The Never-Do-Well (Reel—Seven Reels).

The Spoilers (Reel—Nine Reels).

Jimmy Callahan Comedies (Twelve Two- Reelers).

ERNEST J. GARFIELD.
The Parrish Priest. Vol. 48; P-727.

HERZ FILM COMPANY.
The Love Slave (Lucy Doreana). Vol. 48; P-517.

CAUMONT COMPANY.

In the Churches of Hidalgo (Serial); Husbands and Wives (Vivian Martin). Vol. 44; P-142.

The Fall of a Saint. Vol. 46; P-590.

HORIZON PICTURES, INC.

14 Talmadge Releases (Two Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KREMER FILM FEATURES, INC.

Voice (Diana Allen). Vol. 46; P-1156; C-R, P-212.

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-452.

Winding Trail (Buck Manning).

Handing (Six Reels).

Why Tell (Henry Miller—Six Reels).

Re-Images.

A Burlesque on Carmen (Chaplin—Four Reels).

Champion (Chaplin—Two Reels).

Jinney Eloperment (Chaplin—Two Reels).

Work (Chaplin—Three Reels).

By the Sea (Chaplin—Two Reels).

Shinner Dress Ball (Two Reels).

J. P. MCCARTHY PRODUCTIONS.

Out of the Dust.

PLYMOUTH PRODUCING CORPORATION.

Top-Notch Comedies.

FILM DAPHNE CORPORATION.

Denver Dixon Comedies (Series of Twelve—One Reel Every Other Week).

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Reels).

MESO PICTURES.

Yesse James Under the Black Flag.

REELCRAFT CORPORATION.
Romances of Youth.

A Bold Plan—Carmen (Chaplin—Four Reels).

Summer Days.

Sunshine.

Billy Frane Comedies.

The Bull Fighter.

The Bath Dub.

The Camera Man.

The Thief.

S. E. ENTERPRISES.

Cowboy Jazz (Western).

It Might Happen to You. Vol. 47; P-383.

Two-Reel Comedies.

Walkies and Waffles.

Movies and Maids.

Oh, What a Circus.

GUY CROSSWELL SMITH.
The County Fair. Vol. 48; P-466.

SUNRISE PICTURE CORPORATION.

The Prince of Pleasure (Fergy Holland). Vol. 48; P-150; C-R, P-252.

C. B. PRICE CO., INC.

Indiana Drum (Fifteen Single Reels—Pricers).

Pjs Palama Girl (Hillic Rhodes).

Pansy (Dominic).

Your Daughter—And Mine (All-Star Cast).

WILK AND WILK.

Mrs. Kids Comedies.

The Circus Imps.

The Dixie Mules.
What Do You Know?

Suppose one of the coils of your generator armature became disconnected or burned in two right in the middle of a show and there was no emergency current available. The 2,000 seat house is jammed full.

What would be the indication of the trouble, what its probable cause and what remedy could you apply in order to finish the show and save the money from being returned?

Another Pioneer Gone

On Monday, February 7, down in Palm Beach, Florida, where the blue of summer skies is overhead and magnolia scented breezes kiss the palms, my old friend, Nicholas Power, one of the very earliest of pioneers in motion picture projector invention and manufacture, whose name has figured literally a part and parcel of the industry, and will so remain for at least very many years to come, bade family and friends Good-Bye to him, then off to ship which cast loose from earthly wharf, backed out into the stream of the Beyond and sailed away through the mists of the Unknown.

The news, communicated to me by Will C. Smith, general manager of the Nicholas Power Company, was indeed a shock. The name and personality of Nicholas Power is so interwoven in and with motion picture projection that his passing seems to pull something up by the roots, leaving a great, gaping, jagged hole in memory, which time may fill but of which it cannot remove the scar.

Nicholas Power had his faults, even as have you, my friend, and I, but when the trumpet of Gabriel shall sound I hope it will be my privilege to meet "Nick" in that other world again grasp his hand and call him by that sacred title, Friend, because for every fault he had a dozen virtues. And then, too, he has left behind of you and I on the road which winds away into eternity.

We shall miss him in thought, though not by a long way, in fact, because Nicholas Power retired from business quite some time ago, and was enjoying the afternoon of life while waiting for its evening, the shades of night, and rest.

International Projection Society

The International Projection Society, The Bronx, New York City, is a very active association. It maintains a clubhouse, and a very good one, too. It holds many affairs during the year besides providing comfortable quarters where the members may spend their leisure time.

The aforementioned affairs range from lectures on various projection topics to just social gatherings at which a good time is had.

The activities of such an organization cannot but be productive of good. In no way interferes with the minor functions. In fact, all its members are themselves members of the New York City projectionists' union, that we believe being a requirement for applications for membership.

The tool is not only ingenious, but very practical. The film is put out by the shear part, scraped in the usual way (a scraper is included at the end of the table) and is then matched and pressed together by means of the teeth and table. There is also a clever arrangement by means of which the shear may be attached to the table if desired.

The device is drop forged from tool steel, finely nicked, well made throughout and PRACTICAL. Its length is seven inches overall. It should last a lifetime.

The only suggestion for possible improvement we could make would be that one of the "tables" be hinged on a rivet, so it could swing a bit, thus leveling its surface more completely with its mate. This could be done, but at considerable expense in manufacture, and we suppose the inventor's idea was to keep the cost as low as possible.

Well, anyhow, boys, it's all right just as it is, and is heartily commended to the consideration of our readers.

The Rheostat and the Neutral

In commenting on John Auerbach's argument of connecting the rheostat on the neutral and the outside wire where an Edison 3-wire circuit is used for projection (page 107, January issue) we invited W. A. Oswald, chief theatre inspector for the province of British Columbia, and C. F. Spence, secretary of the Canadian Theatre Inspectors' Organization, Winnipeg, Manitoba, to express their views on this matter in the department.

Friend Spence has, we fear, been loaing a bit on the job, but neighbor Oswald, war horse that he is, is here with an argument which brother Auerbach may find something in to ponder over.

We might remark that Oswald, in an accompanying personal letter, says he has verified his deductions in the examination room, with the aid of two projectors, two rheostats, meters and a 600 ampere circuit breaker which can be set anywhere from 100 to 600 amperes, which latter he connected into the grounding circuit in order to protect the mains.

He also remarks that he hopes Mr. Spence will give us something worth while, as he fears his stuff is not up to much, except by way of starting discussion, which is pure, unadulterated bunk, for he darned well knows better.

With which few remarks we turn the stage and spot over to neighbor Oswald.

Gentlemen and ladies, Mr. Oswald:

What Oswald Says

The proper placing of the rheostat in the Edison 3-wire system, for use either with arc or motor, has been the subject of discussion and controversy for quite some time, not only by the local projectionists, but also by the electrical engineering fraternity.

This was, therefore, well pleased when the heading of this article met my eye in the projectionist's magazine. I have read the article itself very carefully, and at the end found the following remarks by the way: "Boys, jump in! The water is fine and there ain't no bottom! We will have Oswald and Spence jump in. If they get beyond depth and drown—well,
we'll send some one else in after "em." (Taint what I said at all, but lettim have 'is own way.—Ed.).

Well, in order that he cannot call us quitters or 'fraud cats' we will just call Richardson's bluff and inflict upon the department readers our views in the matter.

Seriously, however, I believe we all can and do learn a good deal from the free and easy discussion of all the various matters set forth in the department, and I, for one, will not feel in the least hurt if my deductions are torn all to pieces.

In discussing the question before us I shall try to treat it in two ways, viz., as a problem in theoretical electricity, and as a problem in practical projection work against which we all have to bump from time to time.

The accompanying diagrams, figures 1 and 2, are largely self-explanatory. No. 1 shows rheostats connected into the outside leads, while No. 2 shows them connected into the neutral—in series with a projection arc in all cases.

Mounting the Rheostat

In the first place, let us consider the mounting or installation of the rheostat as a whole, because the rheostat is, as you know, our most prolific source of grounding trouble, and here also it is the best possible place to clear it up.

The proposition that the rheostat should be so installed as to preclude any possibility of grounding is, I think, not a subject for argument. It should be entirely and effectually insulated from ground.

Our British Columbia regulations demand that rheostats rest on slate, or some equally efficient insulating material, such as asbestos. This has been approved by the fire underwriters, as well as by the local inspection departments, both civic and federal. All these bodies take the stand that the fire and life hazard is very greatly reduced by mounting rheostats in this fashion.

For the purpose of this discussion, however, let us suppose the rheostats to be so mounted that their frames are perfectly grounded, under which condition any fault causing the grids or coils to make electrical contact with the frame will accomplish a direct ground of the wire or lead to which the rheostat is attached.

We will assume the wiring to be a first-class job of conduit wiring, so that our danger of grounding in the conduit is small enough to be negligible, hence the only faults to ground are such as may develop in the lamp or rheostats.

Considering first projection circuit A, figure 1, which is presumed to show a projection arc (in perfect electrical condition as to lamp and wires), and a rheostat connected into the outside wire, so that it is between one outside lead, the arc and the neutral, which gives us a potential difference of 110 volts across the circuit.

We will now assume that a ground develops in the rheostat which grounds out four-fifths of the resistance, leaving one-fifth in series with the ground and the outside lead or source of supply. The arc at once dies out, and we have an almost dead short circuit between the neutral and outside lead, which will instantly blow the fuses or pull the circuit breaker, provided these safety devices are in working condition.

We now develop an exactly similar ground in the rheostat on the other side, under which condition we would have some very real fireworks, if the fuses are coppered (boosted, Ed.) or the circuit breaker tied in, as is the condition in all too many projection rooms.

Under such a condition, unless the apparatus and wire be protected by good fuses or a circuit breaker which will break circuit—well, the power company is very likely to send and fire boss a bill for a new meter; also a new set of wires may have to be installed.

In diagram figure 2 let us consider circuit A as being in exactly the condition before described. Assume the rheostat to develop a ground which grounds out four-fifths of the resistance, leaving one-fifth in series with the ground and line.

No Short Circuit

What happens? A short circuit. No, for we have four-fifths of the resistance in series between the ground and the lamp, so that all that will happen will be that the amperage jumps up, obliging us to separate the lamp carbons to take care of the increased voltage, which will, of course, also reduce the amperage.

Let us at the same time develop a ground in the rheostat in circuit B. Have we then a short circuit across 220 volts? Nay, nay, plainly. The amperage of both lamps is raised. That is all!

Let us assume the working conditions when this happens to be as follows: Two projectors working on an Edison 3-wire system, each drawing 60 amperes at the arc, both arcs burning in both cases.

Diagram figure 1. Circuit A. Resistance in rheostat will be 600 to 650 ohms. I ohm. Ground out four-fifths of this and we have but one-fifth of an ohm in series with the line voltage and the ground which will develop a flow of current approximating 550 amperes.

If we have a similar ground on the other side, a total of about 550 volts will flow across the 220 volt circuit, involving the fuses be put out of commission by copper jumpers (boosted, Ed.). A short of approximately 122 K. W. is all! (Say I, Ed.)

Diagram figure 2, circuit A, we would have the following condition: Four-fifths of an ohm in series with the lamp, which would allow the flow of about 75 amperes when the arc is burning, or 135 amperes with the carbon frozen, which would blow the fuses, if they are what they should be and are in working condition.

Let Us Examine All This

Now, let us examine all this from the other side—this being a ground developing in the lamp, and we shall find the condition to be reversed.

In circuit A figure 1, if we develop a ground in the lamp on the opposite side, in case the rheostat were on the neutral side of the arc we would have only the resistance of the lamp, if they are frozen, and if the rheostat be on the outside wire we would develop dead ground, with the amount of current flow limited only by the capacity of the wires and generator—real fireworks, unless our fuses act pronto.

I, therefore, contend that, following these theoretical deductions, it is immaterial as to which side of the arc the rheostat is connected. In practice, after six years' working with one rheostat on the neutral and one on the outside lead, we have had no trouble whatever.

I have discussed this matter with several of our men who are well up in their profession. They have all been of the opinion that there is no practical difference.

The one chance of advantage might be in testing for ground, in which case the advantage would be with the outside connection. I am of the belief that if the rheostats be thoroughly insulated from ground, and if there is a good job of conduit wiring, and the lamp itself be well taken care of and so on, frequently, there will be no difference whatever as to which side of the lamp the rheostat is connected. In case the lamp frame is grounded, however, I believe I would prefer to have it on the neutral.

Oswald Is Certain

All of which conveys to us the impression that brother Oswald is himself not entirely certain.

We do not care to comment very much.
The words

"EASTMAN"
and

"KODAK"

are stencilled on the margin of the film that first made motion pictures practical.
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The reason no method for figuring was included was that there is none, except such as has been given from one to half a dozen times in this department.

You are using 75 amperes. If you have that knowledge of the output of the lamp or the power of the main which you should have after following this department for all this time, you should and would know that your 16.57 inch diameter is too small. Also the test you made should have told you that.

It is right here the PROJECTIONIST centers and the operator steps out, for the latter does not understand—he does not know. THAT IS WHY HE IS AN OPER-
ATOR. The projectionist has a broad comprehensive knowledge of the forces he is called upon to handle.

The application of knowledge, coupled with common sense, tells the projectionist instantly that under the conditions named the first thing to do is to get a larger diam-
eter projection lens.

Knowledge also tells him that, the condition of being extreme, an extreme diameter of lens is not demanded. But here he is faced with the practical limita-
tions of projection equipment, and it is—what with right, well, you probably will be with others. You never know. Or rather you do, but I can't make you believe that I am going to explain the working of the Society of Motion Picture Engineers, which is THE AUTHORITY, you know.

Incidentally, it also adopted Projection-
ist and by unanimous vote, too, so why not use the correct term, and be up to date as well?

Condensers 7.5 and 7.5, supposedly plano convex.

"Distance from condenser four inches." You leave me to guess it to be the crater.

And in addition to this you have not given that bit of information which is so hug-
ely important in a matter of this kind, viz., the working opening of the condenser.

You see, brother, you have asked for ACCURATE information, but yourself have NOT given accurate information, though aside from the condenser opening I am able to tell pretty certainly what you meant.

Learn to Be Accurate

There, I feel better, dang you! Learn to be accurate. Learn to call things by their right name. You are no dub. If you were I could excuse you.

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NEW YORK CITY
South Bend’s Blackstone Has a Novel and Pleasing Arrangement of Seating

T HE Blackstone, recently opened at South Bend, Ind., is one of the most commodious and best equipped houses of the Middle West. Its cost was over $500,000, and it is said to be absolutely fireproof.

The theatre is situated in one of the busiest blocks on Michigan street, just south of Jefferson avenue.

Aside from the doors and window casings, no wood work was used in the construction. With solid concrete floors and stairways, tile lobby and imported marble wainscoating, it impresses the beholder with an air of solidity and permanency.

The Blackstone was erected by the Blackstone Theatre Corporation, the officers of which are C. E. Potts, president; Donald MacGregor, general manager; Frank C. Toepf, treasurer; John B. Weber, John G. Yeagley and G. A. Parahauge, directors. C. E. Berkson of Chicago is manager.

**House Seats 2,500**

The house has a seating capacity of 2,500, and the rows of seats gradually rising from the orchestra rail to the highest elevation in ascending circles, similar to the old Roman coliseum. There is no balcony, as the connecting steps and stairways make the entire auditorium one vast area of desirable locations.

The main lobby entrance strikes about midway in the seat elevation and patrons are thus permitted to choose their locations either on the higher or lower levels.

A spacious vestibule, measuring thirty-five by sixty feet, constitutes the main entrance to the building. The lobby is a combination of white marble, tile and bronze trimmings. The duplex box office, with room for two attendants and equipped with its ticket-selling and change-making devices, occupies a marble and glass kiosk, situated in the corner of the main lobby, making it easy of access from all sides.

From the outer lobby one enters through bronze doors into a closed lobby, ten feet deep and fifty feet wide, with stairways leading to each side. Beyond this, immediately in the center of the house, is an inner lobby, thirty-five feet square, designed as a lounge or waiting room for patrons.

This is handsomely carpeted, fitted with mirrors and divans and if necessary may be used as standing room to facilitate the seating of the patrons.

Immediately upon entering the auditorium the vastness of the seating capacity, the magnificence of the decorations and the comfort and safety of the patrons impresses the observer. The absence of all suggestion of stuffiness, the splendid ventilation and the height and roominess is remarkable.

**No Balcony**

Although there is no balcony, as the term is generally used, there are at each side mezzanine balconies, with generous seating capacity, which do away with the old idea of stage boxes and bring all occupants in easy range of the screen.

Over one hundred feet above the lower floor rises the elaborately decorated ceiling with its one large center dome covered with glass and brilliantly illuminated. Concealed lights follow the cornices and ceiling girders and the system of lighting installed makes it possible to throw the theatre into six different color shades. This is controlled by a well-equipped switchboard, located on the stage, and encased in a massive steel vault.

The interior walls are finished in gold and old ivory effect with panels and pilasters. The decorative scheme is stunning. The cornices and proscenium arch, the immense pillars and plaster relief decorations are colored and tinted in harmonious colors, giving a very pleasing effect. The

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![The Blackstone Theatre, South Bend, Ind.](image)

*The photograph gives a better idea of the classic front than the wash drawing does of the beautiful interior*
The Peerless
Automatic Arc Control

Chicago's new million-dollar Senate Theatre has installed Peerless Automatic Arc Controls to feed the projector arc lamps, thus making their sixteen theatres one hundred per cent. Peerless equipped.

Chicago's three largest theatre circuits are now equipped completely with Peerless Arc Controls.

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A NOVEL TYPHOON INSTALLATION

A twelve-foot fan is located behind each of the rosette grilles shown at side of the screen.

carpets, draperies and stage hangings are in rich, dark tones and make a pleasing contrast with the color of the walls.

Every seat is a roomy and comfortable opera chair. More room is provided by the state law requiring the installation of every row of seats and patrons may pass without seat occupants arising.

The broad aisles and stairs of easy ascent lead directly to ten sidewalk exits. Ample fire escapes have been provided on each side of the building.

Fresh Air Supplied

Extreme care was taken by the management in the designing of the heating and ventilating systems. Provision has been made for an adequate and constant supply of clean, fresh air to all parts of the building properly heated in winter and cooled in summer. Fresh air is taken in above the roof and forced through a huge twenty-ton radiator. After being heated to the proper temperature it is evenly distributed. Six separate fans are used to exhaust the foul air.

A children's playroom and nursery, in charge of a competent attendant, is one of the features of the new theatre. This room, light and airy, is fully supplied with toys, a swing, sandbox and all requirements for the kiddies. Children may be left there in safety while parents or guardians attend the performance.

A ladies' retiring room, handsomely furnished and fully equipped, is situated to the right of the lobby. A men's smoking and lounging room is situated on the other side. Seven uniformed attendants have been engaged as ushers.

Three Simplex Machines

The projection room is one of the largest and most complete of any in the state. This room is entirely outside the theatre building and the projection ports are protected by automatic steel shutters. Three Simplex machines have been installed and everything is in triplicate. The "throw" is one hundred and fifty-seven feet, nine inches, and special lenses have been obtained to insure a steady, clear cut picture. A special Minusa gold fiber screen has been installed to add to the soft tints and general beauties of the pictures.

Massive pillars, handsome draperies and sculpture in bas relief heighten the stage effect of the screen. Eight dressing rooms have been installed for the use of the musicians. A symphony orchestra of seventeen pieces has been engaged and will play a conspicuous part in the Blackstone's entertainments. The music will be under the direction of Professor Angelo Vitale.

Another feature of the new Blackstone is the magnificent organ. This instrument was built especially for the theatre and is of the largest manufactured.

Here's an Interesting Typhoon Installation

In the installation of the Typhoon cooling and ventilating system the most popular location has been and is on the roof, because from here pure, fresh air may be forced into the theatre from high above the street level, where the air is free from dust and dirt. Also it takes no valuable space from the theatre proper.

In many houses, however, it has been necessary to make Typhoon installations in the attic space, or rooms above the theatre, due either to the peculiar construction of the theatre or other reasons which would not permit the roof installation, or because it would be more accessible elsewhere.

In Okmulgee Hippodrome

Of the various theatre installations made by the Typhoon Fan Company during the past ten years, none are of greater interest than that installed in the Hippodrome Theatre, Okmulgee, Oklahoma.

The ventilating equipment of this theatre comprises two twelve-foot Typhoons, each of which is installed just under the proscenium arch, and on each side of the screen. These fans operate in full view of the audience and the only grille work a small decoration directly in front of each fan.

Running at low velocity, the Typhoons force into the theatre sufficient fresh air to completely renovate the atmosphere of the entire auditorium once a minute or sixty times an hour, without noise or draughts of any kind.

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FREEPORT, ILL.—J. T. Freeman will erect theatre, with seating capacity of 1,200, to cost $125,000.

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Index to Reviews, Comments, and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending February 28, 1921, and upon the majority of which have been published comments or reviews and Consensus of Published Reviews. This list is as accurate as it is possible to make it with the information received from the various productions. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review, comment or consensus can be found. "R" stands for reviews, which also include Advertising Aids; "C" for comment; "Cons." for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information may probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathé subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

MOVING PICTURE WORLD

Getting a Polish (1 part) (Chester Outing-Educational) — R-809.
Gods Good Man (Stoll)—R-1002.
Godless Men (6 parts) (Reginald Barker—Director) (Goldwyn) — R-258.
Golf (Educational) — C-962.
Great Adventure, The (5 parts) (Lionel Barrymore—Star/ (Nord Westerly—Director) (First National)—R-425. Cons.-794.
Great Escape, The (Alice Lake—Star) (Wesley Ruggles—Director) (Metro)—R-505.
Grip of the Law, The (2 parts) (Jack Perrin & Dorothy Vernon) (Universal-Western) — C-822.
Going Thru the Rye (2 parts) (obby Vernon—Star) (Christie Comedy-Educational) — C-468.
Gulf of Women (Goldwyn).

H
Happy Hooligan in "Cupid’s Advice" (1 part) (Goldwyn-Harry Comix).
Happy Hooligan in "Happy Hooligan" (1 part) (Goldwyn-Harry Comix).
Hard Luck Santa Claus, A (Fox-Mutt & Jeff)—C-356.
Hard Luck (2 parts) (Buster Keaton—Star) (Metro) — R-967.
Hearts and Floor (1 part) (Universal).
Hearts Up (5 parts) (Harry Carey—Star) (Val Paul—Director) (Universal) — R-217. Cons.-966.
Held (Madge Kennedy—Star) (Prism Screen C-966.
Her Circus Man (2 parts) (Universal-Century) — C-962.
Hey Rube (Christie-Educational).
Hey hides and Seek (Trappers in the Frozen North) (Madge Kennedy—Star) — C-538.
High and Dry (2 parts) (Mermaid Comedy-Educational) — C-322.
Highest Hooch, The (the 4000 feet) (Goldwyn).— C-666.
Highest Law, The (6 parts) (Ralph Ince—Star) (Ralph Ince—Director) (Selznick) — R-722.
His Better Self (1 part) (Vanity Comedy-Educational) — C-967.
His Day of Renewal (1 part) (Joe Martin-Chimpanzee Star) (Universal) — C-322.
His Dizzy Day (2 parts) (Monte Banks Comedy).
His Four Fathers (Vanity Comedy-Educational) — C-325.
His Unlucky Job (2 parts) (Fox-Sunshine Comedy).
Hold Your Horses (5 parts) (From Rupert Hughes’ story by R. C. M. (E. Mason Hopper—Director) (Goldwyn) — R-606-739. Cons.-1083.
Human Voice, The (Goldwyn-Harry) — C-966.
Hundred Dollar Chance, The (6 parts) (Maurice Elvey—Director) (Stoll) — R-322. Cons.-406.
Hush (6 parts) (Clara Kimball Young) (Upset)—R-966.
Hypnotist, The (1 part) (Mutt & Jeff-Fox)—C-562.
I
Ignau the Exquisite (1 part) (Chester Outing-Educational).
I Cupidore (1 part) (Celebrated Players-Gump).—C-966.
In Dutch (World Wandering Series-Educational) — C-966.
The Days of St. Patrck (Kelvin Film Co.) — R-495.
Inside of the Cup, The (6 parts) (Adapted from the novel by Winston Churchill) (Albert Capellani —Director) (Cosmopolitan-Pamphlet) — R-495. Cons.-538.
The Shadow of the Dome (Fox-Fletcher Masterplay) — C-467.
Ireland Today (Kelvin Film Co.) — C-467.
Island of Mist, The (Charlie Grattan) (Irice Seneca Beautiful-Educational).
It Isn’t Done This Season (Cormine Griffith—Star) (George L. Sargent—Director) (Vitagraph).
I’m a Grey Life It (1 part) (Educational) — C-1088.

J
Jesus James Under the Black Flag (Moro Pictures).
Judge Rummy in "The Price Dance" (1 part) (Goldwyn-Harry) — R-966.
Judge Rummy in "The Sponge Man" (1 part) (Goldwyn-Harry).
Just Out of College (4779 feet) (Goldvy) (Jack Pickford) (A. P. Green—Director) — R-964. Cons.-1033.

K
Kenuckians, The (6 parts) (Monte Blue—Star) (Charles Maigne—Director) (Paramount) — R-812.
Kickarryo (2 parts) (Ed. Hoot Gibson—Star) (Universal-Century).
Kid, The (6 parts) (Charles Chaplin—Star) (First National)—R-290. Cons.-698.
Kidnap’s Revenge (2 parts) (Monte Banks Comedy).
Killer, The (From the story by Stewart Edward White—Star) (Hoot Herring—Director) (First National)—R-425. Cons.-794.
Killer of the Golds (Alice Lake—Star) (Wesley Ruggles—Director) (Metro) — R-505.
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MOVING PICTURE WORLD

February 26, 1921

Under Cuban Skies (Durton Holmes),
Up In Mary’s Attic (6 parts) (Eva Novak-Star) (Ayon Release).
Urban Movie Chat No. 7 (Charles Urban) — C-962.
Urban Movie Chat No. 8 (Swiss Boy Scouts) (Charles Urban) — C-968.
Urban Movie Chat No. 32. (Charles Urban) — C-967.
Urban Movie Chat No. 41. (Charles Urban) — C-802.

Vanity Fair Girls Comedy (1 part) (Pathe).
Vivian Fingers (No. 8) (Aiming Straight) (Pathe Serial).
Vivian Fingers (No. 9) — The Broken Necklace (Pathe Serial).
Vivian Fingers (No. 10) — Shes in the Dark (Pathe).
Vivian Fingers (No. 11) — The Other Woman (Pathe Serial).
Vivian Fingers (No. 12) Into Ambush (Pathe Serial).
Vivian Fingers (Of the Orient (Goldwyn-Bray).

Wanderlust (Robert C. Bruce Series-Educational).
Waiting Maid (A) (Universal) — C-1088.
Way Down North (Part 1) (Dorothy Wabet-Star) (Vin Moore—Director) (Universal-Star) — C-968.
Way Women Love (The (5 parts) (Adapted from the story Behind the Green Doorway) by Herbert Landon) (Ruby DeDemeir—Star) (Famous Players-Lasky) — C-1086.
Wedding Belts Out of Town (The (Universal) (Alva Cons.) — C-463.
Wedge of Braces (2 parts) (Chrisie Comedy-Educational).
Wild Men of Africa (10 Parts) (Fists of East Afri can Tribes) (Produced by George Stat tuck) (Made by Dr. Leonard Vandeser) (Pathe) — C-1086.
Will of the Wisp (Robert C. Bruce Series-Educational) — C-852.
Wing Toy (2 parts) (Shirley Mason—Star) (Howard M. Mitchell—Director) (Fox) — R-518.
Without a Wife (1 part) (Vanity Comedy-Educational).
Without Limit (Metro) — R-1094. 
What Is Your Body Worth (Goldwyn-Bray).
What's a Wife Worth (Wm. Christy Cabanne—Director) (Robertson-Cole).
When Dawn Came (7 parts) (Colin Campbell)—Director) (Hugh E. Bierker—Prod.) — R-101.
When We Were Twenty (6 Parts) (H. B. Warner—Star) (Henry King—Director) (Hampton—Pathe) — C-704.
Whiri o' the West (The (2 parts) (Eub Pollard & Marie Mosquini—Stars) (Alf Goulding—Director) (Path) — R-556.
Whirly Your Husband? (5 parts) (Kileen Percy—Star) (George E. Marshall—Director) (Fox) — R-555.

Y

You Better Get It (Goldwyn-Capitol Comedies).
You'll Be Spriad (2 parts) (Comedy Comedy-Educational).
Your Daughter and Mine (Adapted from the play "Hindie Wake" by Stanley Houghton) (Frite Plays) (525) feet — R-961.
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